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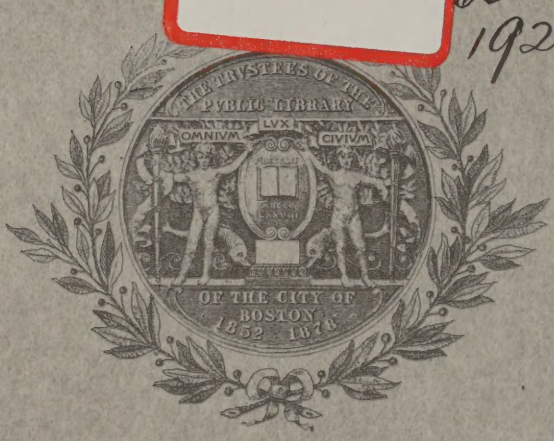

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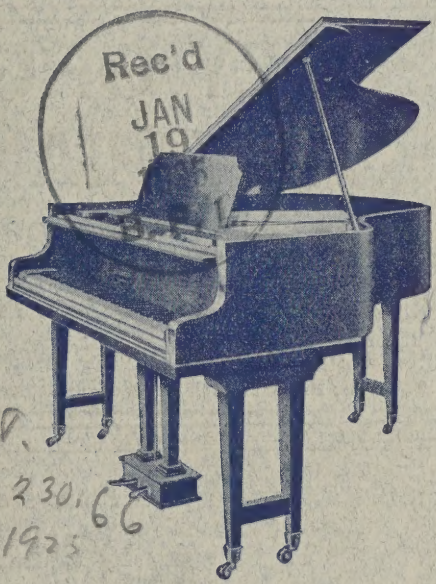

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J. A. CREIGHTON, Secretary.

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HENRY C. EMBLETON

The Musical Times

AND SINGING-CLASS CIRCULAR

JANUARY 1 1925

(FOR LIST OF CONTENTS SEE PAGE 79.)

HENRY C. EMBLETON

BY F. BONAVIA

I once met a 'patron' of music—he was a thoroughbred Teuton—whose conversation consisted entirely of the great things he had done and seen, and of the power he could, if he wished, exercise for the cause of music. As a matter of fact his actual achievements in the world of music consisted in foisting his acquaintance on more or less distinguished conductors, playing fifth drum in a Berlioz Symphony, and attempting to kiss a soprano singer who would have none of him. Mr. Henry C. Embleton—a true patron of music—is exactly the opposite of all this. He is modesty itself. Never by any chance can he be induced to talk of the things he has done, but he speaks with keen interest and penetration of all the questions affecting English music. And he speaks with authority, for he has known personally all the great musicians of the era which began with Joseph Barnby and reaches now to Elgar, of whose work Mr. Embleton is a convinced admirer. Like most people who have had the advantage of comparing many times the three great oratorios, he prefers 'The Apostles' and 'The Kingdom' to the 'Dream of Gerontius.' That is also the view of the singers of the Leeds Choral Union, who have for 'The Apostles' an affection shared by no other modern work. Mr. Embleton is naturally proud of the achievement of the Choral Union. Choral singing delights him not less than orchestral music, and the performances of the Leeds Choir under Dr. Coward, it will be granted, have created a new standard in choral singing.

But it was not the desire to show our French neighbours what we can do that induced Mr. Embleton to undertake the onerous responsibilities of Parisian concerts by the Leeds Choir with the London Symphony Orchestra. It was rather his intention to establish an *entente* of music and musicians, and that object appears to have been reached—for shortly a work of Florent Schmitt will be performed at Leeds, and it is expected that other eminent musicians of France will accompany the composer to Leeds on that occasion. It is hardly necessary to point to the obvious advantages of such an interchange of visits—advantages which go far beyond the immediate gain of the musician. There is surely no better, more efficient, more pleasant way of studying and getting to know another people than through its artistic manifestation, and of all the arts music is the one which can be most easily approached. But such expeditions as the visit of the Leeds Choir to Paris are not to be lightly undertaken. Mr. Embleton has the technique of concert touring at his fingers' ends, being responsible for most of the visits paid by the Leeds chorus to other English towns. But even he, being determined that the thing should be done well or not at all, found many and unexpected obstacles in his way—not least, I imagine, Elgar himself, whose modesty at times almost goes to the point of pessimism, and who objected that nobody at Paris knew him (as he has been heard to say at other times that no one cares for his music). I do wish some of his friends would tell him that if there are still to be found people who do not care for his music there are also others who have found in it a message of such depth and grandeur that it influenced not only their artistic but their spiritual outlook on life. During a memorable performance of 'Gerontius' a famous Dutch singer who had never heard it before turned to his neighbour remarking that 'he had no idea such music was being written nowadays.' Lovers of Elgar are not a few, and they are not in this country alone. But in England Elgar has no stauncher, more devoted friend than Mr. Embleton.

The friendship is not all on one side, and there is a half promise that when the third and concluding part of the trilogy, which begins with 'The Kingdom,' is finished, the Leeds Union will have the honour of its first performance. When will that be? Well, like all Elgar's friends, Mr. Embleton has been urging the composer to place the coping-stone on the trilogy. Elgar, however, will not be hustled, and, of course, he is entirely right in this attitude. But—and this will be good news to many—there is reason to believe that he is giving the subject close attention. To say more at present may not be wise.

On the very day when I met Mr. Embleton the daily papers announced the decision of the Carnegie Trustees to help to some extent the British National Opera Company, which had lost at Leeds a thousand pounds in one week alone. Naturally enough, I asked the Yorkshire Mæcenas his opinion on this point. His views are extremely illuminating, for they surely represent the thoughts of many. We are all anxious that the B.N.O.C. should carry on, and should carry on creditably. Its name stands for something higher than box-office receipts. But it is often found that there is a very close connection between the two. Leeds has its concerts, and an operatic programme there is a sure attraction. Why, then, does the B.N.O.C. fail to draw the same public? It is inconceivable that Yorkshire audiences should hate scenery and the apparatus of the stage with such keen hatred as to make the difference between financial success and a loss of £1,000

a week. Mr. Embleton has a much more practical explanation. Referring to a recent concert performance of 'The Flying Dutchman,' he said that it was deeply enjoyed, and the 'Spinning Chorus was a marvel.' Now, to be quite candid, we do not remember any choral performance of the B.N.O.C. which could be described as 'a marvel.' In the circumstances, it seems inevitable that Leeds audiences should prefer the musically finer performance of the two. It must also be remembered that a deep affection for choral singing is a national characteristic; that English choirs are the best anywhere; that the man in the street knows more about choral singing than about any other musical manifestation. Is it not natural to expect a 'national' company of opera to honour this national tradition? And traditions have deeper roots in the North than in London. In Leeds and its neighbourhood something like a hundred and fifty performances of 'The Messiah' were given last Christmas: that gives us the measure of the Northern man's attachment to old customs. Opera, we cannot help thinking, would stand a much better chance of success in the North if it could prove that it is not a degenerate, but the robust and legitimate descendant of the choral oratorio. And it is not merely a question of tradition. Yorkshiremen have such keen ears that, Mr. Embleton assures me, they can tell in a moment by the tone of his voice whether a man belongs to the Eastern part of the county or to the West Riding.

Mr. Embleton is also anxious to do something towards establishing at Canterbury a musical festival on the pattern of the Three Choirs Festival. Just before the war, in July, 1914, a successful meeting was held there, but the difficulty seems to be the old prejudice against payment for admission at the Cathedral services. It is a prejudice which the learned divines who preach the opening sermon at the Three Choirs Festival invariably denounce, the argument used generally being that the labourer is worthy of his hire. Of course there is no serious argument against it. During certain hours the Cathedral remains open to worshippers, and, if not churchmen, custom has established a certain charge or donation for the collector at all functions. Surely there is no harm in having a special service to which the public is admitted and asked to contribute enough to cover the expenses and leave a residuum for a deserving charity.

Mr. Embleton does not like publicity. To quote his own words, 'I like to put chestnuts on the fire, but I don't like the public to know that I have done it.' This makes it difficult for the public—and the interviewer—to know of how many good impulses in our musical life he is the author. But what has been said is enough to prove that British music owes him a great debt of gratitude. And if the musical understanding with France so happily established by him were to develop, it will not be the musician alone that will know him for a benefactor.

FAIR PLAY FOR LISZT

By M.-D. Calvocoressi

Why is it that we never get a chance of hearing any of Liszt's best works in this country? Most people will reply that it is because these works have been tried and found wanting. My present purpose is to demonstrate that they have not been properly tried by the present generation. With regard to them, most people simply move in a rut—as indeed they do with regard to most of the classics. There is a good deal of truth in Anatole France's remark that, 'les œuvres que tout le monde admire sont celles que personne n'examine.' But whereas comparatively little harm ensues so far as works which everybody admires are concerned, the result in Liszt's case is great injustice, and a great loss to music-lovers.

How great the loss is will not be realised so long as people continue blindly to abide by the dicta current fifty years ago, and Liszt's great works are not performed frequently enough to enable the music-loving public to form its own unprejudiced estimate of them. An immense majority of this public knows absolutely nothing of Liszt's works, except what is said and repeated about them; and it is surprising how few of the people who write and advise on music have troubled to study them. I have told the story of a friend of mine who never misses a chance of assuring his readers that Liszt, as a composer, is no good at all, but whom five minutes of cross-examination revealed to be very slightly acquainted with a few of Liszt's compositions, and altogether unacquainted with the remainder.

A natural effect of this indifference is that previous verdicts are endorsed and transmitted unaltered—so that, naturally enough, the more trustful fraction of the public remains unaware that there might be reasons for submitting these verdicts to fresh verification.

There is, for instance, a passage in Dr. Pollitt's 'The Enjoyment of Music' (p. 97) which struck me as strangely familiar when first I read it:

> In Liszt's work, the subjects have no connection whatever with definite form: they are used to indicate individuals, ideas, or circumstances. Themes are used, for instance, to express 'bewildered inquiry,' 'anxious agitation,' 'love,' and 'mockery,' as well as to indicate each person concerned in the story.

Eventually this impression was explained through my having to consult afresh Parry's article 'Symphony' in Grove's Dictionary, where, sure enough, I encountered the following (vol. iv., p. 794):

> In Liszt's 'Faust' Symphony . . . subjects and figures are not used for the purposes of defining the artistic form, but to describe individuals, ideas, and circumstances. . . . Figures are used . . . to portray graphically such things as bewildered inquiry, anxious agitation, love, and mockery, besides the special figure or melody given for each individual as a whole.

Of course, this may be a mere coincidence; and independent investigation may have led Dr. Pollitt to formulate in all but identical words

a verdict similar to Parry's, but going one better, and extending it so as to cover not merely the 'Faust' Symphony but, apparently, the whole of Liszt's work.

Even then, in the name of fair play, let nobody take verdicts of that sort for granted. One of the true reasons why Liszt's music is being given a bad name is that most of his admirers agree with his detractors in dealing with it as 'programme music.' Thereby they adopt the worst possible means of vindication, and provide detractors with the best possible means of attack. It would be more sensible to point out that Liszt's music—like everybody else's—should be judged as music. To steal a forcible illustration from Mr. Clive Bell, even if it were proven that a piece of music had been inspired by the smell of roast pork, we should still judge it on its merits and not on its derivation.

The 'no connection with definite form' is another matter. But it should be remembered that with most writers, 'definite form' simply means usual form, characterised by invariable land-marks. Wagner has rightly pointed out that in Liszt's works the form is 'on each occasion that which imposes itself as necessary.'

It is not with principles that I am concerned just now, but with practical issues. A not unexpected consequence of Dr. Pollitt's attitude towards Liszt's music is that in his enumeration of the chief writers of symphonies (and tone-poems) he finds room for Onslow, Ellerton, Michael Costa, Victorin de Joncières, and even for Gustave Charpentier's 'La Vie du Poète'—a strange thing indeed to include in a list of that kind—but none for the 'Faust' Symphony nor the 'Dante' Symphony. He simply dismisses Liszt with the mention:

> Franz Liszt.—The inventor of the name 'Symphonic Poem.'

It is deplorable that Liszt should be treated in the same casual way in quite a number of books on musical appreciation and of various other primers, when not altogether omitted—as, *e.g.*, happens in Mr. Percy Scholes's 'Complete Book of the Great Musicians.' The first requisite for books aiming at elementary education is that they should be impartially informative. The list of Liszt's admirers is long enough, and comprises enough names of men whose opinion carries weight, to show investigators that Liszt's claim to greatness, although it may be discussed—like everybody else's—may not be ignored in so cavalier a fashion.

Under present conditions the ordinary music-lover is neither induced nor given a chance to know Liszt's music; for, as I began by saying, Liszt fares no better in the hands of most concert-givers than in those of most writers of primers. A few of his good pianoforte works, and now and then one or two of his good songs, are included in the usual repertory of recitalists—but very few. As a rule, it is the inferior pianoforte music and the inferior songs that are selected for performance.

This leads us to the other root of the trouble—Liszt has written an incredible amount of incredibly bad music. For this error he is paying a not quite unaccountable, but quite disproportionate, penalty. Very few members of the public are given a chance to hear, besides the weak stuff which should have dropped out of the concert world years and years ago, the works on the strength of which many place Liszt among the world's greatest composers. If he is represented at all at symphony concerts, it is generally (apart from the magnificent 'Danse Macabre' whose grim purposefulness is not everybody's meat, and does not come out unless both conductor and pianist have a very thorough undertsanding of the spirit in which the work was conceived) by a couple of tone-poems that represent him fairly well, but not at his best. I believe I am right in saying that his wonderful 'Faust' Symphony has been performed only twice in London since 1914, and that far more than ten years have elapsed since the last performance here of the 'Dante' Symphony. The admirable 'Nächtliche Zug' is, apparently, quite unknown to organizers.

Pianoforte arrangements of all the big orchestral works, except those published by Breitkopf & Härtel, are not easily procurable. Nor can you get arrangements of them for the piano-player. Even the list of works by him with which acquaintance can be scraped by means of the gramophone is as poor as it is short. Wherever you turn, you find evidence of neglect and indifference.

In 1912, Sir Alexander Mackenzie, lecturing on Liszt at the Royal Institution (the lectures were noticed in the *Musical Times*, April, 1912), said:

> Even now, I venture to say, there are some great works of Liszt's—such as 'Christus' for one—which either have as yet been inadequately presented, or are still unknown to the public and to a large number of musicians.

That twelve years later, and after many similar protests and warnings, the same thing can be said, is purely and simply a disgrace.

Another quotation from Sir Alexander's lectures may serve to throw additional light on Wagner's sentence previously quoted:

> Whatever changes in music Liszt wrought—and they are many—he never sought to destroy anything. He added and built, logically lengthening the identical lines which Beethoven was drawing in his latest and greatest works. What he did evidently came to stay; it has remained to inspire many men, who have carried those lines much further.

I do not intend to dwell on the last point made in the above paragraph. It is easy enough to show the extent of Liszt's influence on an enormous majority of the composers of his time and after—on Wagner and Franck, Saint-Saëns and Smetana, on the Russians and Strauss, on Ravel and Bartók. To many people, the temptation is great to think that the claims of fair play are satisfied when tribute is paid to Liszt the man and to the influence of his music upon the further evolution of musical art.

But the point is not only that so many composers, great and small, learnt from his music. Most of them admired it whole-heartedly, and proclaimed their admiration in unambiguous terms. Wagner may be a trifle self-conscious in the unwonted task of praising another composer's music: but there is no mistaking the significance of his 'Letter to M. W. on Franz Liszt's Symphonic Poems.' There was a time when Berlioz had high praise for Liszt's music. Saint-Saëns never ceased to proclaim its merits and to claim recognition for it. Borodin, Balakirev, Rimsky-Korsakov, and indeed most of the Russians, have shown in many ways that they loved Liszt's music for its own sake and not merely as a fountain from which to draw. I have quoted Sir Alexander Mackenzie's view. Ravel does not write much on musical topics, but all those who know him have heard him express his admiration for Liszt's music. Bartók has written (the sentence was quoted by me in the *Musical Times*, May, 1921, p. 335):

> Studying Liszt afresh, especially less popular works of his, such as 'Années de Pélerinage,' 'Harmonies Poétiques et religieuses,' the 'Faust' Symphony, and the 'Danse Macabre,' I discovered at last, beyond external features for which I had little sympathy, the composer's true significance. I discovered in him far greater genius than in Wagner or Strauss.

This is but a very short and rough list, which I could extend almost *usque ad infinitum*, in order to show that Liszt is essentially a musician's musician—which, after all, is only as should be. The actual flaws in Liszt's music, and even the things which one might be tempted to describe as flaws on the ground of personal preferences, are obvious. They can be discovered quickly enough without the help of a scholastic foot-measure and set of rules or labels. But what is needed in order to enjoy the beauties with which this music teems is a sensitive ear and a certain amount of musical imagination. Another thing is needed in order to judge Liszt's music fairly: an unprejudiced mind, endowed with the sense of proportion that will decide on the relative importance of flaws and beauties.

I gave up the task of enumerating the composers who love Liszt's music, and find the task of enumerating the critics who have written in praise of it even more hopeless. Readers may be referred, however, to Mr. Ernest Newman's 'Musical Studies,' and to his article in the *Musical Times* for October, 1911; likewise to an excellent article in *Musical Opinion* of December, 1924, by Mr. Cecil Austin—to quote only a few easily accessible instances.

By way of a practical remedy for the deplorable situations which I have outlined, I suggest that a fresh start be made with Liszt's music. I think that a close period for all but the very finest things in Liszt's output is no less desirable than the frequent performance of these finest things. I should like his inferior music to be forgotten—at least for a time—as thoroughly as that of other great masters is forgotten, and as thoroughly as the threadbare slogans about programme-music, and form, and vulgarity which are so freely bandied about should be forgotten. Let even a clean sweep be made of praises as well as of strictures, and the 'Faust' Symphony, the 'Dante' Symphony, the 'Graner Messe,' and another dozen or so of works that represent Liszt at his very best become known by all, to stand or fall on their own merits.

CONSERVATISM AND MODERNISM IN MUSIC

By Arthur L. Salmon

Politics have no place in music—except perhaps in the opinion of those who hold that music can embrace and express philosophies and metaphysics. It would hardly be fair to judge the Labour Party by the dismal melody of its 'Red Flag.' But undoubtedly the instincts and predispositions that differentiate our political ideals can and often do find a place in our musical proclivities, even when we are not political partisans at all. It is probably as true in relation to music as with other things, that each one of us is 'either a little Liberal, or else a little Conservative.' Divesting each term of any political significance, we may take conservative to mean an attitude more or less static but by no means necessarily reactionary; we may take liberal to mean more or less progressive but not necessarily revolutionary.

It may be a counsel of perfection to suggest that the ideal attitude would embrace both positions. To do so in politics is to be unpopular and misunderstood. People prefer a definite label. But in music, in art, in literature, a man may rightly refuse to label himself. It is also possible that our conservative or our progressive ideas may not be entirely consistent; they may not run evenly through the whole complex strain of our individuality. Personally, I find it quite possible to be a somewhat high Conservative in politics, and at the same time something of a Modernist—which is here a better term than Liberal—in music. But here again a certain element of the conservative comes in. No modernism is of any value if it ignores and cuts itself from the past. There must be continuity, succession. We cannot start afresh; we must build on tradition. And this, to my mind, must provide the wisest standpoint; a full recognition and enjoyment of whatever good has been passed on to us, with an equal recognition and enjoyment of whatever good is being given to us to-day. Is this possible? Perhaps not wholly, because of our limitations and our incalculable prejudices. The true critic tries to ignore personal bias, to forget his own constitutional preferences; but he can never wholly succeed. It may not be desirable that he should, for it would mean the loss of all character and colour. But it is surely possible to take the position in music that is taken, say, in literature; that is, to love the older classics, and

to welcome the new things that may become classics some day. To love such moderns as Conrad or Henry James or Hardy need not mean neglect of Scott and Wordsworth; it need not mean that we forget Homer and Sophocles. Why should a love of Tchaikovsky or Debussy or Scriabin mean that we cast off Bach and Beethoven? It can only do so if we embrace that spirit which I have called liberal in music, at the utter expense of that sane conservatism which should go with it. It is the lack of this just balance that makes men furious partisans; and it is as regrettable in any art as it is in politics.

Of course it must be confessed that there are vast differences between older and later music—differences not so much of aim as of means. Our natures may not be becoming actually more complex, but it seems certain that our consciousness is doing so. Scientific advance has made us aware of far vaster complication in life than men formerly dreamed of. As a consequence, our emotional and imaginative elements crave a different measure of utterance. The old set forms suited their more simple and definite purpose. Some musical thinkers are fond of comparing music with architecture. It is always a far-fetched comparison; if it holds good at all we may say that the conservative clings to the clearly defined form, the clear-cut simplicity, of Greek building: the modernist inclines more to what is wrongly styled Gothic, with its complication, its decorative profusion, its love of the grim and grotesque as well as of the beautiful. The conservative loves the plainly enounced subject and its definite answer, a balance of rise and fall, a logical sequence as of question and reply, of statement and response or comment. But these things do not satisfy or speak for the whole of our natures; clear definition, logical statement and development cannot always give the whole of our imaginative and emotional complexity. They often fail in what we know as atmosphere. They may lack the glamour of the half-told, the half-seen. Rigid definition may fail in suggestiveness; in trying to tell all it may tell too little. This truth of art was known to some who were not moderns in our present sense; Bach knew it, Gluck guessed it, Beethoven knew it at his glorious best, Schubert and Chopin knew it. They were sometimes trammelled by tradition, at times they were even reactionary; but the great thing was there, and the utterances springing from it were such as no modernist would wish to leave behind him. We must be loyal to the greatness of the past, or we cannot rightly appraise the passing moment. There is undying continuity. The big things of the past are not to be excelled; we shall be rash if we say they can never be equalled.

It would be well for us to cast from our minds any such term as ancient or modern, if we find it affects our estimates. Beauty is not to be dated. But this justice that a modernist may pay to the past, should be matched by an equal fairness on the part of the conservative. He should admit that a new age may claim a new mode of utterance, although the human emotion and imagination that lie behind remain the same. Some of us may laugh at those who claim to see definite colour in music, but to assert that music contains architectural shape is no less an unnatural forcing of analogies. Music's mission is to do what the plastic arts and the art of words cannot do; if she tries to follow them, she is attempting a thankless task—attempting to achieve what other means can do better. It is only in their underlying spirit the arts are akin, and surely this is enough kinship; methods are in actual variance, the appeals are made through entirely different avenues. Perhaps we may claim that the best of modern music sees this clearly: not the music that seeks to be metaphysical or philosophical or even descriptive, but the music that aims to be lyrical, imaginative, suggestive, passionate. We may allow music to be a part of the Logos, the Word, the utterance, but it is not the whole; it has its defined place as a part and an expression of our life—not the whole of life, nor even an expression of the whole. It gives us what we bring to it; we find in it what it evokes from ourselves. It speaks for our wordless aspirations and dreams.

Ad Libitum

By 'Feste'

Not a doubt of it; the contemporary composer of what is known as the 'advanced' type is going through a bad spell. Why? Since the war he has had ample publicity. In this and other journals his cause has been put forward with a blend of enthusiasm and knowledge that was rarely if ever forthcoming in the case of composers of a generation ago. Certainly he has no cause to complain of want of space or sympathy on the part of the musical press. Publishers too have done their duty, issuing such a steady stream of new music that reviewers cannot keep pace with it. Public performers have been less encouraging, but then that is the way of public performers. Before blaming them let us remind ourselves that the strain of concert work, travelling, and (in many cases) of teaching leave a performer with little time and energy for the study of new works. When these new works make excessive demands in the way of technique, understanding, and (above all) of memorising, the performer has a reasonable excuse for fighting shy of most of them. The neglect of contemporary music on the part of orchestras is even more excusable. Composers who write music that calls for an extravagantly large force and a fantastic amount of rehearsal are merely knocking their heads against an economic brick wall. When people do that, it's never the wall that gets hurt—for the crux is the public, and there is no getting away from the fact that the public has shown unmistakably that it has little use for contemporary music of the extreme brand.

It is easy to say that the public has always shown a similar lack of interest and enterprise. No doubt a large proportion of it is mentally lazy, and prefers to go on enjoying familiar music rather than make an attempt to get on terms with the new. But there are plenty of us who have made a genuine effort to appreciate the present-day composer. If the result has been a disappointing reaction in favour of classical music—including a good deal that we thought we had done with years ago—the fault is not entirely ours.

It may be worth while to spend a few moments in trying to discover the reason for the lamentable waste of time, labour, and money that is now going on in connection with new music.

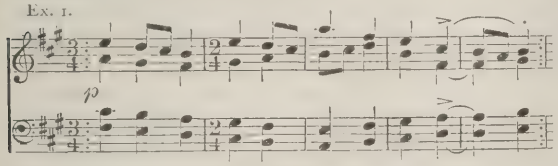
In *The Times Literary Supplement* a few weeks ago, Mr. Grant Richards was bemoaning the fact that so many books are now being published that many fine ones are simply lost in the crowd. Reviewers and readers alike cannot cope with the output. I believe the same may be said of new music. Far too much is being published, and the fittest gets little chance of surviving because it is smothered by the stacks of unfit. The fervid propagandists are to blame here. They have done so much vociferous hailing of geniuses and masterpieces that the public has become shy. You may cry 'Hats off! a genius,' too often, just as you may overdo the cry of 'Wolf!' (whether you refer to the animal or to Hugo). The need now is for a period—say five years—in which nothing new shall be published, the money and effort that are now being spent on publication being devoted instead to critical examination of the output of the past twenty years, and to steady and *repeated* performance of the pick of the basket. This is too much to hope for, of course. But a step in the right direction would be made if the Carnegie Trust temporarily stopped issuing new works, and instead subsidised at least three performances of the works they have already issued. After all, why should they not do for ———'s Symphony what they have done for Byrd's 'Great' Service?

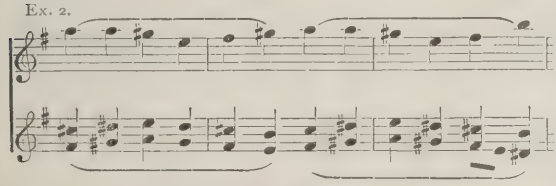
But no propaganda or subsidising of performance can help music unless it has the power of attracting not merely the *intelligentsia* but the great mass of the musical public—a public that is larger to-day than ever it was. How does contemporary music stand in this regard? As a result of pretty extensive experience in reviewing and listening to it, no less in hearing the opinions of others who have given it a fair show, I have no hesitation in saying that the bulk of it fails on four grounds: (1) It is monotonous; (2) it is conventional; (3) it is unnecessarily difficult both for performer and hearer; and (4) it is ugly.

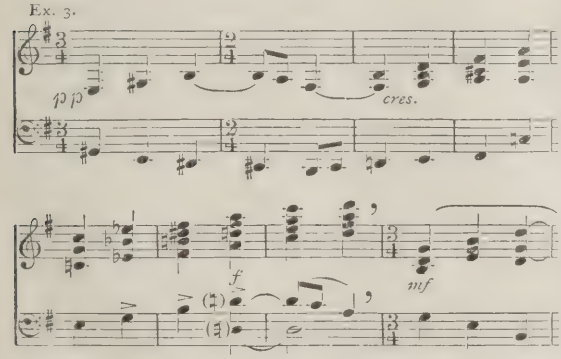
No doubt the modern composer would claim above all to have avoided monotony. He would point to his elaborate use of all sorts of novel instrumental effects; to his harmonic daring, his multitonality, atonality, 'juxtaposition of sonorities,' 'counterpoint of rhythms,' and the rest of the fashionable bag of tricks, as well as to his immense range of dynamic effects. On the face of it, this wealth of resource ought to make for variety and interest, but the hard fact remains that it does nothing of the sort unless it is used, first, in moderation, and, second, not merely for its own sake, but as an accessory to material of real interest and freshness. Can it be denied that in the greater proportion of new music the interest lies almost entirely in the manner and hardly ever in the matter? The apparatus of music is now so vast, and the technique of expression so easily acquired, that it is fatally easy for a young composer to turn out work so impressive to the eye that a Bach Suite or a Beethoven Symphony looks puerile in comparison. If music were a matter to be looked at, instead of listened to, the contemporary writer would win hands down. But the very features that make his scores so pretty to the eye are often those that produce monotony in the ear. We long for an occasional plain statement of something worth stating, and are given instead an elaborate and gorgeously-coloured exposition of the other sort of thing. If the composer would cut out half of his chromaticism and two-thirds of his notes, and re-score the result for small orchestra or string quartet, the result would be less monotonous. Too often, however, the removal of the spicy harmonies and unnecessary notes would leave a result too attenuated for any kind of medium. Perhaps something might be done in the shape of a duet for ocarinas. . . .

As to the second of the complaints made above, one can imagine the contemporary composer exclaiming, 'What! me conventional!' In reply one can only draw attention to the remarkable similarity that exists, not only between works of different composers, but also between works bearing widely different labels and programmes. I have lately been wading through a huge stack of pianoforte music by 'advanced' composers of various nationalities, and I am convinced that in the majority of cases one might safely change the titles and names of composers; only an occasional and very astute hearer would spot the deception. All alike strive so desperately to be original, and to avoid any suspicion of the obvious, that they have achieved a uniform state of the far-fetched—which is the worst type of conventionality. No doubt when Lyly began his affectations he and his admirers preened themselves on their daring and freshness. But in a few years the very title 'Euphues' stood for the worst and most artificial of conventions, and it has stood for it even till to-day. I am afraid that a very considerable proportion of the elaborate, clever, and self-conscious music being turned out to-day will a few years hence strike us in pretty much the same way. Indeed, we needn't wait in order to see signs of wear. Already they are showing. Take for example the fashionable Hucbaldisms and Byrdisms. I don't know how it strikes you, but I

must confess to a weariness of the everlasting fifths, consecutive common chords in root position, false relations, and the rest of the easily manipulated material of the up-to-date primitives. I object to it not only because of its monotony, but also because of its cheapness. It requires nothing in the way of skill compared with the ordinary decent part-writing that is now despised. Time was when composers took a pride in good workmanship; now there seems to be a sort of fear of it, as if the technique of composition were incompatible with originality. As a result we have a race of young students and composers who are apparently anxious to avoid anything that would lead the public to suppose they had studied elsewhere than under one of our Hucbalds. Here, for example, is a quotation from an Opus 2, published a few weeks ago:

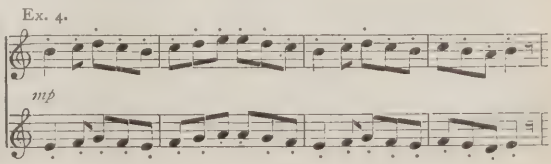
Ex. 1.

and so on, with devastating effect for three pages. There are not two bars of decent part-writing in the whole affair. This piece is called 'The March Home.' Here are a few bars from 'The Moon'—an appropriate source:

Ex. 2.

This lunar inanity is solemnly repeated, and forms the core of the piece. The left hand deals in fifths throughout, save in about half a dozen places where an enterprising sixth occurs. I cannot resist the temptation to quote yet one more extract from this set of pieces:

Ex. 3.

The reader would never guess the title of the work from which this is taken; hence the value of labels. It is called a Minuet. Of course it might have been called by a score of other names, any one of which would have fitted it better. When an old composer wrote a dance, nobody could mistake it for anything but dance music, and they were even able to distinguish the minuets from the gavottes without seeing the title-page. But with this young hopeful's Minuets, Moons, and Marches, you have to look at the labels, and even then you wonder whether they haven't somehow got mixed in the wash.

Well, I may be a Philistine, but I see no sort of future for a school of composition so imitative as that of to-day. There is scarcely a composer with any resource left if you bar him from folk-song, the ancient modes, and the idiom of the Mediæval and Tudor composers. I am as enthusiastic as anybody over all these things—in fact, like a good many other musicians brought up largely on plainsong, I was using modal harmony as a matter of course, week in, week out, years before lots of these young composers had got into long trousers. And my adherence to folk-song is almost as long-lived. But we don't want these delightful things out of season as well as in. The fact is, a good many composers are badly overdoing the sham-antique, and in such a way as to suggest that certain idioms and progressions are a mere stop-gap and substitute for original thought.

A reader may say that I am making too much of the Opus 2 of some callow youth, and if the examples quoted above were very unusual he would be right. But they may be capped by progressions from almost every parcel of new music received for review. Thus, since the above was written, I have (without hunting for them) come across enough things of the kind to serve as illustrations to a good-sized primer on 'How Not to Compose.' Here is a sample from some Welsh dances. A four-bar phrase (presumably of folk-origin) is played by the left hand in single notes and repeated a fifth higher by the right hand; this is followed by a four-bar phrase in consecutive fifths, after which the opening phrase is played, also in consecutive fifths. Then another four-bar phrase is given out by the right hand in single notes, answered by the left in ditto. Then we go back on our tracks and repeat the sixteen bars with which we began. A couple of bare fifths round off this 'composition.' From start to finish we have nothing but single notes or bare fifths. The piece represents a couple of fairies dancing. After due thought you perceive that Fairy No. 1 does a hop round, followed by Fairy No. 2, after which the pair take a turn together. This is shown by the disposition of the parts, which (as you will have perceived) are limited to two—the exact number of fairies concerned. Subtle, isn't it? But where is the music? If you can find any in such futilities as this, you are easy to please:

Ex. 4.

Now the composer in this case is not a callow youth, but a fairly well-known composer and critic, and one of the leaders of the Welsh Nationalist party. The main objects of this party, so far as I understand them, are to free Welsh music from the malign influence of Anglicanism and Teutonism, in order that she may develop a school of her own. So little of the music composed by members of this Wales-for-the-Welsh party has come my way that I do not know how they are getting on with their scheme of self-isolation.

But if we may judge from this little specimen, they seem to have thrown off the German yoke only to put on that of France. This 'Fairies' Dance' merely suggests the feebler antics of the young French school, with a glance at the Stravinsky of 'Les Cinq Doigts.' If gallant little Wales thinks this is a good exchange, there is nothing more to be said. 'Tis *her* funeral. But the point that is of real interest to musicians generally is the fact that a composer of standing can bring himself to write, and (more wonderful still) can get published, a piece which from its very nature (consisting as it does of nothing but unisons and fifths) requires no skill in the composer or performer, and contains nothing of interest for the hearer. If this sort of thing is to be called 'composition' and 'music,' then any youngster at school can turn it out by the yard—in fact, the human agent is unnecessary. There must be plenty of mechanical contrivances that can be made to produce plates or pianola rolls of simple series of notes in single file, and duplicated at the interval of a fifth. The fifth-merchants no doubt think their reversion to primitive methods is 'progress.' But a lot of us cannot avoid the feeling that some of them write this way because it is a long sight less trouble than decent part-writing. Beerbohm Tree never hit a nail on the head more neatly than when, speaking of the daubs of some 'futurist' painters, he said, 'Futurism is the loin-cloth of the incompetent.' As with painting, so with music. Thematic development, good part-writing, modulation—all these and the rest of the composer's technical outfit, are to be acquired only at the cost of time and sweat, and no composer has ever done much without them. On the contrary, we know that several great men just failed to make the most of their gifts because of a lack of the technique of composition. Berlioz is perhaps the outstanding example. Even Schubert, heaven-born genius though he was, would wear better than he does to-day had he but schooled himself to develop themes rather than repeat them. And Beethoven himself realised rather late in the day that he still had a good deal to learn in regard to fugue and counterpoint. Those fugues that he indulged in during his last period—how much better they might have been had he gone through the mill more thoroughly in his young days! They would certainly have been shorter, and probably a good deal less dry. I believe the very word 'fugue' raises a pitying smile among the young bloods of to-day, yet there is no doubt that the writing of fugue is one of the very finest of studies. I agree that very few should be written for publication. But if all our composers under thirty years of age wrote at least one a week, preferably for string quartet, we should in a short time get rid of the muddled matter and untidy and pretentious manner that spoil so much of to-day's output.

Much of the monotony that we find in present-day music is the result of chromaticism. Given the choice between over-diatonic and over-chromatic music, the normal ear prefers the former. Spohr has long been under such a cloud that hardly anybody dare say a good word for him, but his chief defect—over-chromaticism—is also that of many of the living composers who despise him most. Yet the main difference between Spohr's harmonic method and that of —— (here you may fill in any one of a score of names) is merely one of fashion. Where Spohr over-used a diminished seventh, —— works a ninth to death. We object to Spohr's chromaticism not because it is chromatic, but because it is chromatic in an old-fashioned and over-expressive way. We find it cloying. Similarly, the next generation (even a good proportion of the present one) will object to the chromaticism of —— on the ground of its crudity. Not that crudity is its only fault. Much of it is as cloying as anything Spohr wrote. His diminished sevenths and minor ninths sound quite bracing after some contemporary strings of dominant ninths.

I spoke above of the exorbitant technical demands made by the modern composer. How many rehearsals were necessary for 'Pierrot Lunaire'? I forget the exact figure, but I remember that it suggested quite a decent cricket score. Such a matter is relative, of course. If the results are worth the trouble there is little cause for complaint. But a composer whose music demands about ten times the amount of preparation necessary for the accepted masterpieces has something to live up to. Is there anything like a proportionate result? In the case of the Schönberg work very few people thought the game was worth the candle. Moreover, it appeared that the hearer had to work almost as hard as the performers, so that even a costly series of rehearsals will not suffice: there must be repeated performances as well. Even then it is doubtful whether the normal human ear will ever be able to grasp more than a smallish proportion of the complexities. 'Pierrot' is an extreme case, it is true; but the same unpractical fault is shown by many composers of songs and short instrumental pieces. Thus, an advertisement of a series of English songs contains this sentence:

> We speak from personal experience with many of them when we say that after singing them for perhaps a hundred times one feels that one is only beginning to appreciate them, and is still finding new beauties.

Now, it is a test of good music that one is still finding new beauties at the hundredth performance. But I refuse to admit that it ought to be necessary to reach anything like that number in order to *begin* to appreciate its beauty. Among the finest songs of the great *Lieder* writers is there one that does not yield up a good deal of beauty at a first or second hearing? A composer who expects a singer to wait so long for the revelation is expecting too much—for it must be remembered that if it takes the singer all that time, the listener also is likely to be in the same fix. Whenever I hear so much about the necessity for hearing a piece of music over and over again, I am reminded of the man who introduced his brother—a rather dull chap—to Sam Johnson with the remark (I quote from memory), 'Sir, you will presently find my brother very entertaining.' 'Sir,' said Johnson, 'I can wait.' But these are less leisurely days, and, frankly, we can't wait. A composer who writes a song or anything else that means nothing to the hearer till it has been performed a few score of times must not complain if we suspect him of not knowing his job. A reader may remind me that many works by the great composers were not understood by contemporary hearers, and were even received with laughter. But I think it will be found that in all but a very few cases the works —*e.g.*, the Ninth Symphony—were too long, or too noisy, or unusually discordant, rather than incomprehensible. Moreover, we are now discussing small forms, such as songs and pianoforte solos, and here I think there can be no doubt that practically all the output of the great composers has been understandable to the contemporary ear. The composer who writes unnecessarily difficult music is standing in his own light.

The ugliness of so much modern music is undeniable, even when we make due allowance for beauty being largely a matter of taste. After all, civilised people have arrived at a general agreement as to what is beautiful in physiology and nature, and all but a few eccentric folk think pretty much the same as to what is beautiful in speech-sounds and vocal tone. For example, nobody maintains that the corncrake has a beautiful voice and the nightingale an ugly one. It is conceivable, of course, that we should tire of everlasting nightingales, and we may desire an occasional touch of corncrake by way of relief. But what should we think of a man who wanted corncrake all the time, and looked round for his gun whenever a nightingale dared lift its voice in the neighbourhood? There are composers whose constant dissonance suggests the corncrake fancier. They like ugliness for its own sake.

No discord can be too violent if its point and relationship to its context are evident. The discord with which Beethoven starts the last part of the Ninth Symphony still strikes us as being a stoutish effort, but we may be sure that if Beethoven had been writing the work to-day he would have set down such a snorter that the existing chord would seem soothing. And nobody would complain, because the text demands something of the kind. But Beethoven would know better than to write a whole work made up of snorters; and that is just what Schönberg, Bartók, Schmitt, Stravinsky, Varese, Sorabji, and half-a-dozen others, appear *not* to know.

Next month I hope to be able to show by examples that a large proportion of the effect of modern music has little existence except on paper, and that the extreme technical demands often yield a result so small as to make the effort profitless both to performer and hearer.

P.S.—Some readers may contemplate writing and accusing me of attacking modern music on too slight an acquaintance. It may save them some trouble if I point out that for at least twelve years past I have in various ways been up to my neck in it. I began by thinking it was almost everything its admirers claimed for it; but the bulk of it has worn so badly, and yielded so slight a return for a lot of labour, that it has merely sent me back, with renewed appetite, to the older classics. If that were merely my own experience, it would not be worth writing about. But all sorts of signs show that it is the experience of a very large section of the musical public, and that is why I have tried to discuss the situation.

BRAHMS AND THE INFLUENCE OF JOACHIM

By Jeffrey Pulver

In spite of the popular belief that the contrary was the case, Brahms attained to European fame at a comparatively early age. It may possibly provide a romantic background for a biography to dwell at harrowing length upon a musician's 'early struggles' in order to bring out the brilliance of his later career in brighter light. That Brahms had to fight hard for a few years to combat the opposition of musico-political factions, cannot be denied; but the years of his battling against prejudice and ignorance were, in relation to the magnitude of his ultimate triumph, few in number. In some respects Schumann's enthusiastic prophecies regarding the future of Brahms were a hindrance rather than a help, in so far that the essay 'Neue Bahnen' gave the young composer a much higher standard of expectation to satisfy. Yet, in spite of the derision heaped upon him by some, as Schumann's newly-discovered musical Messiah, scarce fifteen years separated 'Neue Bahnen' from the German Requiem, and only a decade and a half intervened between the period at which the twenty-year-old accompanist of the violinist Edward Reményi first met Joachim and the year in which he was probably the most discussed musician in Europe. Now it is one thing to compose good music and quite another to make it known throughout the musical world; and of all the devoted friends who risked ridicule

and opprobrium by espousing the cause of the young Hamburger, not one was so persistent or so successful as Joseph Joachim.

The circumstances attending the first meeting between Brahms and Joachim are sufficiently romantic. Into the political happenings that brought about the appearance of the violinist Edward Reményi at Hamburg there will be no need to go; suffice it to remember that at the middle of the 19th century he was playing in Brahms's birthplace, while there as a political refugee. Pianist and violinist were quickly attracted to each other, and a series of concerts arranged. Reményi, having met Joachim during his student-days at the Vienna Conservatoire, contrived that the short tour undertaken by him with Brahms should end at Hanover, so that he might renew his acquaintance with his old schoolfellow. The impression made by Brahms upon the director of the royal music at Hanover, both as pianist and as composer, was very deep, and is sufficiently well-known to enable us to pass it over with a bare mention. But from that moment onwards an intimacy was formed between the two men that lasted until the death of the younger in 1897. It was through Joachim that Brahms made the acquaintance of the Schumanns, and through him he was first made known to the greater public.

The friendship was only a few months old when Brahms asked Joachim for his first piece of advice—on the order in which his first published music should appear. In a letter dated in October, 1853, Joachim wrote:

> You ask me to tell you in what order you should let your music cry out to the world the fact of which you have long been joyfully conscious: *I am!* I am unspeakably touched by this. In the course of the summer (as you know), I had so accustomed myself to regard all I love most as lost to me that I had quite made up my mind to give you up to the Schumanns as a matter of course, because I realised that the grand, cloud-topped mountain must necessarily hide the hill, however friendly a shelter the latter may offer. . . . . It really seems to me immaterial (from the higher standpoint, and therefore from yours) with which of your works you first cry to the world: *I am!* A heavenly vision remains a heavenly vision, even if it begins by merely showing the world—its big toe.

But he gives a suggested sequence for the first seven works, and adds '&c., *in infinitum*.' In the following year the violinist again wrote (June 27, 1854): 'You dear, modest fellow, you ask me for criticism, and I can only tell you how much I have learnt.' Here the modesty was undoubtedly Joachim's, for he was the better-schooled musician. But the work in question was in the variation form, and in this Brahms, thanks to the teachings of his master Marxsen, stood pre-eminent. In July of the same year Joachim was again appealed to for advice on the re-modelling of the D minor Sonata for two pianofortes into a Symphony (it became later the Pianoforte Concerto, Op. 15), Brahms writing:

> I must just add that I want to let the low D predominate at the beginning, and that is why the F-B flat in the clarinets and bassoons is so weak. . . . . Will you encourage me to go on with the other movements? I feel so imbecile.

A most brilliant idea came to Brahms in the winter of 1855-56, and it must have been the subject of repeated discussion between the friends, for on February 26, 1856, he wrote to Joachim:

> And then I want to remind you of what we have so often spoken, and beg you to let us carry it out, namely, to send one another exercises in counterpoint. Each should send the other's work back every fortnight (in a week's time, therefore) with remarks and his own work, this to continue for a good long time, until we have both become really clever. . . . Why should not two sensible, earnest people like ourselves be able to teach one another far better than any Professor could? . . . . I am looking forward to the first batch. Let us take it seriously. It would be very pleasant and useful.

The plan was carried out, but Joachim, it must be confessed, soon became irregular in his performances. He had the work of his office to fulfil, and his procrastination and unpunctuality quickly brought a remonstrance from Brahms. A system of fining was instituted, the money derived to be spent on music and books. Needless to say, it was Brahms's library which profited to the greatest extent. In many other directions the actual help of Joachim is visible in his friend's work. My old teacher, Andreas Moser, said that he had examined the manuscript of Brahms's Concerto for pianoforte in D minor (in Joachim's possession) and found in it several corrections made by the violinist. In the same way the Pianoforte Quintet in F minor was given the form by which it is known to-day by the advice and help of Joachim. Brahms had intended this work originally to be a string quartet (with two violoncellos).

In making known the work of his friend, Joachim was the first in the field. A quarter of a century elapsed (until the C minor Symphony, Op. 68, was produced) before Hans von Bülow was sufficiently convinced of Brahms's qualities to embark upon the enthusiastic propaganda in favour of the composer that stands to his credit. But Joachim was a pioneer. Regardless of the invective hurled at him, and therefore not to be accused of having been impelled by any personal considerations, he persisted in performing and having performed the works of his friend. Indeed, he ran great risk of damaging his own reputation, for the Press as a rule misinterpreted his motives. When he played the Brahms Violin Concerto for the first time at Berlin, the papers printed the most violent of attacks upon his taste, and wondered why he should honour so terrible a work, and in addition make an orchestra of students (the Hochschule) accompany such 'rubbish.' When he produced Brahms's Serenade at Hanover, he received the following anonymous letter, dated March 5, 1860:

> Brahms's Serenade is a monstrosity, a caricature, a freak, which should never have been published, much less performed *here*; we say here, whilst the Pianoforte Concerto served up to us last winter still sticks in our throats! It is inexcusable that such filth should have been offered to a public thirsty for good music. . . . . May we be spared grimaces of this kind in the future! . . . . do not tax the patience of your audience too severely, and do not impose on them a taste for that which can only be the greatest torture to people with *sound* ears.

These two instances will be enough to show how things stood. The press-criticism and the anonymous scurrility were both contemptuously ignored, and Joachim continued to insinuate the work of his friend into the programmes of Germany. Certainly all the chamber music of Brahms and most of the orchestral compositions were first performed at Berlin by Joachim and the orchestra of the Hochschule; and the example set by the capital of Prussia was, in those days, followed by very many centres. That other cities were later in following the lead of Berlin and Hanover, may be traced to the absence of friends like Joachim or the lack of courage in those who were there, as much as to the 'New German' party and the Weimar-Bayreuth coterie.

No one, with the possible exceptions of Sir Charles Stanford and, through him, the Cambridge University Musical Society, and Sir George Grove, had so much to do with the popularisation of Brahms's music in England as Joachim. From the beginning to the end of Brahms's creative period he was indefatigable in introducing the work of his friend to London audiences. As late as 1892 (April 5), he wrote to Brahms that the houses were packed and that people had to be turned away; that the most tremendous enthusiasm prevailed, when the Joachim Quartet was advertised to perform compositions by Brahms. It is still common knowledge that to a certain school of musicians (or, better, supposed musicians) the works of Brahms offered opportunities for opposition to a manner of expression that was new to them, and which, when placed before them, they could not comprehend. But, in spite of this, and thanks to the few faithful believers in Brahms's genius, he made rapid strides in this country. Soon it became 'the thing' to confess to a love for his music, since it gave the ignorant the reputation for being in the same galley with the few who at first really saw the possibilities that still lay dormant in the blue-eyed, fair-haired, frequenter of the Vienna 'Rother Igel.' So much so that Joachim wrote to Ernst Rudorff on March 14, 1877:

> I have no time to tell you about the musical conditions in England. The most remarkable thing to my mind is the rapidity with which Brahms's works have become known, in a manner which far exceeded my expectations. Schumann made much slower progress here. Even the B major Quartet, which was treated so scornfully at Berlin, went down here.

It had always been Joachim's desire that Brahms should visit England. When writing to Clara Schumann from London (July, 1858) on the subject of the Crystal Palace, he added:

> But never in my life have I so much regretted that I was not an organist as in this wonderful temple of glass. To hear Johannes play there on one of the many beautiful organs, and particularly on the large one in the middle of the building, would be magnificent. Indeed, Johannes must make the acquaintance of London, it would suit him here.

He made another attempt to entice Brahms to England when he wrote to his friend respecting the offer of the honorary degree of Mus. Doc. by the University of Cambridge (from London, April, 1876):

> Prof. Macfarren . . . will have written to you on behalf of the Rector of the University to know whether you will accept the distinction of honorary Doctor of Music which they wish to confer on you. The University wishes to honour me in this manner also, and I have said 'Yes.' It is the first time the title of Doctor has ever been voluntarily offered to a foreigner. . . . It is a proof, at any rate, of how highly your things are thought of here, and indeed throughout the musical world in England. . . . The next question is whether you will really come to England so that you may be made a Doctor (a solemn ceremony at which the whole University is present). Without this you cannot be created Doctor.

Probably the thought of facing the 'whole University' with a speech was quite sufficient for the retiring and sensitive Johannes—he never set foot in England.

Exhibiting the greatest possible friendship in furthering his colleague's interests at home and abroad, Joachim was just as much concerned with securing an adequate post for Brahms when the opportunity presented itself. Without disparaging the many excellencies of Julius Stockhausen, he was bitterly disappointed when that musician received an offer of the post at Hamburg which he thought belonged by right to his friend. Writing to Avé-Lallemant on the subject (January 31, 1863), he said that 'the insult to Johannes will not be forgotten in the history of art—But, enough!' and that it was particularly sad to think that Brahms, with his child-like love for his native city, should have been passed over in favour of 'someone greatly inferior to him in talent and character.' In the same letter we find also the words: 'Simply as a *man* on whom one can rely I have the highest opinion of Johannes's capabilities and character.' It is quite likely that Joachim took the matter far more to heart than did Brahms himself; at any rate, the latter was on quite intimate terms with the singer. The two had met during the Rhine Festival of May 11-13, 1856, when Stockhausen sang 'Elijah.' An intimacy sprang up between them, and before the end of the month they had arranged to give two concerts together. The first took place on May 27, at Cologne, and the second on the 29th at Bonn. Brahms accompanied the singer, and between them they scored a veritable triumph. But the pianoforte solos of Brahms evoked little enthusiasm, and he had once more the vicarious pleasure of assisting in the triumph of another. The Hamburger never looked upon pianoforte playing as his

vocation, and never played in public when he could earn sufficient for his needs in any other way. Moreover, at some periods, it required all the pursuasion of Clara Schumann and Joseph Joachim to encourage him to practise on the pianoforte at all.

In February, 1867, Avé-Lallemant, at Hamburg, received another letter from Joachim on the same subject as before, with a few very caustic remarks added:

> I suppose, judging by the Philharmonic's antecedents, it is no good hoping that you will arouse yourselves now and offer a fitting appointment to *the greatest musician of our day* (I know what I am saying)—to Johannes Brahms, of Hamburg. A certain amount of suffering and lack of appreciation seem to be essential to the development of great minds, and perhaps the Committee of the Philharmonic Society even consider it their duty to the Fatherland . . . to sacrifice themselves patriotically for the sake of Brahms's future.

It mattered not what was the nature of the service that Joachim could render Brahms; it mattered little at what inconvenience to himself—he was always ready to help. Although not so active in his endeavours to secure the publication of his friend's music as he was to introduce it by his own performances, he nevertheless did his best for Brahms even in this direction. On May 15, 1860, he wrote to the composer:

> Dr. Härtel is at Genoa; but I said what there was to say about your things to his brother, and I think he is prepared to print one of your Serenades. But he did say that he would like to print some smaller things at the same time. Can you not offer him some songs? He was not so amenable with regard to the Concerto. . . . *I hope you will write to him soon.*

It must not be supposed that Joachim's zeal on his friend's behalf was entirely due to blind admiration for Brahms. He was by no means indifferent to the composer's weaknesses; indeed, the obstinacy and sensitiveness of Brahms more than once strained their friendship to its limits. Brahms, according to Joachim's letter to Gisela von Arnim (October 20, 1854), was 'egoism incarnate, *without himself being aware of it.* He bubbles over in his cheery way with exuberant thoughtlessness.' Yet, in spite of all the grounds for complaint which he mentions in this letter, his love and esteem for the Hamburger never changed. No memory of Johannes Brahms should be dismissed from the mind before an appreciative thought for Joseph Joachim has formed, for Joachim was the high priest who preached the gospel of Schumann's 'musical Messiah.'

[The author acknowledges gratefully the kindness of Messrs. Macmillan, in courteously permitting him to reprint certain extracts from their 'Letters from and to Joseph Joachim' (1914), translated by Nora Bickley.]

The 'Dictionary of Modern Music and Musicians' recently published by Messrs. Dent is to appear in a German edition, the translation being under the supervision of Dr. Alfred Einstein. The publishers will be the Max Hesses Verlag of Berlin.

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

VI.—John Thorne

In Morley's list of 'practicioners' in 1597, at the end of his well-known treatise, appears the name of Thorne as a Tudor composer of eminence, yet biographical details are lacking. Indeed, the only clue to his personal history is the eulogistic epitaph quoted by Francis Drake in his 'Eboracum,' in 1736, and reprinted by Sir John Hawkins in 1776, from which we get the date of his death as December 7, 1573. Yet even if no other detail has previously been published, Thorne's compositions which have survived bear ample testimony to the estimation in which he was held by his contemporaries. Hawkins had the discrimination to print one of his Motets, 'Stella coeli extirpavit,' which Dr. Ernest Walker, in his 'History of Music in England' (second edition, 1924), says 'has excellent qualities.'

From the inscription on his monument in York Minster it is evident that Thorne was not only a sound musician, 'most perfect in his art,' but was also a logician of eminence, as well as a man of attractive personality.

Mr. John E. West, in his 'Cathedral Organists' (1922), includes Thorne as Organist and Master of the Choristers of York Minster, and gives the date of his appointment tentatively as '1550.' He was certainly organist under Queen Mary, so that we are fairly safe in stating that his birth-date was *c.* 1520. No particulars have come down as to his master, but it is more than probable that he studied under Leonard Mason, who was organist and vicar-choral of York from 1520 to 1545.

Thorne was, no doubt, organist of York Minster from 1545 till his death. There is one incident in his career that has not been noticed by any previous musical historian—namely, that he suffered deprivation for his adherence to the old Faith. In the remarkable work entitled 'De Visibili Monarchia,' published in 1571 by Nicholas Saunders (Regius Professor of Canon Law at Oxford University), the seventh book gives a list of the English bishops and clergy that suffered for the Faith under Elizabeth, including Archbishop Heath, of York, who was Chancellor of the Kingdom under Queen Mary, and who died at Chobham, on December 8, 1578. Saunders also gives the following list of Chief Musicians who were deprived of their office: 'Magistri Musices, officio suo ob Primatus confessionem ejecti: Sebastianus, in Cathedrali Ecclesia Londoniensi; Thornus, in Metropoli Eboracensi; Prestonus, in oppido Vindelisorensi.'

Thus we learn that in 1560 John Thorne, chief musician in York Minster—as well as Sebastian Westcote, of St. Paul's, and Thomas Preston, of Windsor—suffered deprivation at the hands of the visitors. However, like Master Sebastian of St. Paul's, Master Thorne was apparently permitted to hold his post at York on account of his rare musical talent. He continued in office till his death, in 1573, and was buried, as Drake informs us, in the Minster, 'in the middle aisle, from the West door.' The inscription on his monument runs as follows:

> Here lyeth Thorne, musician most perfect in his art,
> In Logic's Lore who did excell; all vice who set apart;
> Whose Life and conversation did all men's Love allure,
> And now doth reign above the Skies in joys most firm and pure.
>
> Who dyed December 7, 1573.

In addition to the beautiful Motet, 'Stella coeli extirpavit,' for three voices, printed by Hawkins, there is an 'In Nomine' at Oxford, and an 'Exultabunt sancti,' for the organ, in the Redford MS. (Brit. Mus., Add. MSS. 29,996)—admirable specimens of Thorne's genius. It is of interest to add that the original MS. of the last-mentioned organ solo is in the handwriting of John Redford, while another composer represented is Thomas Preston, Organist and Master of the Choristers at Windsor, who was 'deprived' at the same time as Thorne, as quoted above from Saunders's book. It is also worthy of note that in the three-part 'Stella coeli,' till recently in Baldwin's MS. in Buckingham Palace Library (now on permanent loan to the British Museum), the composer is described as 'Mr. Thorne of York.' Nor must it be forgotten that three ballads by 'Master Thorne' are still preserved, one of which, 'O mortal man, behold and see,' is to be found in Redford's moral play of 'Wit and Wisdom,' the ballad being registered in 1563 by John Cherlewood. All three ballads will be found in Add. MSS. 15,233 in the British Museum.

STUDIES ON THE HORN

By W. F. H. Blandford

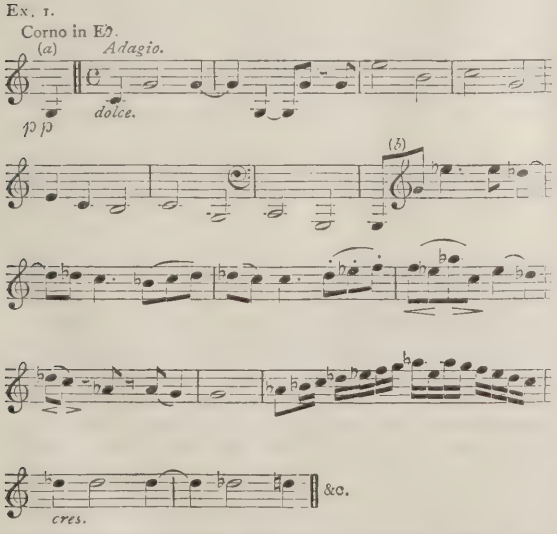
III.—The Fourth Horn in the 'Choral Symphony'*

Of all the instrumental parts contained in the nine Symphonies of Beethoven, none, it is safe to say, has aroused more comment, caused more speculation, or been the subject of more anxiety in performance than that given to the Fourth Horn in the *Adagio* of the 'Choral Symphony.'

The problems that it offers centre in the sixteen bars in common time that begin the third *Adagio* section at bar 83 of the movement; for although the part requires consideration as a whole and contains some other lesser difficulties, the remainder by itself would hardly have attracted much comment.

Here is the celebrated passage, familiar to all who have studied a score or an analytical programme of the work:

Ex. 1.



* Previous articles of this series appeared in the *Musical Times*—I., August, 1922, pp. 544-7; II., September, 1922, pp. 622-4, and October, 1922, pp. 693-7.

This is no case of doubtful or disputed readings, such as the second-horn entry in the first movement of the 'Eroica,' the redundant bars in the *Scherzo* of the Fifth Symphony, or the *tempo* of the *Presto* in the Ninth. Such *variæ lectiones*—there are a few minor ones—as are disclosed by a comparison of the published scores with the manuscript corrected and sent by Beethoven to the Philharmonic Society of London, now deposited on loan with the British Museum, do not affect the issues.

That, even a century after the first performance of the work, there are still questions awaiting an answer, will be made clear by the following anthology of extracts from the writings of musicians of varying degrees of eminence, selected without any attempt to make it exhaustive:

Grove, Sir G. (in reference to the first five bars of the section marked (*b*))—'Here, too is a melody, the speaking beauty of which is, if possible, increased by the peculiar tones of the horn—the fourth horn be it observed—which delivers it.

'In the course of this variation, the horn has again some difficult feats to accomplish [quotations omitted], but Beethoven has amply repaid this most human instrument for any such trials by the lovely part which he has given it in this *Adagio*. The fourth horn was in his good graces all through the movement.

'Note.—The fourth horn. In the present case the fourth horn may have been a friend to whom he wished to do a special favour.' ('Beethoven and his Nine Symphonies,' London, 1896, pp. 366-8.)

Hofmann, R.—Until recently it was understood that Beethoven only made use of the simple horn; but this cannot have been the case, for we find (1) the low G (not playable on the simple horn); (2) Beethoven never used long sequences of notes in a key with many sharps or flats as the signature. Oral tradition has it that, at the time of Beethoven, Levi, a fourth-horn player at Vienna, possessed a recently invented valve-horn; on the ground of this invention it was imagined that all horn passages could be played with equal tone-quality. Probably for this reason, Beethoven (who could scarcely have heard it himself in his greater and later works) wrote the difficult passage for the fourth horn in E♭. The whole part lies badly for the player, and in view of the tone there seems no doubt that the second half of the solo is better on an E horn.' ('Praktische Instrumentationslehre,' English translation, London, 1893.) (The translation slightly altered.)

Stanford, Sir C. V.—'In the slow movement the influence of his beloved horn predominated; the part was given, curiously enough, to a fourth-horn player, usually the inferior of the other three, and its difficulty (but not impossibility) suggests that the fourth hornist in the orchestra at Vienna was the best of the four.'—('Interludes,' London, 1922, p. 46.)

Weingartner, F.—'In any case it is strange that he should have entrusted this extremely difficult and carefully worked-out solo to the fourth horn. I admit that in the Kaim-orchestra at Munich I once had a fourth-horn player—Herr Stange—who gave this passage excellently, but he was certainly an exception. As a general rule it will be safer to assign the passage [beginning at (*b*) in the extract] to the third or first horn player according to their respective merit.' ('On the Performance of Beethoven's Symphonies,' Leipsic, London, &c., 1908, p. 169.)

From these and other observations may be deduced the following questions as still open to discussion and definite solution:

(1.) Is the part appropriately written for and capable of being played on the hand-horn or not?

(2.) Alternatively, is there any reason for supposing that Beethoven was influenced in writing it by, or intended it for, the then recently invented valve-horn?

(3.) Why is it assigned to the fourth horn rather than to one of the others, or why was the part not divided between two of the horn quartet?

(4.) Had Beethoven any special motive in writing it, such as the desire to oblige a particular performer, or the knowledge that it would be played by a specially skilled executant?

(5.) What difficulties does it present in performance on the two types of instrument, and how are they usually met?

It is the object of the present article to answer the questions as far as possible on the available evidence, or at least to narrow down the issues. In so doing, the course will be adopted of dealing, first with some features of the horn-player's practice, as it existed a century or more ago; secondly, with the application of these to the consideration of Beethoven's score; and lastly, with the problems of performance.

I.

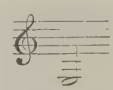
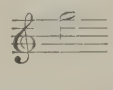
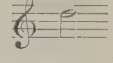
It is a well-known fact, to which every text-book on instrumentation bears witness, that the compass of the horn is so great, extending to upwards of four octaves (this compass is actually covered by the extreme notes in compositions ranging from Bach's works to Verdi's 'Falstaff') that no single player can cover it, except as a *tour de force*. One occasionally meets with players with a range of as much as four octaves and four or five semitones, but this is more than can be used satisfactorily. In consequence, it became customary for performers to restrict themselves to one extremity, more or less, of the horn's compass, and thus they became classified as First or Second horn players, a distinction that in modern times has become generally ignored.

About, or shortly after, the date of production of the Ninth Symphony, the French player and teacher, Dauprat,* introduced the terms *cor-alto* and *cor-basse* to indicate more precisely the registers previously known as First and Second horn. Although they do not bear translation well, they are convenient to use, because 'first and second horn' are as indefinite as 'first and second voice' would be for indicating vocal compass. Both Handel and Bach wrote second horn parts, but neither knew the *cor-basse*, as witness Handel's Concerto for Strings and four F-horns, where the absence of any deep notes, when the horns are in four-part harmony, is only intelligible on the supposition that his players did not cultivate them.

The *cor-basse* seems to have been introduced by the Bohemian school of players, of whom little, except a number of names, is known before about 1760. It involved the use of a mouthpiece larger than that of the *cor-alto*, and with a bore tapering uniformly from end to end. This is the form of mouthpiece that is regularly figured in musical text-books and is now so rarely seen in use. With it was associated the embouchure (*i.e.*, the mode of application of the mouthpiece to the lips), whereby most of the rim is placed on the upper lip and its lower margin is pressed into the mucous membrane of the lower lip. This embouchure, which differs considerably from that of the trumpet, is essential to the proper production of the deepest notes, and is now in general, though not universal, use amongst horn-players.

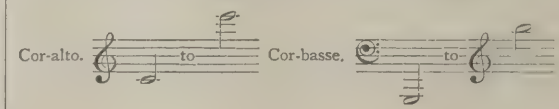
Mouthpiece and embouchure gave the *cor-basse* a softer, broader, and more mellow tone than was possible to the *cor-alto* player, and in consequence the *cor-basse* tone became the horn tone *par excellence*. When the distinctions between *cor-alto* and *cor-basse* were rigidly adhered to, the E♭ horn was considered the finest in tone-quality, and it was not until a register known as the *cor-mixte*, which confined itself to about one-and-a-half octaves in the middle of the instrument's compass, came into partial use about 1800, that the F-crook began to supplant the E♭ as the more popular crook on the instrument. To-day the *cor-basse* mouthpiece is rarely used, and the E♭ crook has entirely disappeared, even from military bands, where the silly custom of writing for it still persists, forcing the player to transpose nearly every part he meets with. This has led to a certain modification of horn tone, and, if one's recollection is to be trusted, the average horn-tone of to-day tends to be thinner, more incisive, and less velvety, and noticeably weaker on the low notes than the average tone of forty years ago—in other words, the *cor-alto* tone is inclined to predominate.

As a guide to the limits of the two registers (which were not rigidly fixed) we shall take Domnich's 'Méthode de Premier et de Second Cor' (Paris, 1808), partly because it was the best Method then extant, and partly because Domnich was the teacher of E. C. Lewy, the player to whom Hofmann presumably refers.

Domnich gives the compass of the *cor-alto*, in real sounds, as from  to  (or the nearest available notes on the crook in use), and that of the *cor-basse* as from the fifth semitone below the second harmonic to  (real sound).

This gives the former a compass of two octaves and three semitones, or thereabouts, and the latter a range that varies with the crook employed.

On the E♭ horn their respective compasses are:



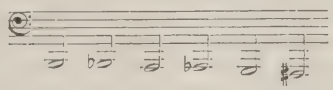
These are Domnich's extreme limits, which he recommends composers to curtail by a note or two at the top if they wish to be sure of having their effects executed. In the medium the two registers overlap to a considerable extent, and therefore solos limited to the common portion could be given to either horn at discretion. Owing to the general superiority of the tone of the *cor-basse*, he was often made the soloist; and the fact of a solo being written in a score for the first horn does not necessarily indicate that it would not, if suitable, be played by a *cor-basse*. During the 19th century, *true cor-alto* parts fell much into desuetude except in the writings of German composers (Weber, Schumann, Wagner, &c.), and the position of

* Louis François Dauprat (1781-1868). 1st prize at Paris Conservatoire, 1798; 1st horn at Opéra and professor at Conservatoire; teacher of many famous players, including Paquis, the last distinguished hand-horn player resident in England. Dauprat was himself a *cor-basse*.

principal horn was often filled by a *cor-basse*. The celebrated Punto himself was a *cor-basse*, though possibly, like many soloists, he did not limit himself to this register; but Beethoven's Sonata for horn, which was written for him, is strictly so confined, and is a typical example of *cor-basse* writing. It is even more surprising to find that, until the late 'sixties, the solos at the Paris Opéra were played by the second horn.* The last of these second-horn soloists, J. F. Rousselot (1803-80), retired in 1869. He was probably the hornist of that name who played fourth at the first performance in England of Beethoven's Mass in D.†

The *cor-basse* did not have it all his own way in solo work. There were always *cor-alto* soloists, and virtuosi who covered the entire compass of both registers. But he had an absolute monopoly of chamber music, when only a single horn was employed. For him were written the parts of Mozart's and Beethoven's Quintets for wind and pianoforte, the latter's Septet, Schubert's Octet, and other less familiar compositions. This monopoly was admitted even by Gallay,‡ Dauprat's successor at the Conservatoire, who, being himself a *cor-alto*, advocated this register for the soloist.

Valuable as the low notes of the horn were, when they furnished the only deep sounds on any wind instrument other than the bassoon, there were very few of them. In fact, the early *cor-basse* had only the 2nd and 3rd harmonics at his disposal below the compass of the *cor-alto*. This led to attempts to extend the limited scale of the instrument by means of what are called 'artificial' or 'factitious sounds' (*sons factices*), which are much older than hand-stopping. These are sounds which do not conform in pitch to any of the harmonic overtones of the air-column. They are more numerous than is generally supposed, and a proper knowledge of them is necessary to any critical study of early horn parts;§ nevertheless it would be outside our present purpose to give a full account of them and the phenomena of their production. By recourse to them, in conjunction with hand-stopping, the assiduous *cor-basse* managed painfully to give his instrument a complete chromatic scale throughout its compass. The more extravagant of these sounds are of very poor quality — mere groans—but they are to be found in music, particularly in the lowest parts of trios and quartets for horns alone. The most important artificial sounds are the five or six semitones below the 2nd harmonic:



they were generally written as a descending diatonic or chromatic scale, or else the low G was made use of by direct drop from the 2nd harmonic, as in the solo under discussion. They can be produced only in slow time, as their intonation has to be fixed more or less tentatively.

These five or six notes formed part of the resources of every *cor-basse*, even if he rejected (as Domnich does) many of the other impracticable sounds; examples of their use are to be found in Haydn, Weber, and elsewhere, and also in Beethoven's Sextet for strings and horns and his Sonata for horn. The low G is the best of these notes, and its quality may, with practice, be made to approach that of the true harmonics. As it is a sub-octave of the 3rd harmonic of the air-column, its merits may be due to reinforcement by overtones. Even on the valve-horn the artificial sounds are occasionally useful. A second horn, confronted with the long opening note (the low C for the B♭ bass horn) of Beethoven's Fourth Symphony, with nothing but the inevitable F crook to play it on, must have recourse to them. Played as the low G on the F horn put into E♭ by the first piston, this note can be held steadily and with good effect.

It may be of interest to mention, what is not generally known, that on the high B♭ and A horns—on which the fundamental note can be easily obtained, in spite of text-books and the attempted application to the horn of Cavaillé-Coll's law—artificial sounds can be produced down to at least three semitones *below* the fundamental; and, on a shorter tube, such as an F or E♭ crook, used without the horn, to an octave below the fundamental. They obviously depend entirely on the power of causing the lips to vibrate sufficiently slowly, and not on the length of the air-column, the horn acting as a resonator, in the manner of a gramophone trumpet.

The help given to the *cor-basse* by artificial sounds was feeble, and the great impetus to its development was the invention of hand-stopping, by Hampel, himself a *cor-basse*. It may therefore be claimed for the *cor-basse* that his successive efforts—first, in modifying mouthpiece and embouchure, and secondly, in utilising the artificial and stopped sounds—and the resulting increase in refinement and expressive power, raised the horn to the artistic level at which Beethoven found it, and that, but for him, it would have stagnated, as the trumpet did, until the invention of the valve-system came to the rescue.

In addition to the low notes that were his exclusive property, the *cor-basse* was called on for executive feats that were not demanded from the *cor-alto*—or, at least, to anything like the same extent. One was that of making rapid skips over intervals of any extent up to two octaves and a fifth. These skips are very common in Beethoven's parts, and are often rendered necessary by the gaps in the second-horn scale, which prevent the required note from being taken in its proper octave. The second-horn part in the first two movements of this Symphony teems with them, and is proportionately fatiguing, however competent the executant may be to perform them.

Another feat was the rapid delivery of the arpeggio passages and flourishes on the common chord that went by the name of *batteries du second cor*. One or more of these was called for in practically every solo and important chamber music part of the late 18th century, after which their popularity waned.

As examples of *cor-basse* passages, the following are quoted: the first is taken from Beethoven's Quintet for pianoforte and wind (produced in 1797), and the remainder are from his Sextet for strings

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* Information communicated by Mr. R. M. Pegge, who received it from M. Brémond, late Professor at the Paris Conservatoire.

† December 24, 1832 (see *Musical Times*, April, 1902, p. 236).

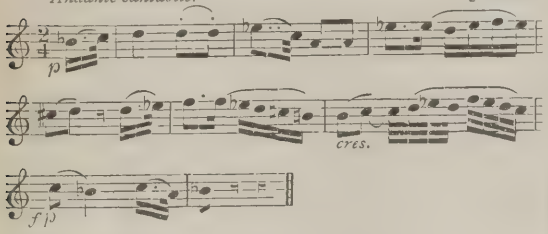
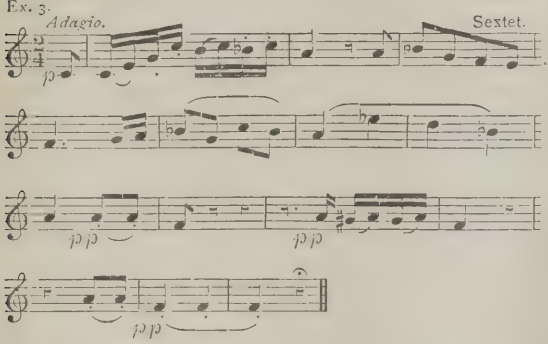
‡ Jacques Francois Gallay (1795-). His studies are still much used, in spite of the fact that they are written only for the hand-horn and contain no low notes. An old Frenchman, who knew him, once said to the writer, 'Ah! Monsieur Gallay—il montait comme un ange, *mais il ne pouvait pas descendre!*' Paquis used to stigmatise him as a cornet-player on the horn.

§ C. Forsyth, 'Orchestration,' London, 1914, p. 80, states that the note

does not exist on the hand-horn. He need not have looked farther than the first movement of Schubert's 'Unfinished' Symphony to find an example. It is also found in Weber and elsewhere. It was a recognised, though bad, artificial note.

and two horns (attributed by Thayer to 1794-95), which has been called 'unimportant.' In a sense it is so, but it is an enjoyable little work, always well received when efficiently played, and it is a nearly complete compendium of horn practice of its period. One is tempted to suppose that it was commissioned by two of the travelling virtuosi of that time, but no history of the kind has been attached to it. The extracts are all for the E♭ horn.

The first two extracts are examples of melodic passages involving the use of stopped notes :

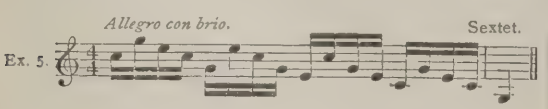
Ex. 2. *Andante cantabile.* Quintet.

Ex. 3. *Adagio.* Sextet.

The stopped notes employed in the above are :

Ex. 4.

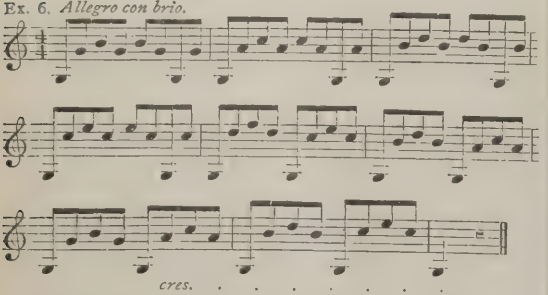
the black notes representing fully-stopped notes. The upper *f* was also sometimes fully stopped, and is so given by Domnich. One fails to understand why, as it is much better as a partly stopped note.

The next examples are a 'batterie' and an accompaniment figure involving extensive skips :

Ex. 5. *Allegro con brio.* Sextet.



Ex. 6. *Allegro con brio.*



The last is one of the most difficult figures ever written for the *cor-basse*, requiring great sureness of execution and exceptional control of respiration, as it must be taken in a single breath.

Until the 19th century no suggestion of inferiority attached to the *cor-basse*, to which class many of the then popular soloists belonged. His work was at least as responsible as that of his companion, who did not then jeopardise his command of the high notes by attempting low ones, and it often demanded more brilliancy of execution. Domnich tells us that a pupil should elect, from his first lesson, which register he would adopt. What would be the astonishment and indignation of a present-day student if he were invited to devote his entire professional life to playing second or fourth horn! But the name of 'second horn' was always detrimental, and Dauprat gives this as one of his reasons for proposing a change, alleging that it brought about offers of lower remuneration. This defect, however, has never yet been remedied.

(To be continued.)

THE GREATNESS OF BACH

By GEORGE GARDNER

The dramatic critic of *The Times* some time ago gave us a column on 'Jane Austen.' Speaking of the artistic unrest so often found in the present day, he said :

> War-weary and shell-shocked, we live in a hubbub of futurism and dadaism, cacophony miscalled music, wrangling-matches miscalled plays, and novels that are psycho-analytical tracts. Bruised and dizzy, we seek for a peaceful retreat, and just there, I think, we find the supreme value of Jane Austen for us in 1922. . . . Her novels are a refuge not only from the madding crowd's ignoble strife, but from the crude and *criard* work which is even more madding than the crowd.

Perhaps it is not to be expected that all readers of the *Musical Times* should share Mr. Walkley's enthusiasm for the work of Miss Austen, or that they should accept his sweeping condemnation of the developments of modern art. All the same, I feel that he thus suggests a point of view from which we do well to look upon the greatness of a musician like J. S. Bach. In the work of that astonishing genius many of us have discovered an influence that is alike steadying and soothing. Not merely does he lead us into an emotional region, entrancing by reason of its genial calm (that also is done by Mozart, and—may we not say?—by Miss Austen), but by the massiveness and the ordered strength of his writing he offers a welcome deliverance from whatever is pretentious and shrill in the artistic efforts of to-day.

Still, there is another side to the question which must not be overlooked. Certain keen amateurs of music, if they speak frankly, will say that to them much of Bach's work appears dull and old-fashioned. It is not that they crave for the sensational or the vulgar. To them, Wagner, Elgar, and other modern composers, with their up-to-date expressiveness, their use of ever-changing rhythm, and their magical dealing with orchestral colour, make a profound appeal. But the people of whom we are thinking feel bound to confess—perhaps rather shamefacedly—that in their view the compositions bearing Bach's name seem monotonous and over-lengthy; in short, only a curious product of bygone methods and ideas.

Now, it is always wiser to try to understand an opinion contrary to our own, than simply to condemn it. And we must admit that there are features in Bach's musical architectonics which demand, if not explanation, yet an effort at comprehension.

With regard to the spun-out character of such works as the two settings of the 'Passion' story—what we need is a mental attempt to get away from the craving of the present day for hurry and speed in ordinary affairs; and, in so-called literature, from the concentration demanded by magazines, short stories, and newspapers. We want to forget the agitating atmosphere produced by the motor-car, the aeroplane, the cinema; and, in music, by compressed statements of tragedy and violence, like the operas of 'Cavalleria' and 'Pagliacci.' We should try in thought to place ourselves amid the surroundings of some restful old German town, where all is grave and leisurely, where time is very far from being of the essence of the contract, as it is amid the rush of modern civilization. Then we begin to be receptive of a form of art which has value in the very way that it cuts across, and contradicts, our vain notion that whatever recent progress has produced is best and completest. In this connection, we should recognise that the omissions made in a big work like the 'St. Matthew' Passion place a stumbling-block in the way of many listeners. Could the entire oratorio be divided and sung on two different occasions, the composer's intentions would be made more comprehensible. As we usually hear it, the whole of the recitatives are given, while inevitable cuts have to be made in the arias and some of the choruses. The water, so to speak, of the recitatives is indeed clear and pure. But we are offered overmuch of it, in comparison with the wine of the measured and orchestrally accompanied portions. The balance of the work is disturbed, and the minds of those who are in the stage of tasting and trying are needlessly exercised.

Again, the existence of an overdose of elaboration must perhaps be admitted in certain of Bach's settings of words for solo voices. And this impression is intensified when we are distracted by the painful efforts which have to be made by some striving vocalist unaccustomed to the style of what is being sung. We ask ourselves anxiously, How can these prolonged runs be accomplished, which seem to demand an instrument more than a voice? Is it possible that the syncopations and the trying intervals can be satisfactorily achieved? Here, in such excessive embellishment of the vocal line, it may be owned that a spot at times appears upon our sun. On the other hand, it can be suggested that a necessary foil is thus provided for more expressive parts. A big work cannot satisfactorily be built up throughout at the same level of emotional intensity. There must be ups and downs, lights and shadows, which intensify each other.*

Another small matter may be noticed in connection with the Cantatas, which perhaps disturbs some of us. 'Pietism,' during and before Bach's time, had a marked influence upon the religious circles of Germany. This change of theological outlook meant, broadly, the substitution of sentimental feeling (which at any rate dallied with 'rationalism') for dogmatic forms of belief. How far this somewhat revolutionary change within the preserves of Lutheranism was wise or unwise, it is not for us now to discuss. Schweitzer says that Bach was 'sharply opposed' to the propaganda of Pietism; perhaps, primarily, because it set a ban upon elaboration in Church music. Anyhow, we see plainly that 'the smell of the fire,' so to speak, had passed on our composer and the librettists who worked with him. As happens sometimes, a man may in theory be definitely opposed to certain ideas by which he is surrounded. All the same he is subconsciously influenced and shaped by the mental and moral atmosphere wherein he is submerged. Hence we are treated at times, taking an example from 'My Spirit was in Heaviness,' to a sort of love-duet between the human soul and its Saviour. The words in their English translation run thus:

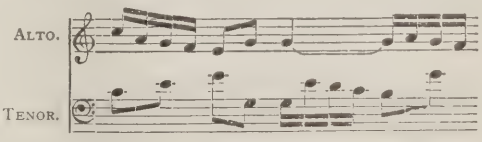
Lord Jesus, ... where art Thou gone?
Behold, O spirit, I am with thee.
Yea, ah, yea, I am rejected.
Nay, ah, nay, thou art elected.
Nay, ah, nay, Thou hatest me.
Yea, ah, yea, I care for thee.

For all the reverence and the restraint of the music to which such words are set, we cannot help feeling that the sentiments set forth are somewhat weak or even morbid. Here—as, for instance, in reading Milton—we have to make allowance for the changes in religious and other conceptions which are bound to evolve as the ages go by.

Perhaps it has been worth while thus to notice the difficulties which sometimes occur in the appreciation of Bach's music. That such hindrances are fairly widespread may be inferred from the perfunctory attention which his work often receives at festivals like those of the Three Choirs.

To describe the nobility and the strength of the greater part of Bach's writing would be like attempting to put into words the sweetness of an English springtide, or the grandeur of a mediæval cathedral. Nor need anything be said about the sense of unexhausted freshness with which we find ourselves able to return time after time to his greater works, in spite of familiarity with them; how they seem to fulfil the saying, 'Ever ancient, and yet ever new.' But about them there are one or two characteristic features which it may be well to mention.

Bach is amazing, and perhaps he stands alone in the completeness of his technical mastery of his art. His magical strokes resemble those of such painters as Rembrandt or Velasquez. In the matter of counterpoint, it is not merely that from time to time he does marvellous things in the way of bringing together contrasted themes, but look anywhere at his scores, and you constantly find that this wonder-worker has made almost all the voices and instruments, as you take them in pairs, move together in satisfactory two-part harmony. Here is an instance, selected almost at random, from the double chorus, 'Not on the Feast Day,' in the 'St. Matthew' Passion. This is what the first alto and the second tenor do:



There is a bar complete in itself, melodically and harmonically, while the other five or six voices also are moving in the same kind of ordered freedom. So constantly in the Cantatas, when Bach is writing in any number of parts up to ten, you can take, say, the different melodies given by an oboe and by the tenor voice. Place them together and you will find that in themselves they are, musically, as complete as they are congruous. Again, the spirit of unity that pervades the separate numbers of these works

* Here a saying of Goethe's may be recalled—'All lyrical writings ought to be rational as a whole, and a trifle irrational in detail.'

is an extraordinary feature of their architecture. You feel that they are teleologically conceived. They are like the predestined growth of a plant from some small seed. Additions are made by the way, in the shape of flowers and leaves. Yet those accretions are only part of the settled course of the whole organism from its beginning. Compare, let us say, the 'Hallelujah Chorus' from 'The Messiah' with the first chorus in 'O ewiges Feuer.' Handel's grand exclamation of praise is splendidly rhetorical, and it has a popular appeal which is of true value. Yet were it heard for the first time, its bold and clear-cut themes would hardly impress us with that sense of entire unification which is conveyed by the long, steady course of Bach's work just mentioned, or by the first chorus of the 'St. Matthew' Passion.*

Of course, it goes without saying that technical competency of this kind, even in its most amazing completeness, is only an instrument. Pursued for its own ends, nothing but a barren show of scholasticism would be attained. Yet, allied with gifts of imagination and expressiveness, this master-power of music building can produce immense results. As regards contrapuntal skill, how deplorably we miss anything of the kind in a writer like Berlioz, in other ways so finely endowed with enthusiasm and enterprise! Perhaps the lack of this competency is at the root of that discontent which we experience unwillingly, even when we are captivated by his brilliant cleverness. And what a difference self-discipline in this respect made to Wagner in the years that followed the writing of 'Lohengrin'! The masterly skill, on its technical side, with which 'Die Meistersinger' and 'Götterdämmerung' are put together forms an essential element in the untired delight with which we listen to these great operas. And the power of development, the knack of bringing a germ to fruition and completeness, is an outstanding feature in the building up of 'Tristan.'

Bach possessed in almost a unique degree this faculty of weaving together musical threads into a consummate fabric, perfect in the arrangement of its component forms and colours. Indeed, it is not too much to say that some of his efforts may be compared to the multitudinous splendour of a great tree in full foliage, wherein Nature, as has been finely said, is seen 'in the very act of labouring as a machine, while also she sleeps as a picture.' And in the 'Passions' music, the gigantic craftsmanship displayed seems to have a definitely instructive value. Here is narrated the sorrowful story of a human being hounded to a miserable death. And (if the numbers of the chorus are not too large) we see Him attended only by a few followers, pathetic in their helplessness; except for a moment when their courage flares up in 'Have lightnings and thunders?' There are touches of the 'pietism' we have considered, accentuating the human side of the whole tragedy. In telling contrast with all this, there stands out the immense calibre of the music, the almost infinite skill wrought into all its detail. And this grandeur and solemnity of the musical background brings an impression that the whole occurrence, as thus represented, means something deeper and vaster than what at first meets the eye or the ear. Insensibly we are led to feel, with one who stood by the Cross, 'Truly this Man was the Son of God.'

A little may be said about Bach's management of the orchestra in his Cantatas. We must remember that the selection of instruments at his disposal was curiously limited. This being so, we can see how monotony in an extended composition could best be avoided by keeping rigidly to the same combination of tones throughout each number of the work; rather than if there had been rung in every few bars all the changes possible with such scanty orchestral forces.

Yet the composer is always trying fresh experiments. To take only two instances. In the Ascensiontide Cantata, 'Lobet Gott,' the aria, 'Jesu, all Thy loving kindness,' is scored simply for flute and oboe, with a third part to be played by 'violini and viola.' An ethereal effect is thus produced, well in keeping with the mystical thoughts of the event described. There is a lovely aria for alto voice, almost in the style of a cradle song, which forms the second number in 'O Light Everlasting.' The accompaniments here are for two flutes and muted strings, with probably some soft support from the organ. The first flute plays the same notes as the first violins, an octave higher; the second flute and the second violins also go in octaves. The viola and the *continuo* (*i.e.*, the double-bass and soft organ) supply the rest of the harmony. Here and there are variations of this tonal arrangement, and occasionally the organ alone appears. For the most part these accompaniments go on the same gracious course, leaving in the hearers an abiding sense of peace.

In modern music we have learned to expect a shimmering and ever-varied interplay of orchestral tones. Still, notwithstanding the innumerable combinations of sound now at the disposal of a modern writer for the orchestra, there is something to be said for a certain parsimony in the use of ever-changing colour, and for the policy of sticking to a beautiful disposition of tones, when it has been found. Weber and Wagner (in his early period) evidently were alive to the occasional value of this mode of procedure, and great examples of its use are to be found in Verdi's 'Requiem.'

It may be worth while here to consider an attack upon Bach's methods, made in a poem which is likely to retain a certain place in English literature. Robert Browning's 'Master Hugues of Saxe-Gotha' is avowedly a grotesque, and much of what it says is conditioned by the difficulty of providing double rhymes. Still, among other thoughts which will not soon be forgotten, there is in it a striking picture of man's outlook upon life. But, what is more to my present point, I feel sure that its author intends to picture what he looks upon as the futility and the barren scholasticism of Bach's Organ Fugues. The name 'Hugues' is obviously a good one for rhyming purposes. 'Saxe-Gotha' (with the 'h' elided) goes well with 'quota.' But that is not all. The word surely must have been chosen because the Duchy of Saxe-Gotha lies in the district of Thuringia, the traditional home of the Bach family, and near to places where John Sebastian was born, and where he worked for some years.

In the poem, Browning, in his uncouth way, seems plainly to be describing a particular Fugue of Bach's—the one in five parts written in the key of F minor. As the poet listens, his impatience bursts out:

> So your fugue broadens and thickens,
> Greatens and deepens and lengthens,
> Till we exclaim, 'But where's music, the dickens?'

* *Cf.* what is said by Mr. Fuller-Maitland about 'a kind of inconsequence in the melodic invention' which characterises some of Handel's songs ('Oxford History of Music,' iv., p. 99f.).

And, as he faces the whole towering structure, he sees in it little more than a warning against the vanity and uselessness of human effort. It is to him but a parable of how we mortals, 'in our impotent strife,' lose hold upon realities of beauty and goodness :

> Nothings grow something which quietly closes
> Heaven's earnest eye ; not a glimpse of the far land
> Gets through our comments and glozes.

Then comes a strange conclusion. Browning makes his weary organist desire to have done with the whole business of zigzagging counterpoint. 'Let us now have something straightforward and intelligible' :

> Say the word, straight I unstop the Full-organ,
> Blare out the *mode Palestrina*.

We need not make too much of a howler like this. It is not necessary to deny that chunks of harmony for performance on a big organ were written by Palestrina. The name came in conveniently as rhyming with 'arena.' That is the sole reason for bringing in here one who was as elaborate a contrapuntist as Bach.

What is wrong, is the whole assumption that the fugue-form is outworn and meaningless. Recently I looked through the sentimental and high-flown 'Proceedings' of the long ago defunct Browning Society. At one of its meetings, held in 1888, 'Master Hugues of Saxe-Gotha' was discussed, and the chairman delivered himself thus :

> It was a misfortune that the fugue-form was so much used by the ancient classical masters. To a great extent it had been abandoned by the latest masters . . . . Wagner had only once used the fugue, and that was in describing a street row.

Here, I submit is pure ignorance and prejudice. Why should the fugal methods of producing continuity in a long work be considered more forced and pedantic than the use of the 'first-movement' form, or the 'variations' form, or the set periods and repetitions found in dance music? Of course, the fugue in unworthy hands can become artistically as uninteresting as the binomial theorem. But when Bach transfuses it with vitality and enthusiasm, then we have one of the simplest and most effective methods of drawing together the threads of an extended musical fabric. I venture to quote in this connection what a great Dean of St. Paul's, R. W. Church, said about Dante's 'Divina Commedia.' He compared it to the kind of musical composition which

> . . . alone seems capable of adequately expressing, in a limited time, a course of unfolding and change, in an idea, a career, a life, a society—where one great thought predominates, recurs, gives colour and meaning, and forms the unity of the whole, yet passes through many changes and transitions ; is at one time definite, at another suggestive and mysterious ; incorporating and giving free place and play to airs and melodies even of an alien cast ; striking off abruptly from its expected road, but without ever losing itself, without breaking its true continuity, or failing of its completeness.

Might not this have been written after the Dean had heard one of Bach's Fugues played by Stainer? And is it not vastly more to the point than Browning's misused cleverness?

There are various ways in which we can regard the greater examples of organ fugue left us by Bach. They are like a gorgeous piece of tapestry woven out of echoing sounds, with a distinctive pattern running throughout, bringing unity into the whole web of music. Or, I have sometimes felt in listening to them, that the story of a hero's progress is being unfolded. We are shown, as it were from within the man's soul, the adversities and sorrows through which he has to fight his way on to that final peace expressed only in the last chord. And always there is the sense of our being face to face with an organism—something pervaded by the life-force, with its constant urge to the development of higher and richer forms. Nietzsche's words—'Behold,' said life, 'I am that which must ever surmount itself'—might stand as a motto for some of Bach's Fugues.

No doubt it must be conceded that to some extent Bach addresses us in the musical language of two centuries ago. But we ought to be capable of making allowance for differences of idiom between his time and our own. That secured, we then find with ever-renewed delight how, in his old-world speech, he is setting forth ideas of beauty and order, of grandeur and gentleness, which are the unfailing and the perennial comfort of human hearts. His work thus seems to be as young as the flowers and the birds of each recurring year.

Finally, some of us feel that this quiet, self-contained musician was more than a builder of fair musical structures, consummate in their massive symmetry. He also is an exponent of the very quintessence of religious emotion. The worship of One Who is unseen and eternal, and the abiding excellence of human goodness, are what he is ever striving to express in his sacred works. Such utterances as his lift us far above all social and sectarian differences. Like Dante in the 'Paradiso,' Bach teaches us that love, whether of God or of man, is the supreme and abiding glory of our universe.

GALLI-CURCI : AN APPRECIATION

By Basil Maine

It is now nearly possible to write of 'The Galli-Curci Question,' so divergent have been the official opinions of this singer's powers. 'Divergent' is perhaps not the word ; 'qualified' is better. You will hardly find a notice of her first two London concerts which is not of the pendulum kind : 'On the other hand' ; 'In spite of this, Madame Galli-Curci could hardly be said to . . .' ; 'Not that this is any serious objection, in view of the fact . . .,' &c., &c. You know the kind of criticism which leaves your confusion worse confounded. There was good reason, I think, for this attitude. English critics are notoriously averse from the kind of fanfare heralding which is inseparably associated with the movements of cinema-stars. Madame Galli-Curci—or, rather, her agents—misjudged the English musical public, and especially the hypercritical section of it, in imagining that it would like her voice the better for knowing her favourite flower and particulars as to her diet and dress. The critics—almost to a man—were revolted by this shamelessness. It was for them like reading Graham Wallas's 'Human Nature in Politics' over again. Little wonder, then, that they came to the Albert Hall with their faces set against this new phenomenon. Little wonder that they—all unconsciously and quite honestly—diluted its wonder with the watered memories of Patti and Tetrazzini, and fixed upon the little imperfections which sprang from the nervousness of these overwhelming occasions, and magnified them without a relative thought. I say thus much to mitigate their

cause, and because I am anxious to understand and excuse their attitude, however greatly they may resent the apparent condescension.

For most surely they were sadly in error to deny the greatness of Galli-Curci. We live in an age when singers are appraised for their intelligence, their charm, their power of interpretation, their magnetism, even for their platform habits. Vocal criticism is almost entirely occupied with irrelevancy. And what is it that is relevant in judging the art of singing? Would you be very much surprised to learn that the answer to this question is 'Voice'? We would not speak of a violinist's 'complete understanding of the composer's message,' if his strings were of jute, and his bow a rod of iron, nor of a pianist's 'affinity,' if the keys of the pianoforte firmly resisted his nimble touch. Yet, it has become almost a custom to criticise singers in this absurd way, for what is the voice but the instrument upon which the singer plays? The analogy is not weakened, but strengthened by the fact that the singer's instrument is part of himself, for is it not the ultimate aim of the violinist and pianist to enclose his instrument as part and counterpart of his own body and spirit? At least we think in such a way of Kreisler, Heifetz, Pachmann, and a few others. So then the first principle of vocal criticism is this simply: 'Of what quality is the voice?'

Apply this to Galli-Curci, and I fail to see how there can be any gainsaying. Her voice is as humanly perfect an endowment as can be freely imagined. Not only is it clear, smooth, and wondrous sweet, but it retains these beauties throughout its extensive range, so that every uttered note is like a winged circle of sound. Its volume is modest, which is not surprising, seeing how slight is the physique upholding it (perhaps even slighter than Patti's in her earlier days), and it is a one-colour voice, which explains to me the faithfulness of its reproduction on the gramophone, as well as the ease of its coloratura feats. At the top of the register—just round about A flat, A, and B flat—there is a curious insecurity, as if in the otherwise even floor of the voice there were just one loose plank. Nearly always Madame Galli-Curci can move so lightly over this plank that nobody would be aware of its existence, but during the hurdled course of 'Lo, here the gentle lark,' I felt it give ever so little. But there is this small area of danger in every voice, and its effective covering is a matter of slow and skilful achievement.

And of the production of this rare voice—the playing upon the instrument—what can be said? You must grant me full freedom here, and I will say that it is the most remarkable production I have ever heard. All the difficulties which beset the path of the very good second-class singer, the difficulties of 'placing' the voice—the cause of most of the self-consciousness which we gladly suffer in concert-halls—all these things have been so long forgotten by Galli-Curci that they have passed into the under-world of good habit. The violinist must again be called for illumination; just as he by instinct knows his finger positions, and which are best for this passage and which for another, so intimately does Galli-Curci know her voice-positions. Unconsciously her head has become a sound-box marked out clearly as any tennis court, and ready for 'service.' For the rapid *staccato* of her Spanish songs she plays well forward; for the *legato* of 'Chant Hindu' she stays quietly in the midway. (How finely wrought was the phrasing of this hackneyed song! How still and deep the stream of tone!)

There remains this to be said: Galli-Curci is not a Lieder-singer by election. The Schumann songs in her programme were of all the least satisfactory. Her manner is too restrained, her voice too serene and aloof to translate the warmth and reminiscence of such conceptions. Yet even here she will surprise on occasions, as, for instance, with her singing of Grieg's 'Waldwanderung'—a quick moment of breathless simplicity. But it is while singing the difficult and despised arias of Bellini, Donizetti, and Meyerbeer that she 'puts herself into the trick of singularity,' and is pre-eminent.

THE MACCRIMMONS OF SKYE

By R. C. B. GARDNER

It is doubtful whether there can be found in the whole world of music more remarkable instances of hereditary musical talent than are recorded in the histories of some of the great Highland clans.

Until the Heritable Jurisdiction Abolition Act was passed in 1747—an Act which abolished clanship, and made it an offence against the civil law for a chief to possess a retinue—each chief owned his piper, who, occupying a high position in the household, was treated rather as a gentleman than as a servant.

In several clans the office of piper was an hereditary one, the succession passing from father to son through several generations; but the MacCrimmons, pipers to the MacLeods of Dunvegan from 1500 to 1795, stand out above all other hereditary piping families by reason of the great merit of their compositions, and because they founded near Boreraig, in Skye, a school of piping to which pipers from all over Scotland were sent for tuition. This school was attended by the hereditary pipers of other clans—the Macarthurs and Macintyres, pipers to the MacDonalds of the Isles and Menzies of Menzies respectively, famous as they were, owed their skill to the MacCrimmon teaching, and although the school has been dead for nearly a hundred and fifty years, its influence may still be said to be felt in pipe-music, and there are pipers to-day who received their tuition from the last of the MacCrimmons through only three intervening generations.

It is necessary, however, at this point to describe the particular branch of pipe-music that is referred to in this article, lest it be thought that the MacCrimmons were merely players of everyday march and dance.

Leaving out such controversial matter as the perfection or otherwise of the scale of the Great Highland bagpipe, it can safely be claimed that pipe-music is worthy of more attention on the part of music-lovers, especially those who are interested in primitive and folk-music, than it has yet received. It may not be realised by Englishmen who know the pipes only from hearing the bands of Highland regiments, and from the occasional appearance of boy and girl pipers on the music-hall stage, that pipe-music is divided into three entirely separate classes, as distinct from each other as are jazz-music, folk-song, and sonata.

First there is Ceol beag, or 'little music'—which comprises marches, strathspeys, and reels. This is almost the only pipe-music heard in England, and

although its performance demands quick and accurate fingering, it is not of a very high order in comparison with the other classes.

Secondly, there is Ceol meadhonach, or 'middle music,' consisting of old Highland folk-songs, lullabies, laments, croons, and slow marches—a very old form of pipe-music. It is possible that many of these tunes owe their origin to the clarsach, or harp, which in mediæval times was doubtless in greater evidence than the Piob mhor, or Great Pipe.

Thirdly—and this is the class of music the MacCrimmons taught and played—there is Ceol Mor, or 'big music,' the classical music of the pipes, comprising salute, gathering and laments, and tunes composed in memory of some battle or event in the history of a clan. Another name for this class of music is Piobaireachd, a word which was anglicised by Sir Walter Scott to Pibroch.

There are known to us to-day at least two hundred and fifty of these compositions, many of them dating undoubtedly from the 15th century, and a large number of similar examples are the work of one or other of the MacCrimmons.

A Pibroch is vastly different in form from a tune in little or middle music. It can best be described as a theme with variations. Upon the urlar, or groundwork, are built up two or more simple variations, which are succeeded by more intricate variations, known as the Taorluath and Crunluadh, each of which, in some pibrochs, has further variations of its own known as breabach, fosgailte, and a mach, the last-named being the quickest. The playing through of a pibroch may take twenty minutes or more, only four or five of which will be occupied by the groundwork or theme. The piece ends with the repetition of the theme immediately after the last variation.

Many of these pibrochs, particularly those composed by the MacCrimmons, are of extreme beauty and pathos, while those which have come down to us without name of composer or date, but which we have reason to believe were played by the MacCrimmons in the 17th century, bear the mark of great antiquity, and of having been composed by a people living closely in touch with nature.

The origin of the MacCrimmon family is obscure. The first of them of whom we hear—and that not much—is Finlay a' Bhreacain, or Finlay of the Plaid, who lived about 1570. His son, Iain Odhar, or Sallow John, became piper to MacLeod of Dunvegan about the year 1600, but no pibrochs can be definitely assigned to him. He was succeeded by his son, Donald Mor MacCrimmon, who composed a number of pibrochs of great merit between 1603 and about 1640.

Donald Mor's son, Patrick Mor, came next in succession. He was piper to the famous Sir Rory Mor MacLeod, and composed a Lament on the death of this chief in 1628. Tradition says that seven of Patrick Mor's eight sons died within twelve months, and that he composed, as lament for them, the beautiful 'Lament for the Children.' To him is also assigned the pibroch 'Fhuair mi pog 'o laimh mo Righ' ('I got a kiss of the King's Hand'), the occasion being a visit of King Charles II. to Stirling in 1651, although the following account of the incident from the Wardlaw MS. (Scottish History Society, vol. 47) would point to a John MacCrimmon being the piper honoured:

> There was great competition betvixt the trumpets in the army: . . . The next was anent the pipers, but the Earle of Sutherland's domestick carried it of all the camp, for non contended with him. All the pipers in the army gave John Macgurmen the van, and acknowledged him for their patron the chiefe. It was pretty in a morning (the King) in parad viewing the regiments and bragads. He saw no less than eighty pipers in a crould bareheaded, and John Macgurmen in the midle covered. He asked What society that was? It was told his Majesty: Sir, yow are our King, and yonder old man in the midle is the Prince of Pipers. He cald him by name, and comeinge to the Kinge, kneeling, his Majesty reacht him his hand to kiss: and instantly played an extemporarian part 'Fuoris Pooge i spoge i Rhi' ('I got a kiss of the King's Hand'), of which he and they were all vain.'

Patrick Mor was succeeded by his only surviving son, Patrick Og—*i.e.*, Small, or young, Patrick—who was famous as a composer, player, and teacher, and who numbered among his pupils a very celebrated piper, John Dall Mackay, piper to Gairloch. During his lifetime, the school of piping was in full swing. He was married twice, and had a family of twenty, only three of whom survived to years of maturity. One son was Malcolm, but not much was known of him. He figures in an indenture in 1743, made between Lord Lovat and one of the latter's pipers, David Fraser, as being in charge of the piping school to which Fraser was being sent, 'in order to have him perfected a Highland Pyper by the famous Malcolm McGrimon, whom his Lordship is to reward for educating the said David Fraser.'

Patrick Og's second son, John, we know little about. His other son, however, Donald Ban MacCrimmon, is perhaps the best known of all the family, by reason of his having composed the beautiful 'MacCrimmon's Lament.' He left Dunvegan with his chief in 1745, and as they set out he was ordered to play the MacLeod's March, but Donald Ban felt a presentiment that he would never again see his beloved Skye, and he played instead the air which is now called 'Cha till mi tuille' ('I shall never return'). As prophesied by him, he did not return, for he was killed in the Rout of Moy. The Gaelic song, 'MacCrimmon's Lament,' is founded on the groundwork of the pibroch composed by Donald Ban as he was leaving Skye.

The next hereditary piper was Iain Dubh, son of Malcolm. Born in 1731, he remained as piper to MacLeod till 1795, and died in 1822.

He decided, some years before his death, to go to America, and got as far as Gourock, but could not bear to leave Scotland, so he returned to Skye. When he became too old and infirm to play the pipes, he would sit outside his house by the hour, fingering the notes on his walking-stick. He is said to have been the last of the family to hold the position of hereditary piper at Dunvegan, for although he had a brother, Donald Ruadh, little or nothing is known of him, and the final history of this remarkable family is almost as obscure as its origin. It is possible they emigrated to America, for it is almost certain there are now no MacCrimmons in Scotland who can trace their descent from the hereditary pipers of Dunvegan.

As to the school of piping founded by the MacCrimmons, its story is not less interesting than that of the family which made it so famous.

The sentiment expressed by Neil Munro in his fascinating story 'The Lost Pibroch'—'to the make of a piper go seven years of his own learning and seven generations before . . . . At the end of his seven years one born to it will stand at the start

of knowledge'—might well be the motto of the MacCrimmon family. The course of tuition at their College lasted seven years. The learner was at first taught fingering on the feadan, or practice chanter, silently, without blowing the latter. Then followed a period when he was allowed to blow the chanter, but he was not allowed to touch the Great Pipes until he had become thoroughly proficient on the practice instrument. The course was rigorous, and it was a long time before a pupil was allowed the privilege of playing before MacCrimmon himself. Occasionally the course lasted twelve years.

The exact site of the school is not known, but it must have been close to Boreraig, a farm about eight miles south-west of Dunvegan Castle. In the vicinity of this farm, certain caves and hillocks bear to this day names which indicate that they were the places where the pupils practised the chanter, small pipe, and great pipe. The teachers used often to play in a large cave which is still known as the Pipers' Cave.

They held this farm rent free until 1747, when hereditary pipers either had to pay rent for their land, or were dispossessed of it. The MacCrimmons refused to pay rent, and broke up the College.

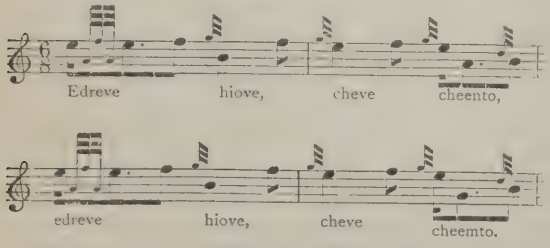
It must be explained that in those days there was no written musical notation for pipe-music, which was taught orally, and passed down from father to son. It is a remarkable thing that we should therefore be in possession of so many ancient pibrochs, especially as the Acts of 1747, in abolishing hereditary pipers and proscribing the pipes, dealt a blow at piping from which it recovered only with great difficulty when the Disarming Act was removed in 1782. These pibrochs were saved for later generations only through the medium of that peculiar system of language signs denoting pipe-music which is one of the strangest systems of musical notation ever recorded.

It was known as Canntaireachd, and it can best be illustrated by the following, which is the notation for the theme of the pibroch 'MacCrimmon's Lament':

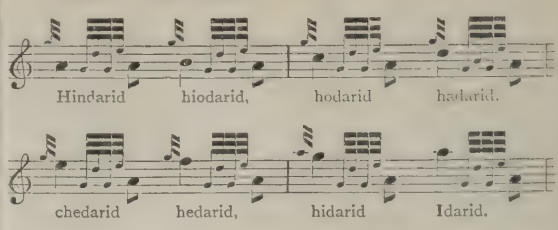
Edreve hiove cheve cheento
Edreve hiove cheeve cheemto
Edreve hiode trae haento
Edreve hiove cheeve cheemto
Edreve hiode trae haemto
Edreve hiode trae haento
Edreve hiove cheve cheemto
Edreve hiode trae haento.

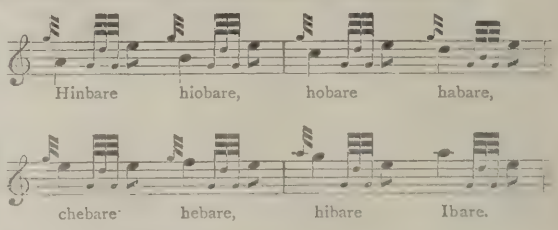
Fixed sounds in the shape of syllables would represent certain definite combinations of musical notes. The pupil, knowing what notes to play for each group of syllables, would be able to commit a tune to memory by learning the succession of these words in Canntaireachd.

Thus, learning the above words by heart, he would play the first two lines as follows:

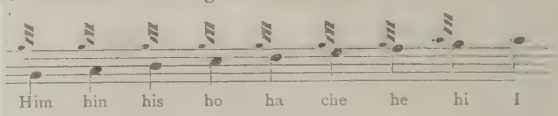


for he would know that each word denoted its own particular combination of musical notes.

The following shows a scale in the Taorluath movement or variation:

while a scale in the Leumluath movement is:



from which it will be seen that the individual crotchets with a G grace note are:



and so on.

Fortunately for later generations of pipers, this system was written down—at what date is unknown—and in 1828, Capt. MacLeod of Gesto published a book in which a number of pibrochs were printed in this notation. He also included in the book a number of airs which he took down from John MacCrimmon, who dictated them just as they had been taught at the Boreraig school. Bagpipe music is now written and printed in ordinary staff notation, but it is not unusual to hear pipers to-day humming over a tune somewhat as follows: 'Hiririn hiririn hananin hechin, embari imbari hodrochin hachin.'

Much has been written about this curious notation, which was brought to perfection by the MacCrimmons. Space will not allow of any further description of it here, nor is there room for mention of the many legends and traditions which have woven themselves round the MacCrimmons and their pibrochs.

Although, as has been stated, there were other hereditary pipers and many other famous composers of pipe-music, the musical compositions of the MacCrimmons are, as a collection, unique, for each and every one of their pibrochs is a masterpiece.

There is not known to us a MacCrimmon tune which falls below the highest standard, though the same cannot be said of all other composers. They would perpetuate no second-rate pibrochs, and they would labour many months at composing a tune until they had made it perfect. It was undoubtedly this meticulous care to give the world of piping nothing but their very best, that has made the fame of this family and has entitled it to a place among the first rank of the world's greatest composers.

Though unrecorded in Grove's 'Dictionary,' and without a place in the 'Dictionary of National Biography,' that Valhalla of Britain's famous, the tradition and fame of the MacCrimmons will endure as long as there are pipers left to shoulder the drones of the Piob Mhor.

Occasional Notes

In his latest novel, 'The White Monkey,' Mr. Galsworthy pokes fun at the more modern developments in poetry, painting, and music. Although a whole chapter is devoted to music—a description of a concert at (presumably) Queen's Hall—one cannot but feel that Mr. Galsworthy is on more secure ground with the other arts. No doubt musicians among his readers will set to work identifying the composers—Hugo Solstis ('an Englishman of Russo-Dutch extraction'), Baff, Birdigal, MacLewis, and Clorane, lumped together as 'English restoration composers'—though it is likely that the author has no intention of suggesting real persons. (Still, Hugo Solstis and Baff seem too obvious to be accidental.) There can be little doubt, however, as to the identity of 'L. S. D., the greater dramatist. . . . He looked rather frightening, his hair stood up so straight.' And we have an idea as to 'Woomans, the conductor, launched towards his orchestra':

> 'Look at him,' said Michael; 'guy hung out of an Italian window, legs and arms all stuffed and flying.'

We seem to know those arms and legs!

The singer at this concert was 'Charles Powls. How stout and efficient he looked, dragging little Birdigal to the piano'—an unusual procedure when giving a first performance of songs accompanied by the composer. The description of the songs suggests that 'Birdigal' is ——. But here any one of our really 'advanced' song writers will fill the bill.

> The stout, efficient man began to sing. How different from the accompaniment! The song hit every note just off the solar plexus. . . . Birdigal must have written it in horror of some one calling it 'vocal.' Vocal! Fleur knew how catching the word was; it would run like a measle round the ring, and Birdigal would be no more! Poor Birdigal!

[Both Michael and Fleur, being in the 'ring' turned up dutifully at such concerts, but both secretly liked a 'tune,' and a rhythm that could be danced to.]

> Three songs! Powls was wonderful—so loyal! Never one note hit so that it rang out like music!

All the same, we think that Mr. Galsworthy meant to suggest that the voice-part and the accompaniment were of the fashionable misfit type; instead, he gives an impression that Mr. Powls's 'efficiency' was not enough to enable him to sing in tune.

> Birdigal was bowing, Michael saying: 'Come out for a whiff! The next thing's a dud!' Oh! ah! Beethoven. Poor old Beethoven! So out of date—one did *rather* enjoy him!

The best bit of description is in the few lines devoted to the interval:

> The corridor, and refectory beyond, were swarming with the restoration movement. Young men and women with faces and heads of lively and distorted character, were exchanging the word 'interesting.' Men of more massive type, resembling sedentary matadors, blocked all circulation.

'Sedentary matadors' is good, and readers who try to 'circulate' at Queen's Hall during the interval will have no difficulty in attaching the label to a dozen or so of *habitués*.

Mr. Galsworthy is considerably off the mark when, later in the book, he says, through Michael:

> D'you know, only a hundred and fifty thousand people in this country have ever heard a Beethoven Symphony? How many, do you suppose, think old B. a back number? Five thousand, perhaps, out of forty-two millions. How's that for Emancipation?

The fact is, of course, that several millions out of the forty-two have heard the Fifth, and some hundreds of thousands are acquainted with the Third, Seventh, Eighth, and Ninth. Mr. Galsworthy seems to have overlooked the gramophone, the wireless, the 'Proms,' and numberless other popular orchestral concerts given throughout the country. Even in the cinema one may hear at least a movement of the C minor. And the number of 'emancipated' musicians who regard Beethoven as 'a back number' is more likely to be five hundred than five thousand.

However, little points of this sort do not interfere with our enjoyment of an engrossing picture of post-war conditions in various spheres of life—financial, literary, and artistic. Readers of 'The Forsyte Saga' will be glad to renew acquaintance with Soames and other members of the family, and as 'The White Monkey' ends with Soames becoming a grandfather, there is probably another Forsyte book on the way. So long as Mr. Galsworthy can keep up the form of the 'Saga' and 'The White Monkey' he needn't be in a hurry to stop.

Mr. Herbert Thompson writes asking us to point out an error in his notice of the Norwich Festival. Through an unaccountable slip of the memory he attributed to Norwich the performance of one of Bach's 'Brandenburg' Concertos which he had recently heard elsewhere.

The American musical journals print an amusing exchange of letters between Mr. Ernest Newman (who, readers will remember, is at present acting as guest-critic for the *New York Post*) and Mrs. Harriet Lanier, President of the Society of Friends of Music. Mr. Newman had attended a concert given by the Society, and had pointed out some weak spots. Whereupon Mrs. Lanier:

> Dear Mr. Newman:
>
> As you are a stranger in New York, may I draw your attention to the fact that you and Mr. Downes are the only musical critics invited to the Friends of Music concerts, and that these invitation tickets are sent out by my order alone? I regret that you have not been able to come to the two concerts we have given thus far this season. I know you have not been there, because you could not have written of our Bach concert that the orchestra and the chorus frequently had ragged edges, nor of the concert of Sunday last that the orchestra should have had more rehearsals. Our concerts are unique, as there is only one Bodanzky and only one Friends of Music chorus, and the work is finely prepared. I say this advisedly, as it is the opinion of artists—great artists. In pre-war times such concerts were heard in Germany and Austria only. Now, they no longer exist in those countries. It will give us the greatest pleasure to have you at the concerts; but I must beg of you not to allow the office boy to replace you, for we have not invited him. One may like, or not, the work given, but I am sure you will understand that such criticism, utterly without musical understanding, is detrimental to any organization, and when it is, as in this case, not true, it is quite

out of order. Had you heard these concerts I am confident that you would be greatly mortified to have your signature attached to such critiques.—Yours sincerely, HARRIET LANIER.

P.S.—Perhaps I had better tell you that I am the president of the Society of the Friends of Music.

We like especially the lady's assumption that E. N. 'could not have written that the orchestra and chorus frequently had ragged edges,' &c. By this time she will have learned that he is prepared to write all that and more if he feels so disposed.

Mr. Newman's reply was as follows :

It is a pleasure to me to hear from Mrs. Lanier at last. Weeks ago—almost as soon as I had set foot in New York—my colleagues informed me that I would have that honour as soon as I had criticised the first concert of the Society of the Friends of Music. I have had to wait till after the second concert, but the pleasure of hearing from Mrs. Lanier is only the greater for having been deferred. ERNEST NEWMAN.

On the whole, Mrs. Lanier may think herself let down very lightly. We have known folk on this side far more roughly handled for less cause. We add that as a result of Mrs. Lanier's attitude in this and similar cases the New York music critics as a body have decided to ignore the 'Friends of Music' concerts, which will in future be given the barest of mention as news matter.

In the *Musical Times* for December, 'H. J. K.,' in his notice of Madame Frieda Hempel's concert, mentioned her 'impersonation' of Jenny Lind (which, he rightly said suggested the music-hall rather than the concert-room), and added, 'The opinion of Jenny Lind's family on this impersonation would be interesting to have.' We agree with 'H. J. K.,' and have accordingly obtained it from Jenny Lind's daughter, Mrs. J. Maude, in the shape of extracts from protests addressed to the Press by the family. As long ago as May, 1923, a letter was sent to *The Times* protesting against the Albert Hall placards in which 'Jenny Lind Concert' appeared in large type with Madame Hempel's name below in much smaller. In his report of the concert a few days later *The Times* critic wrote :

In bringing her entertainment to London Madame Hempel may have forgotten that a very vivid recollection survives here of Madame Jenny Lind, not only as a singer . . . Her direct descendants now living in London have some personal cause to resent this appropriation of her name.

In the following November, and again at a later date, Mrs. Maude wrote to Madame Hempel's agents (Messrs. Lionel Powell & Holt) asking them to do their best to induce Madame Hempel to drop the Jenny Lind impersonation. If they tried, it was without success.

In March, 1924, the *Christian Science Monitor* inserted a protest from Mrs. Maude, and in November a notice appeared in the *Daily Telegraph*, *Morning Post*, and *News of the World* to the effect that :

. . . the children and grandchildren of Madame Jenny Lind desire to express their extreme distaste for the exploitation of her name, which has been made in London and elsewhere, without their consent, or consultation of their wishes.

In October, Madame Hempel appealed to readers of the *Evening Standard* and other journals to send to her at the Ritz Hotel any copies they may have of 'the lost songs of Jenny Lind,' whereupon Mrs. Maude wrote pointing out that there were no 'lost songs,' as she possessed all her mother's repertory. On November 19, Colonel Ernest Goldschmidt wrote as follows in the *Morning Post :*

I should be grateful if you would allow me to enter a serious protest against the manner in which an American lady has been making use of the late Madame Jenny Lind's name for purposes of advertisement. I need hardly point out the annoyance and pain that this use of our mother's name has caused her children and descendants in this country. We resent it deeply, and consider it an unwarranted method of courting publicity. Such methods so far as I am aware have never been resorted to in this country . . . Surely feelings of good taste should deter the offender from further use, . . . especially as she must now be aware that her methods cause offence to the descendants of the late Madame Jenny Lind-Goldschmidt.

Various journals commented unfavourably on Madame Hempel's use of Jenny Lind's name and fame. There is nothing like pegging away if you want to make your meaning clear to those who can't or won't understand, and we are glad to see that these protests and comments (extending over a year and-a-half) have at last managed to make Madame Hempel begin to suspect that somehow her 'stunt' is less acceptable on this side of the Atlantic than it is on the other. At all events, she wrote to the *Manchester City News* on December 6 :

SIR,—In less than three weeks my tour will be finished, and next year I am coming back to England as Frieda Hempel—myself. It is the only way I ever wished to come. As for 'the lost songs' of Jenny Lind there are of course none, nor have I ever said that there were any. What I did think was that there might be some forgotten ones. I wished to find out what songs lived longest in the hearts of her listeners. But it is not the dress that matters, and it isn't the songs. Somehow, I have been able to stir into life long-smouldering memories — beautiful, inspiring memories. That has been my great privilege, and my only consolation for submerging my own personality.

If Madame Hempel never wished to come to England save as herself, why did she do so? The above letter, with its reference to 'consolation for submerging my own personality,' strikes us as being mere humb——. But we must not forget our manners. The main point now is that Madame Hempel is to return next year minus the Jenny Lind make-up. This is as it should be, for such delightful singing as hers needs no bush—least of all bush that gives offence.

Although the verdict in the Performing Rights case went against Mr. John Coates, there can be no doubt that the sympathies of public and profession alike were with the singer. We do not propose to discuss the case fully. The Performing Rights Society has undoubtedly done much for the composers who belong to it, and nobody is likely to deny it due credit. But one or two points seem to arise as a result of the suit. First, it is clear the case was one of those in which all the parties lose, no matter what the verdict may be. If such singers as Mr. Coates and Mr. Plunket Greene decide to omit from their programmes songs on which the P.R.S. charges a fee, their repertory is the poorer ; as there is no better advertisement for a song than its performance by such singers, their boycott must reduce the sales, and so both composer and publisher are the worse off ; and obviously the musical public and the cause

of good music also suffer. There is no department of music in which publicity for the best is more needed than that of songs. As things are now, the scales are heavily weighted against good new songs, since the poor type is not only free from restrictions but is actually subsidised by fees paid to the performer. It seems to us that the P.R.S. might well consider the expediency of waiving the performing fee in the case of singers of eminence. This would be merely an extension of the present policy of sending free copies to such singers. If the price of the song may be waived in certain cases, why not the performing fee as well? Can there be any question as to the result of such a concession being profitable to all parties?

The other point that was made clear by the trial was the anomalous position of the P.R.S. in regard to the copies of the songs bearing no intimation that performers must pay a fee. The onus of discovering whether such a fee is due should not be thrown on the performer. It is no answer to say that the *P.R.S. Gazette* publishes from time to time a list of composers who are members of the Society. Many works by the composers concerned appear in the catalogues of publishers who are not members, and as such works are free the list is no more than a partial guide. Every work on which a performing fee is charged should bear a plain announcement of the fact, and until the P.R.S. adopts this simple and just plan it will alienate a good deal of sympathy and support which it would otherwise receive.

The church organist—especially if he happen to be at a cathedral—is often airily dismissed as one who lives, moves, and has his being in a musical backwater. Yet all but the least observant of critics must have seen that just now a very large proportion of the finest music-making in the London district takes place in the churches, and is almost entirely the result of initiative on the part of the organists. Elsewhere in this issue of the *Musical Times* will be found notices of important events at Westminster Abbey, Southwark Cathedral, St. Alban's, Holborn, and St. Margaret's, Westminster. Recently there was the week's Bach Festival at St. Michael's Cornhill, and at many other lesser-known churches, Free as well as Established, there have been performances (too numerous for more than bare mention) of music that a few years ago could have been heard only at the hands of professional performers in a concert-room. As these church performances are free, save for a collection, they undoubtedly bring fine music to the ears of many who would otherwise be outside its reach. (But we are sorry to hear that the collections too often show that many of those benefited want something for nothing—an attitude that may lead to there being nothing for them to have, for it is obvious that such musical services cannot be run at a loss.) Most important of all, we think, is the fact that many of the works thus given are of a type that can be heard to advantage only in a church. They are out of place in a concert-hall, and, but for the efforts of our leading church musicians, they would be either neglected or heard only under such conditions as would destroy much of their beauty.

We have mentioned these London performances specially because they have lately been so numerous as to call for comment. But much the same good work goes on at many churches and cathedrals in the provinces. Thus, at York, a few days ago there was a fine performance of Byrd's 'Great' Service; and our columns frequently bear witness to notable enterprises at other places. In the old days, the chief musicians were invariably organists; it is good to see that at the present time the organist is, perhaps more than ever, the best general practitioner and all-rounder in the profession, and therefore one of the chief pillars of the country's musical life.

Last month we drew attention to the use of gramophone records as a means of bringing performers—especially those comparatively unknown—in touch with concert-givers and others with engagements to offer. We are glad to hear from the Imperial Concert Agency (175, Piccadilly, W.1), which took the first steps in the matter, that the results already warrant an extension of the scheme. Arrangements have been made with the Cliftophone Company whereby a singer can have a hundred records made, packed, and sent out to that number of concert-givers throughout the country, with a special letter, for the sum of £25. This is about a third of the cost of a recital in a London concert-hall, and there can be little doubt as to its being far and away better value. If we had any doubts they would be dispelled by the extracts from letters received by the Agency, copies of which have been sent to us. These are unanimous as to the practical nature of the idea.

A reader sends us a circular advertising a preparation which, if it does all that is claimed for it, should soon lead to unemployment among teachers of singing. It is called 'Vocalax,' and is

> . . . an Italian preparation, originated in Italy, and now almost universally used and recommended by the various conservatories, schools of singing, and singing masters on the Continent.

The circular tells us that after using it we shall be able to hear ourselves sing, and that when we hear ourselves sing we are not forcing the voice; moreover, 'Vocalax' will give us a 'feeling of lightness in the middle,' and will strengthen the high notes, 'making it easier to blend.' It sounds a bit vague, except as to the 'feeling of lightness in the middle.' It is so long since we experienced that happy condition that we feel disposed to try a bottle, even at the risk of hearing ourselves sing. For the benefit of readers who are interested on vocal rather than equatorial grounds (if we may so express ourselves) we quote further from the circular:

> WHAT IS SKULL RESONANCE?
> That brilliant, free, and resonant tone of the old Italian School.
>
> VOCALAX
> Will give you the wonderful sensation, SKULL Resonance and Vocal ease. Don't delay, get a bottle of VOCALAX now. It means success to you.

In her 'Singer's Pilgrimage,' Madame Blanche Marchesi speaks of various quack nostrums, among others of 'Italian Water at five shillings a bottle,' on the principle that 'in Italy the voices are good because the water is good: if you drink Italian water . . .' In fact, Q.E.D. Readers should not attach uncharitable significance to the fact that 'Vocalax' also comes from Italy, and also is sold in five-shillings-worths. We understand that the

Vocalax Company offers various scholarships and prizes to the value of £500 for winners of singing competitions. Thus the first prize is a £250 scholarship, which

> . . . consists of two hundred and fifty lessons in voice production, oratorio, grand opera, acting, and stage deportment from the most celebrated professional teachers and performers in London. Also a number of special coachings from one of our great conductors; twelve tickets for the Promenade and Royal Choral Society concerts, and two concerts or operatic engagements in London.

And so on, down to cash prizes of £5. Particulars of these competitions are to be had only by those who send a coupon to the Company's offices, and, in order to obtain a coupon, one has to buy a five-shilling bottle. So we have decided to wait a bit. Still, if 'Vocalax' really *does* give that feeling of lightness in the middle . . .

The number of practical musicians who are also mayors is so small, that when we do happen to hear of one, we like to make a note of him. Mr. John Horrocks, recently elected mayor of Leigh, in Lancashire, has been a musician from boyhood, and is still at it. At Rossall School he was diligent at both pianoforte and organ; he continued his studies after being claimed by the cotton-mill which he now practically owns. For many years he sang in the Hallé Choir; he is one of the guarantors of the Hallé concerts, and is ever ready with help in any musical project, either as performer or patron. During the war period, Mr. Horrocks was so successful an acting-organist at Leigh that he was asked to continue, and thus the town has an organist-mayor. A friend of ours who called on him recently found he had just been reading 'Feste's' article on duet-playing, and as a result the Mayor and his visitor duetted until midnight. If there were more chief magistrates of this sort, what a move there would be in all sorts of local musical activities!

The revival of interest in Handel's operas will take shape at Cambridge shortly, for 'Semele' will be performed, under the conductorship of Dr. Rootham, at the local theatre on the evenings of February 10-14, with a matinée as well on the 14th.

We have received complaints as to the awards made in connection with the British Empire Music Festival. It is pointed out that one of the conditions in the class for orchestral and choral works is that the work must not be longer in duration than twelve to fifteen minutes, yet the prize was given to the composer of a Symphony which had already been publicly performed, and which certainly extends a good deal over the time-limit. We understand that the Symphony is a good one, but rules are rules, and should not lightly be thrown overboard.

Another complaint is that the executive dropped the excellent custom of hiding the identity of competitors under a *nom de plume* until the award is settled. The regulations expressly state that the competitor must endorse the outside wrappers of MSS. with his name and address in block letters. A regulation of this sort is simply an easy way of asking for trouble, and the committee seems likely to get it.

Music in the Foreign Press

COUPERIN'S ORGAN MASSES

In the November *Revue Musicale*, André Tessier writes on two Organ Masses by Couperin, first discovered in manuscript by Danjou in 1846.

The manuscript discovered by Danjou is now lost, but a copy which he made is preserved in the library of the Paris Conservatoire. Another old manuscript is preserved at Versailles. These two, and a third, less trustworthy, manuscript were used by Guilmant for his publication of the Masses in the 'Archives des Maîtres de Orgue.'

The Versailles manuscript is in the same handwriting as the manuscript of Couperin's Motets, or 'Elévations,' in the same library. It is presumable, therefore, that the two Masses are indeed by Couperin le Grand, and not, as sometimes supposed, by his uncle, François Couperin de Crouilly.

Each consists of twenty-one pieces. Both are fine, and there is a good deal in them that recalls the style of Titelouze, although the music is less forcible, and in some respects immature. Couperin wrote them at the age of twenty-two, viz., at a time when he had not yet quite found himself. Nevertheless, they contain many real beauties, the Offertories especially being worthy of commendation.

OLD ITALIAN PART-SONGS RE-DISCOVERED

In the *Rivista Musicale Italiana* (December), Ch. van den Borren describes certain musical texts contained in a 15th-century manuscript that belonged to the Strasburg Library. This manuscript was destroyed in 1870, but de Coussemaker had copied part of it, and his copy has now been discovered. It comprises a part-song by Nucella (14th century), 'De bon parole,' and one by Anthonius Clericus Apostolicus, which is described as very beautiful and simple.

ITALIAN COMPOSERS OF OPERA BUFFA IN LONDON

In the same issue, G. de Sainte-Foix writes:

> All the famous Italian composers of opera buffa who came to London (such as Galuppi, Sacchini, Guglielmi, Ciampi) were induced by their English publishers to write trios, quartets, and other instrumental chamber works, for which there was a constant demand. It is a pity that this aspect of their talent—whose revelation is entirely due to their sojourn in England—should so often be ignored. Galuppi's sonatas are instinct with subtle charm. Ciampi's orchestral and organ concertos should be worth knowing; and he is said to have written harpsichord sonatas. None of his works are available in modern editions. Guglielmi's instrumental music is spirited and charming. Latilla's string quartets are worthy of attention. Bertoni, Paisiello, Vento, Cimarosa, have also written instrumental works of real vitality. There are reasons why one should beware of the attributions given to the music published by Walsh and Bremner, some of which are questionable, if not obviously fictitious; but these publishers introduced many true masterpieces.

LEARNING FROM HAYDN

In the *Zeitschrift für Musik* (November), Dr. Georg Göhler writes:

> One-third of to-day's music consists of misunderstood Beethoven, another third of misunderstood Wagner. The warning, 'Away from Wagner!' was uttered long ago; why not warn foolish imitators of

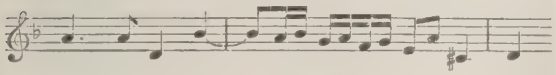
Beethoven? If our composers, instead of trying to outbid Beethoven and Wagner would only strive to sharpen their wits and acquire elasticity by studying Haydn, time would surely show whether there is indeed a new Beethoven among them.

EASTERN MUSIC

The November *Revue de Musicologie* contains an essay by Marie Thérése de Lens on Moslem songs from Meknés (Morocco), with examples, and five Hebraic songs noted at Salonica by Eugène Borrel.

FRESCOBALDI OR NOT FRESCOBALDI?

In the same issue, an editorial note refers to a fugue, published in a current collection of ancient masterpieces, and ascribed to Frescobaldi. Its subject is:



Information as to its authenticity is invited. No edition of Frescobaldi's works known in France contains it, and its style seems to be that of a later period.

MUSIC PUBLISHING IN GERMANY

In *Musica d'Oggi* (November), Dr. H. R. Fleischmann considers the reasons for the critical situation of the music-publishing trade in Germany:

> One of the first was the restriction of exports at the time of the collapse of the mark, under the control of the Aussenhandelsstelle für das Buchgewerbe, whose director, Otto Selke, promptly became the most detested person in Germany. With the reappearance of the gold mark, Selke vanished from the scene; but conditions did not improve. Indeed, prices of German music continued to increase, which was of course not good for trade. Another cause of the trouble is the German publishers' mistrust of contemporary music. Very few works by living composers are being published in Germany. A third cause is that few opportunities are afforded to perform new works—which naturally affects sales very unfavourably.

M.-D. CALVOCORESSI.

The Musician's Bookshelf

'The New Encyclopædia of Music and Musicians.' Edited by Waldo Selden Pratt.
[Macmillan, 31*s.* 6*d.*]

'Black's Dictionary of Music and Musicians.' By L. J. de Bekker.
[A. & C. Black, 21*s.*]

Hard on the heels of the Dent Dictionary come two more fat volumes. With the new 'Grove' well on the way, the musician will soon be up to the neck in information. The first of the two books under notice is in three parts—(*a*) Definitions and Descriptions, with an Appendix of Bibliographical Notes; (*b*) Biographies, and an Appendix of Persons before 1700; and (*c*) Places, Institutions, and Organizations, to which is added an appendix dealing with operas and oratorios produced since 1900. The volume contains nearly a thousand pages. It is comprehensive rather than exhaustive. As the Editor points out, it contains more than twice as many names as are in the original volume of 'Grove'; but there is nothing in the shape of the lengthy monographs of great composers that make 'Grove' so valuable. The principle of condensation adopted makes it impossible to treat anything with great fullness, and amends are made by referring the reader to such articles in 'Grove' as will carry on the argument. There are no music-type illustrations, but room is found for some full-page portraits, the best of the bunch being an excellent reproduction of Mr. Lambert's photograph of Vaughan Williams. Within its self-imposed limitations this is a valuable work of reference. But one of these limitations is so serious as to call for complaint. In order to make room for the biographies of some nobodies of recent times, a good many somebodies who had the misfortune to be born before 1700 have been given the barest of reference. Print and style are clear, and the convenience of the reader seems to have been considered in every way.

One has to qualify praise in speaking of the Black Dictionary. At a first glance so many inaccuracies show themselves that one loses confidence—a fatal thing concerning a book of reference. Much of the biographical side of the work seems to have been reproduced from an earlier publication, with too little revision. There is uncritical hyperbole at times. Thus, the Beethoven article opens (my italics):

> . . . composed nine great Symphonies [nine, true; but are they all great?], unsurpassed Sonatas for pianoforte, and established himself *for all time* as the world's greatest master of absolute music. He composed in every form known in his time, often expanding, sometimes modifying, always improving, never inventing . . . assuming no pose of mysticism, stooping to such programme music as a battle piece, elevating that form to the highest pinnacle in the 'Pastoral' Symphony. . . He stands alone to-day—a sun in the musical firmament wherein other composers are the stars, the planets, the comets, if you will—or merely the satellites.

The thought of Bach, Wagner, and Mozart being mere satellites to the Beethovenian sun was prevalent fifty years ago; we don't think that way now—not so much because we admire Beethoven less, as that we understand and know the others more. At the moment of Beethoven's highest fame Bach was practically forgotten, and Wagner was derided—chiefly on the ground that he couldn't write tunes! One is sorry to speak disparagingly of a costly work of over seven hundred pages, but there is no help for it. The compilation of a work of the kind is a big job, even for a large committee of experts: both M. de Bekker and his publishers seem to have taken their task far too lightly. In its glowing red cover the volume makes a handsome show, but in books of reference, even more than in human beings, handsome is that handsome does. H. G.

'These Eventful Years: The 20th Century in the Making. Being the Dramatic Story of all that has Happened throughout the World during the most momentous Period in all History.' Two vols.
[Encyclopædia Britannica Co., 50*s.*]

The article on music in this pretentious compilation is by an American journalist, Mr. Henry Theophilus Finck. There is a strong American flavour about the whole work (note the title itself)—strange in an offshoot of the 'Encyclopædia Britannica.'

Mr. Finck has five and a-half pages out of some fourteen hundred, and we are bound to say we think he wastes most of these. We think Mr. Finck

must be a very naive gentleman indeed, when we read such a phrase as '. . . Liszt's great improvement on the artificial symphony in four unconnected movements.' He writes detestable English—*e.g.*, Schönberg 'is a tremendously clever composer, and he uses his terrific technical skill to rub salt into aural wounds made by hideous clashes of sounds excogitated with diabolical, Apache-like cunning.' One need not be a Schönbergian to declare that Schönberg has never written anything so hideous as that. And Mr. Finck goes on: 'This is not a rhetorical exaggeration. It is literally true.' O Encyclopædia! O Britannica!

Mr. Finck is scandalised by 'a group of 20th-century Italian composers — Casella, Malipiero, Pizzetti, Respighi, Pratella, Tommasini.' But, happily for Mr. Finck, 'Puccini has come to the rescue with his delightfully melodious operas.'

The great musical event in Great Britain in the 20th century has, it seems, been the discovery that Grieg was of Scottish origin—'a fine feather in the British cap.' Mr. Finck has a superstition for Grieg—on whom, if he only knew it, the shades of oblivion are already falling. Mr. Finck names a number of composers who were 'strongly influenced' by Grieg—'Percy Grainger, Frederick Delius, Eugène d'Albert, and, in Paris, César Franck, with MacDowell in America.'

Marvel awhile, O ye peoples, at the critical penetration behind that discovery! The conglomeration of names speaks in itself for a lack of a sense of values. Delius and Franck sandwiched thus between nobodies!

It is, then, not surprising that this musical contributor to 'the dramatic story of all,' &c., should not know how to spell the names of Vaughan Williams and Eugène Goossens ('Goosens'). This airy Yankee sums up 20th-century English music for the benefit of the Encyclopædia Britannica Co. thus: 'Such recent composers as Von Holst, Vaughn Williams, Arnold Bax, Frank Bridge, as well as Sir Edward Elgar, have been surprisingly conservative, especially in their copying of German symphonic models, which are out of date.'

On the transatlantic music of the period Mr. Finck is no doubt more authoritative. He tells us that MacDowell's influence among young Americans still prevails, and that 'the real jazz band is made up chiefly of saxophones, although cornets and trombones are not excluded.'

This curious article is illustrated with portraits of nine 'music-makers of our times'—another queer group. The selection is: Debussy, Puccini, MacDowell, Rachmaninov, Kreisler, Sir Henry Wood, Madame Jeritza (an Austrian operatic soprano), Caruso, and Sir Edward Elgar.

Neighbouring articles deal with painting, by Clive Bell, and poetry, by J. G. Fletcher (who is enthusiastic about the epics of Herr Spitteler). The years are eventful, indeed, which reduce the 'Encyclopædia Britannica' to retailing this kind of thing.

C.

'Breathing for Voice Production.' By H. H. Hulbert. [Novello, 3*s.*]

Teachers of singing, and others, will be glad to know that Chapter viii. of Dr. Hulbert's exhaustive and scholarly work 'Eurhythm: Thought in Action' (which is 'Breathing and Voice Production' re-written and brought up-to-date) has now been issued as a separate treatise. It includes: (1) A simplified account of the breathing apparatus (anatomy) and how it works (physiology); (2) A more detailed account of the action of the chief muscles engaged in breathing—the Intercostals, the Diaphragm, and the Abdominal Muscles; (3) The Lateral-Costal method of Breathing and the control of Expiration; (4) Different types of Breathing and their effect upon the voice, the health, and the figure; (5) The Power of Sentiment and Artistry in the training of the voice; (6) Breathing exercises for the voice and health.

A feature of the work is the importance attached by the author to the action of the abdominal muscles in breathing:

> Much has been written and taught about the effect of the movement of the chest upon the shape of the abdomen, but little has been said about the effect of abdominal movement upon the shape of the chest. The abdominal muscles are voluntary muscles, and abdominal movements can be made to become quite subservient to the will. By these movements the shape of the chest, and consequently the action of the lungs, can be controlled.

After explaining some simple movements by means of which the action of the abdominal muscles can be easily understood, and quoting from Quain's description of the action of these muscles and of the muscles of respiration, he continues:

> It seems quite clear from this description that the abdominal muscles have many and varied functions to perform, and that they accordingly merit much more attention than the majority of people seem inclined to bestow upon them. From a health point of view they certainly rank amongst the most important muscles of the body, and yet they are the most neglected.

A close examination of their functions follows, and it is shown how they assist inspiration in the form of breathing called 'lateral-costal.' The author maintains that this is the explanation of the method used by the old Italian school. He also claims that, so far as he is aware, the scientific explanation given by him is original, as are also the hygienic and vocal arguments in its favour, as opposed to those advanced in support of the abdominal system introduced into this country by Mandl, in 1855.

Concerning collar-bone breathing, in which 'the work of the diaphragm is reduced to a minimum, and effort both in breathing-in and breathing-out reaches its maximum,' we read that

> . . . unfortunately this form of breathing, which cannot be commended from any point of view, is that universally taught in the form of physical education that is now in vogue. It has a baneful effect upon vocal tone, making it harsh, piercing, and very unmusical. If it is bad for tone in voice, it is bad also for tone in health.

Following a description of different methods of breathing, interesting tables are given, illustrating the effect of these different types on (1) the breathing and voice; (2) hygiene, vocal and general; (3) figure and poise.

Much valuable advice will be found on the use of breathing exercises. The author issues a warning concerning the practice of so-called deep-breathing exercises:

> In singing and dramatic speaking long breaths are used, but short and medium breaths are equally necessary. In teaching breathing for voice it is necessary to take this into consideration, and to teach medium and short breathing. By practising the breathing of medium and short breaths, elasticity

and control of the chest-walls are much more easily acquired, whilst the taking of long breaths (often called deep-breathing) is frequently the cause of strain and rigidity, both of which mean loss of respiratory potentiality: the term 'deep breathing' is answerable for much damage to the voice and health. The crude, forcible methods too often adopted for breathing exercises are useless for and even harmful to the voice. . . . Short and medium artistic breathing exercises will enable the student to take artistic long breaths when required.

And again:

Students when learning to do voice exercises usually take in too much air for the vocal phrase, and instead of releasing the superabundance at the end of the phrase, they add more still, for the next phrase, and so on, until the absolute discomfiture of the strained chest makes them release in quite a forcible manner. This is, of course, directly opposed to all the laws of artistic movement.

The book, which is illustrated by numerous diagrams, includes at the end a number of national tunes for use in accompanying a group of nine of the exercises arranged to follow each other without a break. G. G.

'Dargomijsky. Autobiography, Correspondence, and Recollections of Contemporaries.' Edited by N. Findeisen.

[Petrograd, 1922.]

Dargomijsky is, after Glinka, the least known in Western countries of the great Russian composers of the 19th century. The very fact that his fellow countrymen admire him almost as much as they admire Glinka ought to arouse in us a desire to know more of his music. And an additional reason for being interested in him is that he is the only composer whose ideas exercised a real influence on Moussorgsky's.

Prof. N. Findeisen, to whom students of the history of Russian music already owed, among many other things, a useful biography of Dargomijsky (1904), has grouped in this volume the composer's autobiography, all his correspondence, and passages referring to him that occur in the memoirs of various contemporaries. Like most Russian composers, Dargomijsky was a good letter writer, and his correspondence is replete with interesting facts, views, and references to other people's sayings and doings. The passage in the autobiography referring to his own education is particularly worthy of notice.

Glinka, it should be remembered, had found himself compelled to go abroad for instruction. He brought back from Berlin half-a-dozen notebooks in which he had jotted down the principles of counterpoint and orchestration imparted by Dehn, his teacher at Berlin. He lent these notebooks to Dargomijsky, and the two composers jointly devoted as much time as they could to playing and reading music by Beethoven and Mendelssohn. This was all the theoretical instruction Dargomijsky ever had. Until a school of music was founded—which was much later—there was at Petrograd, and, indeed, throughout Russia, a dearth of books on musical theory and an even greater dearth of instructors. The best that composers wishing to learn their craft could do was to pool their experience and resources and information. This was what the younger men did later, Balakirev becoming their leader and teacher. Rimsky-Korsakov, one of Balakirev's first pupils, has expressed himself in a bitter, carping, and not always justifiable manner on Balakirev's influence and teachings. Under the existing circumstances the wonder is, not that Balakirev should have been able to do so little, but that he should have been able to do so much. Of this, however, neither Korsakov nor the translator of his Memoirs have thought fit to remind readers. M.-D. C.

'The Mechanism of the Cochlea.' By George Wilkinson and Albert A. Gray.

[Macmillan.]

The musician as an artist has strictly no concern with acoustics; but as a practical, intelligent being, he is naturally interested in everything that concerns his art.

As regards the science of acoustics, he is probably familiar with his 'Helmholtz,' and most likely has on his shelves that excellent treatise on physical acoustics, by Dr. Barton, of Nottingham. But if he wishes to keep abreast with modern physiological work, the controversial nature of the publications of these later years is somewhat discouraging. There appears a need for the clear statement of the resonance principle of hearing in the light of modern physiology, together with a consideration of alternative views, and this is to be found in a very readable book, 'The Mechanism of the Cochlea.'

Dr. A. Gray is well-known for his studies in comparative anatomy, and in Dr. Wilkinson we find an expositor of lucidity whose ingenious working model of the Cochlea—a veritable triumph of experimental skill—will surely command the admiration of all who revel in a good piece of work.

This book worthily combines the spirit and literary charm of Helmholtz, and as such may be commended to musicians. J. L. D.

'Gustav Mahler-Briefe (1879-1911).' Collected and published by Alma Maria Mahler.

[Berlin: P. Zsolnay, 1924.]

This collected correspondence covering practically the whole of Mahler's life-time will prove most valuable to the student of the composer's biography and individuality. I do not think that many readers will care to keep it to hand, and revert to it for its own sake. Human touches are not lacking, but one misses the thousand sidelights which are naturally expected on people and events, especially on Mahler's outlook on other people's music. Practically the whole of the correspondence refers to himself and to everyday matters. One wonders whether Mahler was actually so self-centred as appears from this book, or whether he was simply a man who restricted his letter-writing to essentials, except for occasional self-revelatory outbursts. No letter to his wife is included in the collection. M.-D. C.

Mr. William Stone has been presented with a gold watch on his retirement from the conductorship of Weymouth Choral Society, a post he has held for twenty-five years. His daughter, Miss Stone, was handed a cheque in recognition of her services as accompanist.

New Music

OXFORD UNIVERSITY PRESS

A big batch of new songs from this house is notable above all for some by Peter Warlock. There are several Warlocks. Thus, there is the Warlock who suddenly shook us up a few years ago with the issue of a series of songs that were at once seen to be among the very best produced in modern times. They had tune, delightful accompaniments, a scrupulous choice of text, and, above all, life, gusto, beans—call it what you will, it is the quality that so much otherwise first-rate music died through lacking. Since that day other Warlocks have become prominent. One of them is unduly fond of uncouthness, apparently for its own sake; another has given us such delicate and subtle things as 'Sleep'; yet another is a mediævalist; and, finally, there is the ordinary clever modern composer with the easy trick of writing a simple voice-part and stretching it on the rack of a pianoforte solo that has only the remotest harmonic connection with it. Probably nobody likes all these Warlocks, and I venture to think that the first is still not only the most popular but also the best and most original. Fortunately he is still busy, as is seen by several of these new songs. 'Sweet-and-twenty' is a delightful setting of 'O mistress mine,' with a tune that sings itself and a rhythm that floats (a misprint is in bar 4 of the second page; the quaver in the bass should be A, not G). Two songs more difficult but no less beautiful are 'Autumn Twilight' (Arthur Symons) and 'Consider' (Ford Madox Ford). A good accompanist is needed here, especially in the latter. 'Twelve Oxen' is for baritone and chorus, in unison, save for three bars of two-part writing. This is a tuney, straightforward affair, as befits the folk-song text. 'Tyrley Tyrlow' is already known in its choral form; the solo version is for medium voice, and is an engaging setting of the old carol. There is also a second album of 'Peterisms,' three in number—'Roister Doister,' 'Spring' (the well-known words of Nash), and 'Lusty Juventus' (the poem from Wever, 1555). Here we see three aspects of Warlock's art. In the first he is uncouth. True, the words ('I mun be married a Sunday') call for rough, boisterous humour, but I see no point in some of the hideously ugly and far-fetched stacks of notes (the tune is reminiscent of some of the round games of youth, especially of 'Nuts in May'). The direction at the beginning is 'Rumbustiously'—surely the first time of using! 'Spring' is a charming setting, with bird-calls subtly suggested in the pianoforte part, instead of being thrown at our heads in the usual way; the pianoforte part of 'Lusty Juventus' is a joy. Like that of 'Sleep' noticed last month it is polyphonic, with a texture that suggests a chamber music combination. Its diatonic harmony is refreshing and full of interest. Without a doubt Warlock has no superior among song-composers of to-day, but I wish his publishers would not advertise him as 'The Prince of Song Writers.' There is already a 'Waltz King,' and I seem to have heard of several potentates in the jazz field. Such titles should be left to them. And I don't like Mr. Warlock issuing sets of songs under the title, 'Peterisms.' The label has the defect of conveying nothing; it is even misleading, for the first set of 'Peterisms' consisted of nursery rhymes, and I opened this new set with no expectation of finding three full-sized songs. A composer of Warlock's calibre can get our interest without japes and eccentricities.

'A Shropshire Lad' still draws composers like a magnet. E. J. Moeran has set four of the poems, and issued them as a cycle under the title 'Ludlow Town.' The four are: 'When smoke stood up from Ludlow,' 'Farewell to barn and stack and tree,' 'Say, lad, have you things to do?' and 'The lads in their hundreds.' Mr. Moeran need not fear the inevitable comparison between this cycle and previous 'Shropshire Lad' essays. It stands well even beside 'On Wenlock Edge,' though it may make a less immediate appeal. I can spare space for the mention of only one of the admirable qualities it shows, and I choose the one that is least often shown by song composers to-day, especially the young ones. Mr. Moeran has acquired thus early the knowledge of what to leave out. There are several pages—especially in 'The lads in their hundreds'—where the accompaniment suggests Stanford in its successful reliance on a few detached chords. But when the text demands the setting up of a background full of colour and suggestion, he can do it as clinchingly as anybody. See, as two widely different examples, the pianoforte part of the grisly 'Farewell to barn,' and the subtleties and simplicities of that in 'When smoke stood up.' Baritones who are also musicians, and who have a liking for the grey and earthy melancholy of 'A Shropshire Lad,' should make a note of 'Ludlow Town.' It places Mr. Moeran at once among the pick of our song-writers. (But I hope his publishers will not advertise him as such, *à la* Warlock.)

Seven of the songs in this parcel are by Norman Peterkin—'I heard a piper piping,' 'The Galliass,' 'She's me forgot,' 'The garden of bamboos,' 'I love the din of beating drums,' 'Advice to girls,' and 'Song of Asano.' I am sorry to be unable to join those who see in Mr. Peterkin one of our hopes in the song field. There is a sense of effort about most of the music in these settings—too many crawling discords, and too little real impetus in melody and rhythm.

W. G. Whittaker's 'Bog Love' is a starkly diatonic and striking setting of an Irish song that starts as if it were going to be amusing, and turns out after all to be poignant. But Dr. Whittaker perhaps carries economy to extremes in the pair of little songs, 'Stay in town' and 'Spring' (the Poet Laureate's 'Spring goeth all in white'). In a pair of Blake songs under one cover, by Hubert J. Foss—'As I walked forth' and 'Infant Joy'—there is real charm and tenderness, with a skilful use of folk-song idiom both in tune and rhythm. And every note in the pianoforte part is necessary—a rare virtue in modern songs.

Two good additions have been made to the series of solos from Maurice Greene's anthems, edited by Stanley Roper—'O give me the comfort' and 'My lips shall speak the praise,' the latter a capital florid song of the Purcellian type.

CURWEN EDITION

The outstanding songs in this month's parcel are the half-dozen extracted from 'Hugh the Drover.' They are 'Here on my throne,' 'Gaily I go to die,' 'Sweet little linnet,' 'Alone and friendless,' Hugh's 'Song of the road,' and 'Life must be full of care,'—the last-named beautiful in its simplicity and

tenderness. There are also a couple of albums, one containing two duets, 'Ah! love, I've found you' and 'Hugh, my lover'; and the other the rousing Showman's songs with chorus, 'Cold blows the wind on Cotsall,' and 'The devil and Bonyparty.' The opera is so well known to many through its performances and gramophone records, that there is no need to dwell on the excellence of these extracts.

Similarly, no more than mention is needed of four more songs from Armstrong Gibbs's 'Midsummer Madness'—'Neglected moon,' 'The rejected lover,' 'Arrogant poppies,' and 'Chains of love.'

Of the remaining songs from this house, I am most struck by Owen Mase's 'A Welcome,' a beautiful little song in which five-four time, diatonic harmony, and a severe economy of notes, are combined in the most natural of manners. In its delicacy and directness it reminds one of the best examples of the Lutenist school. In Gretchaninoff's 'The little green house,' and Felix White's 'Bridal Song' the rather ordinary character of the thematic material is not compensated by the ingenuities of the pianoforte part. Dennis Arundell's setting of A. P. Herbert's 'The Sailor' ought to be very funny, but somehow isn't, despite the humorous directions, 'With a longshore lilt,' 'Lurchingly,' &c. Mr. Arundell must learn to joke wi' less deeficulty.

V. Sackville West's verses, 'The Persian Coat,' don't seem to call for setting, but, granted the need for music, Gordon Bryan's is as neatly appropriate as can be wished for. The accompaniment is for harp or pianoforte.

VARIOUS

'A Sussex Alphabet' (vol. ii.), is a song-cycle 'for children and grown-ups,' in which Eleanor Farjeon's neatly-turned verses dealing with that delectable shire are attractively set by Harry Farjeon (Joseph Williams). Arthur Sandford's 'In beauty moulded,' though in a series entitled 'Modern Songs,' is too deliberately in the manner of Purcell—a good imitation, but we want composers to express themselves naturally (Joseph Williams). Percy Judd's 'Song of Autumn' is a dolorous setting of Shelley's 'The warm sun is failing, the bleak wind is wailing. . . . The chill rain is falling, The nipp'd worm is crawling,' &c. Ugh! Autumn has other aspects better worth singing about. His 'Song of Winter' takes a more cheerful text—'When icicles hang.' There is plenty of life in the music, but it is rather oversophisticated and difficult (Boosey). Victor Merriman's album of three songs (Patersons) shows more ambition than skill. A footnote tells us that the first of the set—'The Fountain'—gained the first prize in composition at Glasgow and Nottingham Competition Festivals. It shows promise, but like its companions it contains passages that reveal the 'prentice hand. Mr. Merriman's next step should be the study of writing pianoforte accompaniments.

H. G.

NEW MUSIC FOR STRINGS

The most important publication of the month in respect to string music is undoubtedly Julius Harrison's 'Prelude-Music Quintet' for two violins, viola, violoncello, and harp (Curwen). The harp part may be played on the pianoforte—not, however, without some loss of colour and general balance of tone. It is a well-written work and of a more individual character than is usual with Harrison, and this, to my thinking, is its most important and promising feature. A musician who has had the advantage of wide experience in conducting, can easily enough turn his hand to composition with some credit. But unless his music has distinctive features, it can never rise above the *pièce d'occasion*—the sort of thing which is easily applauded and still more easily forgotten. Of course individuality is a very elusive thing. We may say of it, as of style, that it is 'the man.' That sounds convincing, and indeed almost obvious. But the definition does not take us very far. Wagner's music, intensely individual, does not in the least reflect qualities which were characteristic of the man, nor does the evanescent art of Debussy give us the slightest indication of the shrewd, business-like instincts of its creator. A clearer and truer definition might suggest close kinship between individuality and sincerity. If you have the courage to be ardent in an age which worships cold formality, you may be accused of practising the trick of singularity, but if the choice is the outcome of conviction you will also be sincere. Mr. Harrison in this Quintet gives the impression now and again of being moved to composition not so much by the desire to vie with other gifted people, but by some deeper feeling. This is the reason why some of us will place the Quintet well above the average work of the day.

Malcolm Davidson's 'The Day's Work,' for violin and pianoforte (Curwen), has the merits and the demerits of good musicianship, for even musicianship—the instinct that draws one to music and makes him note with ease and sympathy the working of musical art—has its drawbacks. It kindles an ambition (wholly praiseworthy in the student) to show what we can do, to show that we are not a whit less dexterous than the men who are 'in the swim.' Mr. Davidson's Suite consists of three 'sketches' of which the first depicts 'Morning on the hills'; the second, 'The Siesta Hour'; the third, 'A Travelling Circus.' The plan shows a certain ingenuity, and the same may be said of the music. When, however, we consider the effect the work produces on ourselves, we find that not all these good intentions hit the mark, and that with much that is pleasant and attractive there is something the interest of which might be described as academic were it not that the composer boldly proclaims his complete emancipation from academic rules.

More limited in scope and far less ambitious are Adolph Mann's 'Spanish Serenade' (Bosworth) and Felix White's 'Sweet Thoughts in a Dream' (Curwen) — both for violin and pianoforte. The Serenade is perhaps the more melodious of the two, and is also easier. But while 'Sweet Thoughts' are certainly very sweet, the 'Spanish Serenade' could easily be still more Spanish.

Messrs. Augener have sent us a group of pieces for violoncello and pianoforte by P. Spencer Palmer (Sarabande, Bagatelle, Legend), of moderate difficulty, obviously meant for the student, and good enough of their kind. Adam Carse's 'Fiddle Tune' (same publishers) for violin and pianoforte, however, fulfils the requirements of the student-piece even better. The violin part does not go beyond the third position, yet it gives many an opportunity for the application of valuable lessons in phrasing, bowing, &c. The most important work on this publisher's list is Tivadar Nachez's violin arrangement of Bach's six Suites for violoncello solo. It would be idle to pretend that these equal in importance the

Violin Sonatas. A brilliant piece like the Prelude of the last Sonata, the monumental Chaconne, the Gavotte in E, find no parallel in the various numbers composing the 'Cello Suites. And if there is to be a boom in Bach, other pieces will claim priority. In the whole Bach repertory there is nothing lovelier than the Adagio which Richter used to incorporate in one of the 'Brandenburg' Concertos. Yet, although with its introductory Prelude it makes a splendid solo, modern violinists have ignored it completely so far. But we cannot have too much Bach. The importance of the Sonatas for the student cannot be over-rated. Nothing else exists to take their place, for nothing else leads with such certain steps to the acquisition of firmness of bowing, of fingers, and of a solid style. The 'Cello Suites, now ably arranged, may well serve as a sort of 'Paralipomena' to the great Sonatas.

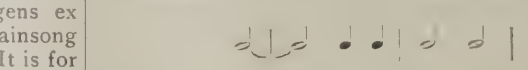
A new Kreisler arrangement is always welcome, and the 'Midnight Bells' (Bosworth), a Viennese melody from 'The Opera Ball' of R. Heuberger, carries on worthily the tradition of 'Rosmarin' and the other valses adapted by Fritz Kreisler with the love of a true Viennese and the knowledge of the past master. Mabel Brittain's 'Dreams' (Bosworth) and Chaminade's 'Les Sylvains' (Enoch)—both for pianoforte and violin—are easy, melodious, and rather undistinguished. B. V.

CHURCH MUSIC

Some recent issues of polyphonic Church music contain several numbers of outstanding merit. Three Motets published by Chester—Latin text only—are edited by H. B. Collins. 'Ave Regina,' by Peter Phillips ('Cantiones Sacræ,' Antwerp, 1612), is for five voices (S.S.A.T.B.). Its difficulties are not great, and a well-trained choir could easily make it effective. William Byrd's 'Christus resurgens ex mortuis' is a Motet for Easter on the Plainsong ('Gradualia, Liber Primus,' London, 1610). It is for four voices, but an additional part for 1st tenor has been arranged by the editor to strengthen the low notes of the alto. The 2nd tenors (or baritones) sing the plainsong. Byrd has treated his subject expressively, and the music throughout, from the striking opening theme (to the words 'ex mortuis') to the joyful 'Alleluias' which conclude the work, is full of impressive touches. The same composer's Motet 'Tu es Pastor Ovium,' in honour of St. Peter ('Gradualia, Liber secundus,' London, 1610), is for six voices (S.S.A.T.B.B.). It is a stately work, and calls for strong, massive treatment.

John Taverner's Mass for four voices, 'The Western Wynde' (Chester), has been edited and arranged for liturgical use (Latin text) by H. B. Collins. A short preface supplies some interesting comments on the work and its composer, who died some time between 1543 and 1553. Palestrina's first book of Masses, it is worth while recalling, appeared in 1554. Of the beautiful melody on which the Mass is founded nothing seems to be known. In tonality it belongs to the first mode transposed. The editor points out that the Mass itself is a very early example of the Variation form; the variations, however, are entirely in the different counterpoints. The melody itself remains almost unchanged throughout, appearing either in the treble, tenor, or bass, but never in the alto, the only rhythmical change being that it occasionally occurs in triple time. The work contains some masterly counterpoint, and the treatment is in more than one place remarkable. The editor justly refers to 'the wonderful *Crucifixus*' and to the ascending scale-passage for the basses in the *Sanctus* which occurs five times in succession, after the manner of a ground bass. Some beautifully expressive writing occurs also in the *Agnus Dei*, which, by the way, in company with the *Sanctus* and *Benedictus*, has had to be considerably shortened to render the work suitable for modern liturgical use.

From Novello's come three other works of the same school. Palestrina's Motet, 'Adoremus te,' is for two sopranos, alto, and tenor. It is edited by C. Hylton Stewart, and an English version accompanies the Latin text. It is a quiet, devotional little work which could be undertaken with advantage by choirs unable to tackle more elaborate settings. The same composer's Motet, 'Exaltabo te, Domine,' edited, with Latin text, by H. Elliot Button, is for five voices (S.S.A.T.B.). It is a joyous work, with strong, flowing counterpoint of a straightforward type. Its chief difficulty lies in the wide range of the voices. Basses must be prepared to sing occasional top F's, the tenor part frequently extends upwards to A, while the altos on a low F are sometimes singing the lowest part. Choirs in a position to treat this point with indifference will enjoy singing this motet. The remaining Novello issue is perhaps the gem of all the works so far considered. This is the Motet, 'O bone Jesu' (O Blessed Jesu), by William Child (1606-97). It is for S.A.T.B., with organ accompaniment, and is edited, with Latin and English words, by H. G. Ley. It is a wonderfully expressive little work, both as regards harmonic and melodic treatment. The opening phrase is arresting. Over a sustained chord of E minor on the organ (*pp*) to the words 'O Blessed Jesu' the tenor sings to the rhythm



the notes B, C, D, B, B. This expressive drop in the melody is beautifully treated in the succeeding phrase, where the trebles—with the altos a third below—rise stepwise from G to B over a chord of C on the organ and then drop to F♯ in the next bar over a chord of B. Another expressive touch is the drop of a diminished 4th at the words 'O Jesu,' where, *e.g.*, the altos sing G, D♯, D♯, followed a few bars later by the treble D, A♯, A♯. Much of the writing is harmonic in style. The few brief passages of contrapuntal writing are no less expressive than the rest of the work; incidentally, they bring about some effective examples of the augmented triad in various positions. Technically, the music is not difficult. All it requires is beautiful singing.

One other polyphonic work must be briefly noticed. This is a 'Tantum Ergo' by Tomas Luis de Victoria (1540-1603), arranged for men's voices (T.T.B.B.), by Howard Hinners, and with Latin text supplemented by English words by Albert Parker Fitch (H. W. Gray Co.). The plainchant appears in turn in the three lower parts. It is not difficult, there being little in the way of contrapuntal writing, and in this arrangement should be easily effective.

Of a small group of modern works for unaccompanied singing, Cecil Forsyth's setting of the Lord's Prayer for S.A.T.B. (H. W. Gray Co.) appeals by its

(Continued on page 53.)

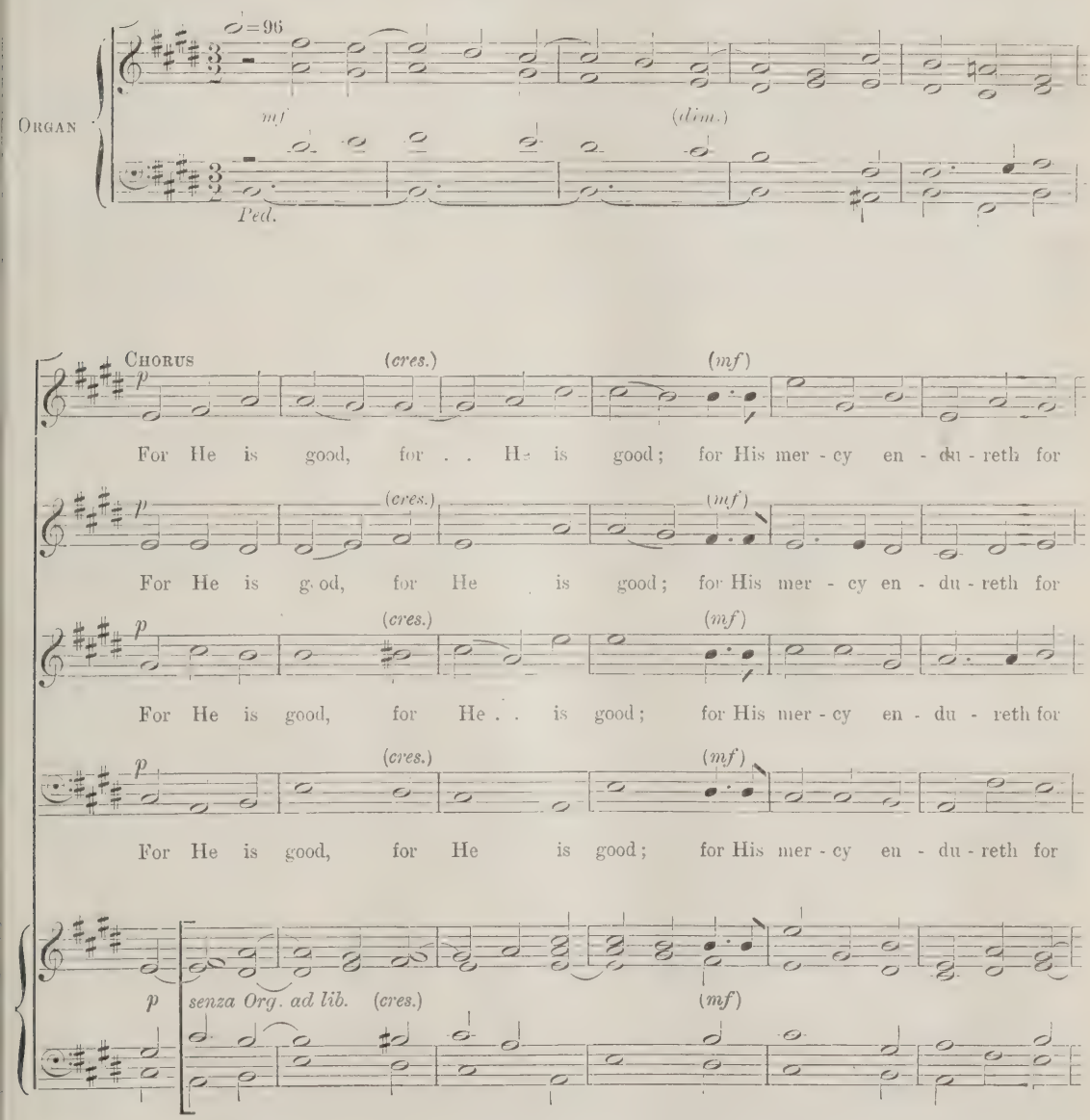
For He is good

FROM "IT CAME EVEN TO PASS"

2 Chronicles v. 13

Music by Rev. Sir F. A. Gore Ouseley

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


♩=96
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mf
(dim.)
Ped.
Chorus
p
(cres.)
(mf)
For He is good, for . . He is good; for His mer - cy en - du - reth for
For He is good, for He is good; for His mer - cy en - du - reth for
For He is good, for He . . is good; for His mer - cy en - du - reth for
For He is good, for He is good; for His mer - cy en - du - reth for
p
senza Org. ad lib.
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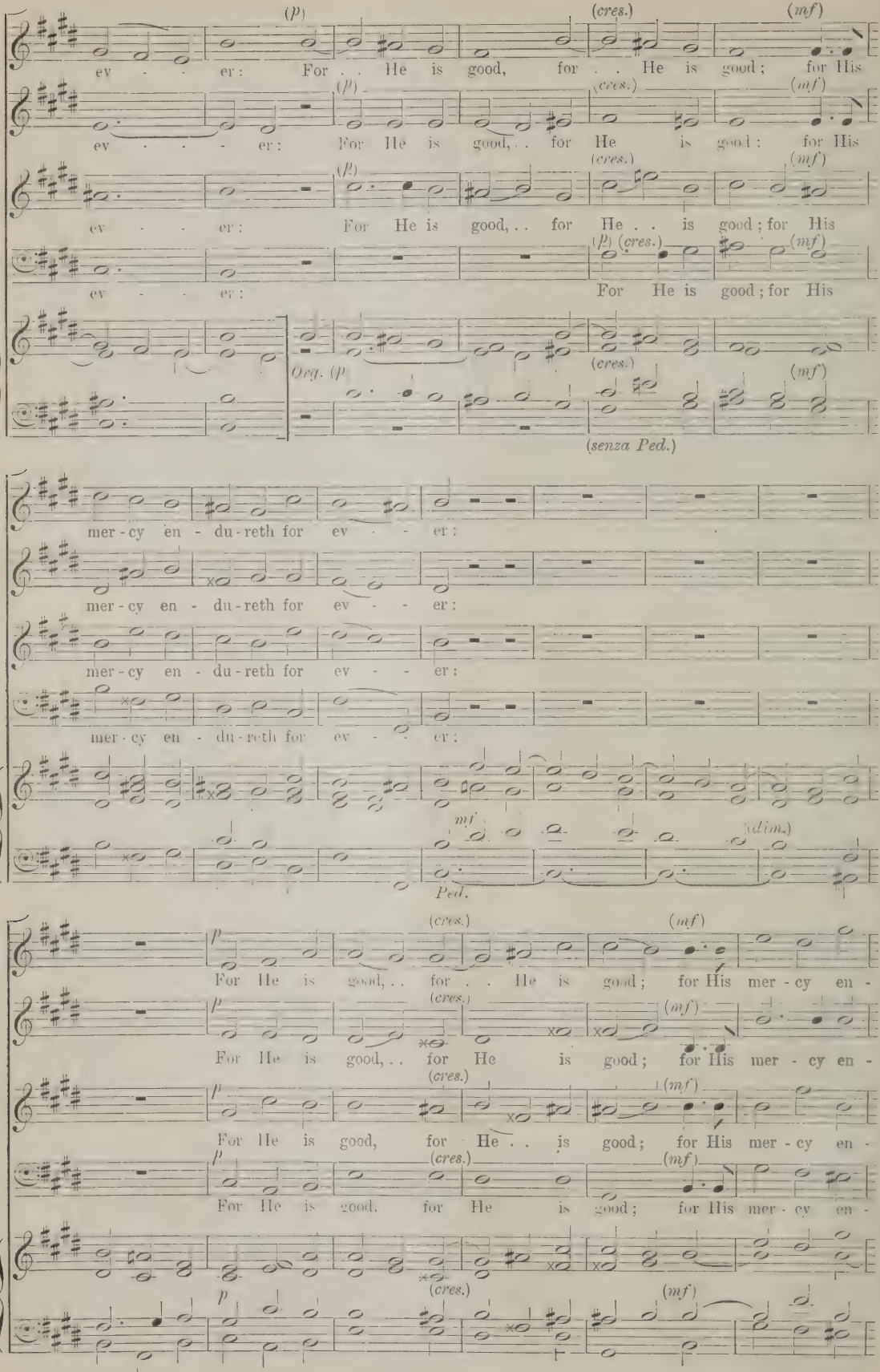
(p)
(cres.)
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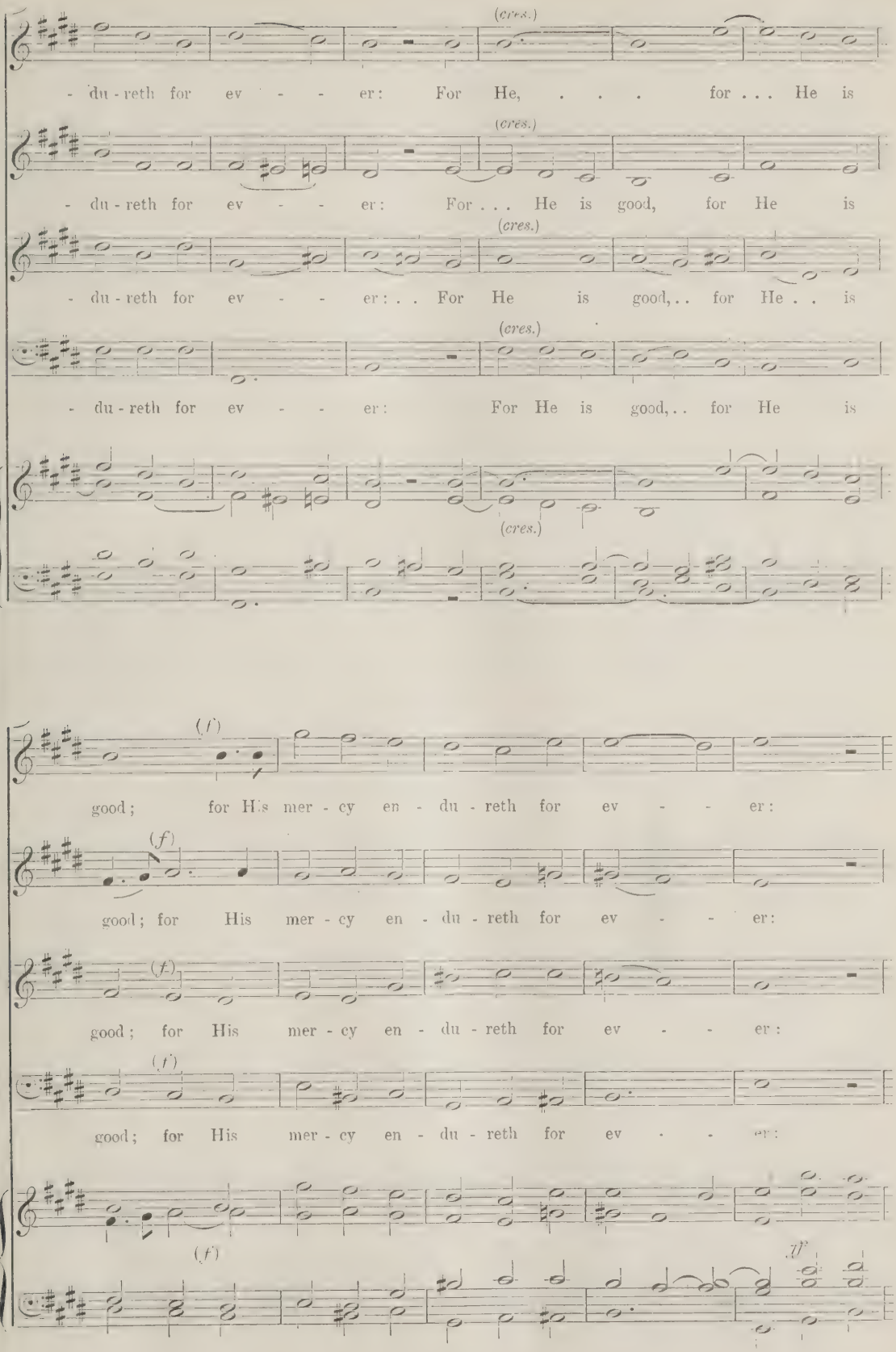
ev - - - er: For . . He is good, for . . He is good; for His
ev - - - er: For He is good, . . for He is good: for His
ev - - - er: For He is good, . . for He . . is good; for His
ev - - - er: For He is good; for His
Org. (p
(senza Ped.)
mer - cy en - du - reth for ev - - - er:
mer - cy en - du - reth for ev - - - er:
mer - cy en - du - reth for ev - - - er:
mer - cy en - du - reth for ev - - - er:
mf
(dim.)
Ped.
p
For He is good, . . for . . He is good; for His mer - cy en -
For He is good, . . for He is good; for His mer - cy en -
For He is good, for He . . is good; for His mer - cy en -
For He is good, for He is good; for His mer - cy en -


(cres.)
- du - reth for ev - - - er: For He, . . . for . . . He is
(cres.)
- du - reth for ev - - - er: For . . . He is good, for He is
(cres.)
- du - reth for ev - - - er: . . For He is good, . . for He . . is
(cres.)
- du - reth for ev - - - er: For He is good, . . for He is
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(f)
good; for His mer - cy en - du - reth for ev - - - er:
(f)
good; for His mer - cy en - du - reth for ev - - - er:
(f)
good; for His mer - cy en - du - reth for ev - - - er:
(f)
good; for His mer - cy en - du - reth for ev - - - er:
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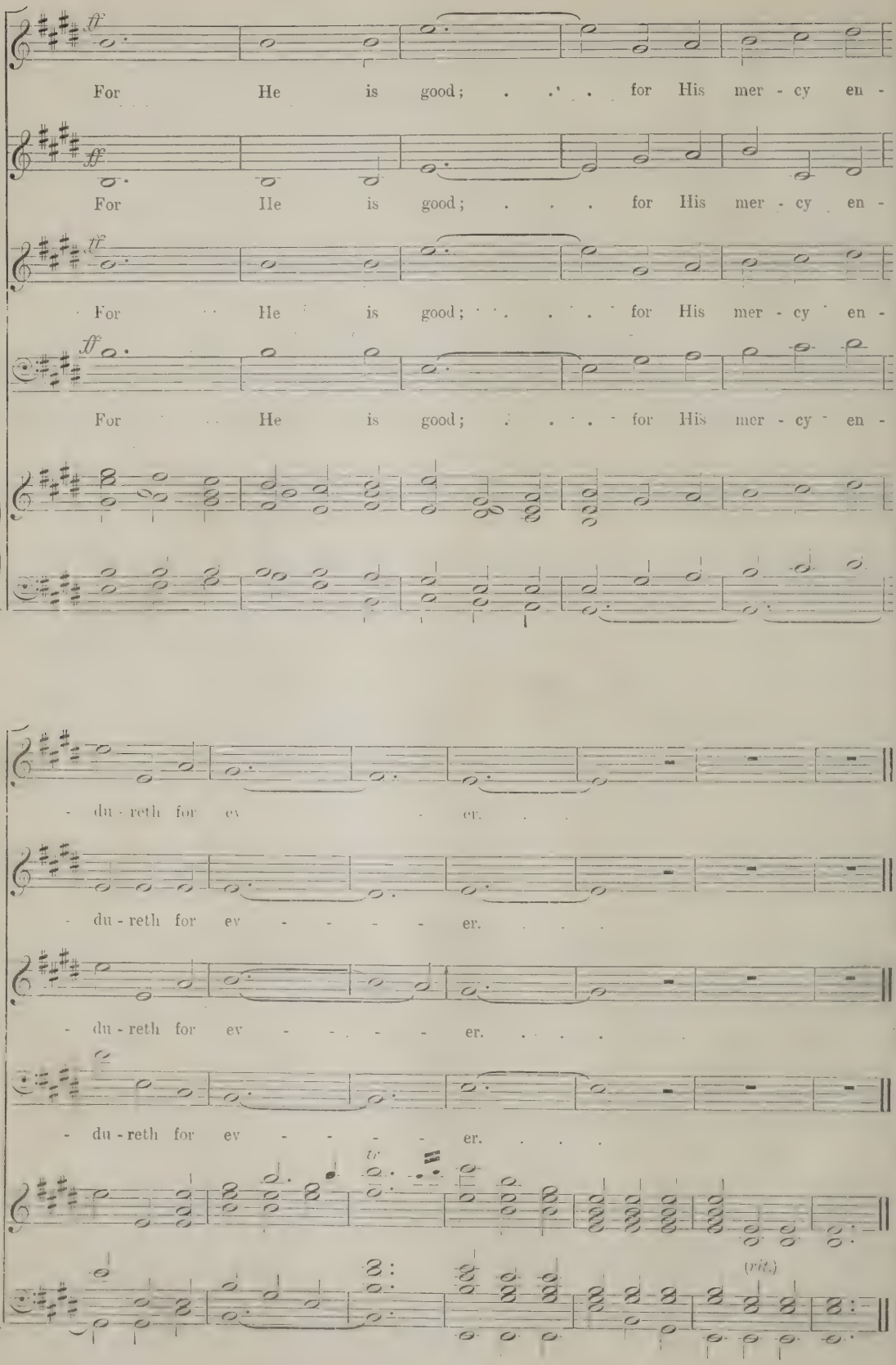
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(*Continued from page 48*)

simple and devotional character. Sung by a good choir it should be impressive. An imposing effect by very simple means is obtained in the closing bars. An interesting contrast in style is provided in Harry Farjeon's setting for three female voices of 'Salvator Mundi' (Novello), with English words after Victor Hugo by L. Cranmer-Byng. In this—slight and brief though it be—the composer's harmonic methods make no inconsiderable demands on the singers if his intentions are to be fully realised. The average Church choir will find itself on familiar ground in dealing with C. Lee Williams's short anthem, 'He is a Father of the fatherless' (Novello). This was written for this year's Three Choirs Festival of Gloucester, Worcester, and Hereford. Attractively written in a straightforward style, it presents few difficulties. A short anthem for S.A.T.B., 'O hearken thou,' by Cyril Jenkins (Paxton), while quite simple, contains some interesting touches and should prove effective.

Choirs on the look-out for good, strong unison settings of the Canticles should note some of the latest issues of the Oxford Church Music Series, under the general editorship of W. G. Whittaker (Oxford University Press). These all reach a high level of excellence. Settings of the Evening Canticles are contributed by George Dyson (C minor) and Charles Macpherson (C major). The former composer is also responsible for a setting in C of the Te Deum and Benedictus. Lastly, H. G. Ley has written some highly effective music for the Te Deum for unison singing and school festivals, a feature of which is the fine organ part on three staves. Optional descants are also provided, and it should be noted that a vocal edition is issued separately.

W. A. Roberts has written an admirable shortened and simple setting of the Benedicite omnia Opera (Stainer & Bell). It is in chant form, and in the key of C.

Recent numbers of the S.P.C.K. Church Music Series include two settings of the Evening Canticles by the Rev. Christopher Thompson to various Gregorian tones with faux-bourdon harmonies. They are very simple, and the vocal harmony throughout is so constructed that it may be sung either in faux-bourdon (four parts, unaccompanied) or in descant (the upper part and plainsong only). In the second of these settings (No. 30) something has gone wrong with the harmony in the last bar but one: the impossible F in the bass should be corrected by B.

An attractive little carol, 'The Christ-Child,' by George Rathbone, is issued by Novello as a unison song. Under the same cover appears a simple unison song by Alec Rowley, and other brief items. In the same publishers' School Song Series appears a short Morning Anthem for boys' voices, 'Awake, my soul,' with music by Charles Macpherson, in Tonic Sol-fa. The Staff notation edition appears in Novello's Chorister Series of Church Music.

Two Carols for Christmas, by Arthur H. Brown (Oxford University Press), include under one cover a happy setting of 'There dwelt in old Judæa,' the well-known 'When Christ was born of Mary free,' and the equally well-known evening hymn 'The day is past and over' ('St. Anatolius'). Finally, under one cover may be obtained from Curwen's Two Christmas Faux-bourdons, written by Martin Shaw to the well-known 'O come, all ye faithful' and 'Christians, awake' (Wainwright's popular tune).

G. G.

EASY PIANOFORTE MUSIC

Three capital albums of pieces published by Forsyth should prove welcome to young players. 'Welsh Melodies,' arranged by Cyril Jenkins, would suit pupils in the elementary stage. They are twelve in number, and are fully fingered; indeed, in this respect, perhaps too little is left to the pupil's own judgment. Most of the tunes are treated diatonically in a straightforward way; one or two—*e.g.*, 'Land of my fathers' and 'The Marsh of Rhuddlan'—appear in modern trappings. Taken altogether these pieces provide interesting and useful practice for young people.

Rather more difficult is Leslie Fly's 'Joan of Arc'—a set of nine miniatures which should appeal to imaginative youngsters. They are charmingly written, and the best of them reach a high level. For teaching purposes they are admirable.

W. G. Whittaker's 'Four short pieces' consist of 'A Lazy Piece' (excellent for pedal practice); 'A Jolly Tune' (good for independence of hands); 'A Creepy Piece' (chromatics and syncopated pedalling); and 'Chopsticks.'

'Pleasure Pieces' appear in two books (Elkin). Book 1 (easy) contains Cyril Scott's 'Musical Box' and 'Cradle Song'; Roger Quilter's 'Slumber Song,' from 'Where the Rainbow ends'; a 'Graceful Dance,' by C. W. Pearce (excellent for independence of hands); and pieces by Ernest Austin, Edith Alford, and H. Scott-Baker. Book 2 (moderately easy) includes Elgar's 'Organ Grinder's Song,' from 'The Starlight Express'; Norman O'Neill's 'Dance of the Joys,' from 'The Blue Bird'; Roger Quilter's 'Fairy Ballet,' from 'Where the Rainbow ends'; Cyril Scott's 'A Song from the East'; and Ernest Austin's 'A Jovial Tune.'

A set of six easy teaching pieces under the title 'Tarry Awhile,' by Blanche Rennie (Bosworth), should prove useful in assisting the development of the child's imagination. This object is helped by the accompanying verses and by the composer's little chat on each piece.

M. E. Marshall's 'Air and Variations' (Bosworth), although very simple, are thoughtfully written, and give an opportunity for quite elementary players to make early acquaintance with this form. The same composer's 'The Chimney Corner' (Bosworth) is a set of ten easy pieces which will be found useful for little players of very slight attainments.

A piece that will probably appeal to young people is Ernest Austin's 'Christmas Morning' (Larway). In addition to opening and closing with an easily negotiated jangle of bells, it includes a rousing presentation of 'The First Nowell,' clothed in highly-coloured modern harmonies.

Edgar Moy's 'From the Beginning' (Winthrop Rogers) is a collection of seventeen short pieces. They are carefully graded, and as pieces for beginners may safely be recommended.

In Richard Walthew's 'Holiday Waltzes' (Augener) the waltz idiom is in the main far from being obtrusive. These six little pieces—suitable for Lower Division candidates—are cleverly written, considerably varied in style, and present the pupil with problems of technique not usually associated with this form of music.

G. G.

We have received from Messrs. Ellis, 29, New Bond Street, a list of old music for stringed instruments, and some rare instruction and theory books, some in first editions.

BACH AT OUNDLE

Our readers will remember that Bach's B minor Mass was performed at Oundle School in December, 1923, the whole of the boys taking part either as choir or 'non-choir' (the 'non-choir' consisted of the main body of the School, and sang certain special passages and phrases.) Last month (December 14) the 'Christmas' Oratorio was performed. At the time of writing no report has come to hand, so we have no data beyond some advance particulars of the concert. Parts 1, 2, and 3 of the Oratorio were done, with certain numbers from the rest of the work. All the Chorals were included save one, and all the choruses except the first in Part 5. The soloists announced were Miss Carrie Tubb, Miss Margaret Balfour, Mr. John Adams, and Mr. Topliss Green. All the tenors and basses, and the whole of the 'non-choir' were to sing the *da capo* in 'Mighty Lord,' and all the trebles and altos the *da capo* in 'Slumber, beloved.'

We hear, and can well believe, that the effect in 'Mighty Lord' at rehearsal was thrilling. It is interesting to hear, too, that although the whole school has shown its usual keenness, it prefers the Mass. Not many years ago the average public school-boy would scarcely have known that there were such works. To-day, there are hundreds of him, not only getting first-hand knowledge of both, but being able to express his preferences—and no doubt able to give a reason for them! This seems to us to be the best of answers to those purists who object to some of the methods of Oundle, such as the use of the 'non-choir' and the turning of some solos into choruses. We hold that so fine an end more than justifies the means. Mr. Clement Spurling, to whose energy these remarkable Bach performances are mainly due, may well be proud of the results.

AND AT THE LEYS SCHOOL

But Oundle is not alone in its Bach enterprises. At the Leys School a Bach concert in the School Chapel has been an annual feature since 1920. The latest was held on November 23, when Cantatas Nos. 53 ('Jauchzet Gott in allen Landen') and 93 ('Wer nur den lieben Gott lässt walten'), and a Chorale were sung by the School Bach Choir, composed entirely of boys, save for one visitor—a tenor from Trinity College Chapel. The choir was was made up of twenty trebles, six altos, seven tenors, and ten basses. Relief was furnished by organ Chorale Preludes, among them that on 'Ein' feste Burg,' with the whole School singing a verse. The soloists were Miss Dorothy Silk, Mr. T. Purvis, and Mr. A. N. G. Richards; Mr. Herbert Barr played the trumpet, Mr. Bernhard Ord was at the organ, the strings in the orchestra were drawn from Cambridge University, and the wood-wind and brass from London. Mr. J. F. Shepherdson, who started these Bach concerts, conducted.

Next month we hope to give some particulars of the founding and organization of this boys' Bach Choir.

The Celtic Faculty of University College, Cork, will shortly issue a 'Handbook of Irish Music,' a posthumous work of the late Dr. Henebry, Professor of Irish Language and Literature at the College. The book will be published by subscription, at 12*s.* 6*d.* The author's aim is to trace Irish music to its originals, and to show its evolution by analyses by typical melodies. Subscriptions should be sent to Prof. T. O'Donoghue, University College, Cork.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

The Bach Fugue set for the July, 1925, Fellowship Organ Test is the G major (Novello Ed., Bk. 8, p. 12), not G *minor*, as stated in the College notice last month. Another change is to be noted: instead of the Overture to 'Otho,' candidates will play the *Largo sostenuto* from Vaughan Williams's 'Sea' Symphony, arranged by H. G. Ley (Stainer & Bell).

After the distribution of diplomas on January 24, an informal conversazione will be held. Members and friends have so few opportunities for social intercourse at the College, that this new departure should be warmly welcomed.

ACCENTUS AND CONCENTUS

By Dom Anselm Hughes, O.S.B.

It is the fashion in these days to write papers and books about Church music, which merely skim over the surface of a subject of immense importance without penetrating to any depth. In moderation such instructions do good: but the prevailing impression on one who approaches the subject from the outside standpoint of the secular musician or a non-musical churchman is that there is far too much of a sketchy and elementary character about the musical information provided. Unless we aim higher in music, and deeper in our knowledge of it, than we seem to be doing to-day, the future of English Church Music will suffer. The cult of the simple in art, for its own sake, is a fallacy, for art is the combination of sounds, or forms, or colours, or movements, into a complex whole; and the more complex the whole, the higher (if that combination be harmonious) is the art. We must beware of this fashionable cult of the simple in music.

This paper is written to recommend boldly that music in church should be more elaborate than it is at present. The objector replies that it is already far too elaborate in many places, and that we are hoping for deliverance from the present ineffective imitations of the Cathedral service which are so widely prevalent. Agreed; our only difference is in the interpretation of the term 'elaborate.' In asking that music shall be more elaborate I do not stand to the defence of long settings of portions of the Communion service or of the Canticles, with the words repeated in pointless and wearying iterations, with loud and violent callings upon Abraham (and his seed) and the like, nor am I concerned to uphold the majority of the anthems of varying merit performed with greater or less efficiency in so many churches. What I venture to plead for is a more careful study of the real facts in Church music—the etymological suggestion of the term 'elaborate,' a real grasp of the fundamental principles underlying it, and for the right and proportionate recognition of *Accentus*, the simple general music of the main structures of our services, and *Concentus*, the elaborate choral treatment of certain portions.

To arrive at the real principles we must throw the light of history upon the question, not forgetting the other lights of philosophy and art, which (as Cardinal Newman points out in his 'Lectures on University Education') are necessary to a true understanding of any subject.

The period of history in which we can study the choral music of the English Church in isolation naturally terminates at the point when the organ began to be regarded by composers and executants as an essential part of the musical service of the Church. This epoch is generally—and accurately—placed about the time of the death of Purcell (1695), but for some hundred years before that the curtain had begun to fall. The beginnings of the period coincide, of course, with the first appearance of Christianity in these islands.

Musical history, however, does not begin in England until the 10th century, and the seven centuries thus left provide us with three distinct eras in Church music. First we have the period of unison music to Latin words, most of it more or less elaborate. Do not advocate Plainsong because it is simple: advocate it because it is (like all true art) elaborate when it ought to be elaborate, and simple when it ought to be simple. Which leads us back to the subject of our title—*Accentus* and *Concentus*—the names given to the two types of music which have existed in the Church from the earliest times. *Accentus*, the music which is essential to the minister and the due performance of divine service; *Concentus*, the more developed music performed to the glory of Almighty God (and incidentally, though not essentially, for the uplifting of the hearers) by those who love to devote their time, labour, skill, and talents to singing His praises. The most obvious illustration in our Cathedral service to-day is the Anthem, placed as it is in close contrast to the Versicles and Responses, which are plainly of the *Accentus*. Plainsong has its types of *Concentus* and its types of *Accentus*, each in due proportion. The more elaborate forms of Plainsong are exceedingly scientific and artistic developments, and may rank as high as most of the concerted music of later days.

The period of Plainsong occupies the longest division (about a thousand out of fourteen hundred years) of this country's ecclesiastical history, for the field of English choral music contains three other departments, two of which can trace their succession down to the present day, namely Polyphony (from 1450 onwards), and what I propose to call Huguenot music (from 1550). Polyphony, *i.e.*, part-singing, began before the Norman conquest, and developed gradually and steadily until, by 1450, it had passed out of the experimental stages and had become the normal custom in such choirs as those of the King's Chapel—then a movable institution—St. George's, Windsor, St. Alban's Abbey, and other places—probably Bury St. Edmunds, Reading, Worcester, and some others we are not able to name with certainty owing to the destruction of the MSS. in the following century. Polyphonic music has always been reckoned as of the very highest order: indeed, the giants of the polyphonic age—notably Byrd in England, Palestrina in Italy, Vittoria from Spain—are admitted to have carried the possibilities of pure choral music to a higher point than have any of the great composers of the later or 'orchestral' periods, not excepting even the great Bach himself. At first sight it might appear that polyphony was an imperfect form of art viewed in its ecclesiastical aspect, for the *Accentus* seems to be lacking, but this is not really so; for by far the greater part of the polyphony of the classical times was built upon some plainsong 'tenor' or theme, while in certain examples, such as the Office hymns, Vesper psalms, and Magnificats, the contrapuntal pieces were designed to alternate with solid verses of plainchant, thus using the system of contrasted *Accentus* and *Concentus* in its naked simplicity. And many of the psalm-settings of Morley and Tallis in England, or of Bernabei in Italy, provided for an *Accentus* to be sung simultaneously with a *Concentus* of soprano, alto, and bass. This is the familiar form known as faux-bourdon.

But the chants of Morley and Tallis are to our ears extraordinarily reminiscent of the Anglican chant, and bring us on to the third division of our chosen period, here designated by the unusual name of Huguenot music. The term is used for four reasons: first, for want of a better; second, because it has a theological and Protestant significance; third, because it is suggestive of vernacular music; fourth, because it serves to correct the current idea that the simple music associated with the Reformation was indigenous to England, or that it originated in Germany. The Puritan and Protestant types of music which gained a footing in England in the late 16th century are alien in origin, and owe more to France than to Germany.

The extremely plain and simple music that is connected in many minds with the first English Prayer Books—music such as Merbecke, or Tallis's responses in five parts as arranged indifferently for four voices by Barnby, or the 'Christchurch' tune, the 'Old Hundredth,' and the rest of the metrical psalms—has little or nothing which is distinctively English about it. Even Cranmer's direction to Merbecke that he was to use one note and no more to each syllable was not entirely original, a demand for some such alteration having already been made on the Continent. What Cranmer was doing, of course, was to try to see if he could reduce all *Concentus* music to the level of *Accentus;* it is precisely what certain well-meaning people are trying to do to-day. The true stream of English Church music ran in the course taken by Shepherd, Causton, Tye, Byrd, Whyte; by Peter Philips and Richard Dering, by Orlando Gibbons, greatest of them all after Byrd, and finally by one who, though in our circumscribed department of subject-matter he ranks only third, in the whole of English music is reckoned *facile princeps*, Henry Purcell.

Of the third department, Cathedral Music, nothing need be said here, except that Cathedral Music fits into the historical division above as the inheritor of the Polyphonic tradition, with which it has incorporated elements from the schools of oratorio (and sometimes even opera) together with its own original contributions.

The principle of *Accentus* and *Concentus* is a liturgical principle applied to music. It will therefore be understood if we study a liturgy in infancy, and see how it is clothed. From the strictly authoritative point of view the music of the English liturgical services is still in swaddling clothes. The Liturgy itself has only Merbecke's jejune setting: the Morning and Evening Choir-offices, little more. All the other music which has been associated with the Prayer Book services consists of private efforts, accepted, recognised, and hallowed in numberless cases by a tradition spread over many generations or many localities.

'The Order of the Holy Communion, commonly called the Mass,' was not (it need hardly be remarked) a new invention in the second year of King Edward VI.: the rite used was but a trans-

lation, with certain alterations, of that which had been sung by our forefathers for a thousand years. We cannot therefore consider the musical structure of the English service in isolation from its Latin progenitor.

What then are the features of *Concentus* and *Accentus* in the Latin Mass? How do we divide the service between the parties?

We must note first that the division is to be not between (*a*) Priest and (*b*) People-led-by-a-choir, the usual faulty and unhistorical division made so often in these days, but between (*a*) Priest-and-People and (*b*) Choir.

In the Latin Mass of 1546, or at any rate of 1480, before polyphony had had any effect upon the service, the parts made over to the specialised choral body were the Introit, Gradual, Alleluya, Offertory, and Communion. Kyrie, Gloria, Credo, Sursum Corda, Sanctus, and Agnus Dei were theoretically the parts where the general body of worshippers joined with the priest. In practice, from about the time of the Norman Conquest onward, the Gloria, Sanctus, and Agnus Dei were sung to a variety of melodies, at any rate in the larger churches, and were probably not very congregational. But the Credo was universal, and one of the gratifying features of the present time is the growing restoration of this universal Credo to universal use. The unvarying singing of one unison melody, of immemorial antiquity—some authorities rate it as far back as the 6th century—of the One Creed, is a practice the symbolism of which is obviously most commendable. We understand that at Westminster R.C. Cathedral no other melody has ever been sung since the building was opened.

With this solitary exception, however, the arrangement of the service as we have it to-day has developed along lines precisely opposite to those indicated by history. The congregational 'numbers' have become choir items, and the Introit, Gradual, Offertory, and Communion, which were formerly the opportunities for the choral body to offer elaborate music, are now replaced by congregational hymns. Liturgical developments are frequently the outcome of the real religious needs of the Church, and Liturgy is a living fact, not a dead one. Because this reversal is not justified by history, it does not necessarily follow that the modern development is wrong. There is something to be said in its favour, and something against it.

On the side of the modern practice we have first of all the difference between prose and verse. It is notably easier (except in plainsong) for an untrained or partially trained congregation to sing hymns in metre, leaving the prose hymns such as Sanctus and Gloria to the trained choir. We have also this difference between the two classes of text: that the Kyrie, Creed, Sanctus, Agnus, and Gloria are invariable, and therefore seem to require (with the exception of the Creed) a variable treatment of the music, if for no other reason than to mark the different seasons of the Church: while the metrical hymns, varying as they do from Sunday to Sunday, naturally suggest the desirability of music which is more familiar, so that the attention of those who are singing may be the more easily concentrated upon the meaning of the words.

But we think that these two considerations are outweighed by the greater fact which is expressed by the historical form. It is a historic fact that the great prose hymns of the Mass have come to be essential and invariable parts of the service, at least on Sundays. The psalm-verses at the Introit and so on are variable decorations; they are of secondary rather than primary importance. The historic and eminently suitable place for the choir to sing a musical commentary upon the lessons of the day is in the old place between the Epistle and the Gospel, not when the profession of our belief is being recited. The Prayer Book which we use to-day provides Offertories to be sung: the Prayer Book of 1549 gave also Introits and Communions.

As has been said above, liturgical development frequently expresses the needs and the minds of the Church, being a natural outcome of man's devotion. But if it is the accidental result of an incomplete musical répertoire either of the choral body or of the congregation, or if it is wrong in principle—as in the suggested case of an uncongregational setting of the Creed—then we must spare no effort to rectify our practice. Leaving the question of Credo aside for the moment, it does not seem to be a matter of cardinal importance whether or no we retain the present practice of a congregational introit-hymn and a choral Kyrie, but any tendency towards reversing the present state of things we should support, for such a change is justified by history, art, theology, and reason.

What is of cardinal importance, however, is that we should realise, and act on, the distinction between *Accentus* and *Concentus*. The surpliced choir is not, as some would have us believe, an invention of the Oxford Movement. The Tractarians built better than some of their followers to-day give them credit for. They knew the need of England was for a more liturgical form of worship, and they knew that from the earliest times minister, choir, and people had been the three divisions of worshippers. In these democratic days we are disposed to magnify the people so as to get rid of the choir altogether; the logical outcome of this tendency will be to get rid of the minister as well as the choir. Loose talk about the Church being a democracy results in loose action about her music. In the Kingdom of Christ every member thereof has his own vocation and ministry, the trained singer in the choir as well as the priest and churchwarden or the general body of the congregation.

In individual parishes general experience seems to suggest that where the division between those parts of the service in which the choir is to put forth its best and most elaborate efforts, and those in which the congregation is expected to know and sing the music, is in full working order, in such parishes 'difficulties' and complaints about the music are reduced to a minimum. Such an arrangement is not merely suitable to the facts of the case, but is required by them. It is not a compromise (a thing useless in religion, where feeling runs too deep to be ignored), but a *concordat*, and a condition in which much advancement of Church music may be looked for, to the glory of God and the spread of His Kingdom upon earth.

The Southwark Diocesan Plainsong Association will hold its annual general meeting on January 17, at 3, in St. Hilda's Hall, Crofton Park, S.E. The meeting will be followed by a lecture on 'Plainsong and its Accompaniment' by Dr. George Oldroyd. Both meeting and lecture are free to all interested in plainsong. Tea will be served at 5.30, and those who intend to be present are asked to send word to the hon. secretary, Mr. Godfrey Sceats, 18, Ballina Street, S.E.23, not later than January 12.

We have received the list of service music to be sung at the evening services at St. Giles's Cathedral, Edinburgh, during the present season. It includes 'Jephtha,' Bach's 'Sleepers, wake!' Advent and Christmas selections from 'The Messiah,' Part 3 of the 'Christmas' Oratorio, excerpts from Brahms's 'Requiem,' and on each Sunday during Lent a half-hour selection from the 'St. Matthew' Passion. In addition, half-hour organ recitals are given on Wednesdays at 3; lists of the organ voluntaries and words of the anthems used for the month are published in leaflet form. All this bears witness to the enterprise of the organist, Mr. W. Greenhouse Allt.

On November 24 Mr. Herbert Walton gave the inaugural recital on the new organ at High United Free Church, Nairn. His programme included Wolstenholme's 'Fantaisie Rustique,' Bach's Fugue in D, Guilmant's 'Funeral March and Hymn of Seraphs,' and Elgar's 'Pomp and Circumstance.' The organ, built by Messrs. Henry Willis and Lewis & Sons, is a two manual of twenty stops.

The Parish Church at Burford was crowded on November 27, when a Festival of hymn and carol singing was conducted by Dr. Henry Ley, Mr. Fletcher Mann being at the organ. Solos were sung by Mr. Thewlis, of Christ Church Cathedral, Oxford. The singing, led by the Parish Church Choir and the Witney Wesleyan Singing Class, was very hearty.

At St. John's Wood Presbyterian Church, Marlborough Place, N.W., a new organ, erected in memory of the late Rev. J. Monro Gibson, was dedicated on November 26, Dr. Charles Macpherson giving the opening recital (programme not received). The instrument was built by Messrs. Bishop, and is a three manual of thirty-two stops.

The annual Spring Festival of the London Sunday School Choir will be held on February 14, at the Albert Hall, at 6.30. The choir and orchestra will consist of a thousand adult performers. The soloists will be Miss Florence Austral, Mr. Walter Hyde, and Mr. Allan Brown.

In our note in the December *Musical Times* on the pamphlet 'Suggestions for Musical Evenings,' we stated that no price was given, and that presumably copies were to be had gratis. We now understand that the price is 4½*d.*, post free, from Oxford Chambers, Leeds.

Brahms's 'Requiem' was sung by the Grafton Philharmonic Society at Clapham Congregational Church on December 3. The soloists were Miss Faith Hooper and Mr. Charles Young; Mr. Henry F. Hall conducted, and Mr. Reginald Redman was at the organ.

On December 1, at St. Philip and St. James, Booterstown, Dublin, Bach's 'Cantata, 'Come, Thou Blessed Saviour,' and the Chorale, 'Jesu, Joy of man's desiring,' were performed by an augmented choir and string orchestra. Mr. F. C. J. Swanton conducted.

At each of the Tuesday mid-day recitals (1 p.m.) at St. Lawrence Jewry, during January, a Widor Symphony will be played. These fine works are so rarely heard complete that organists should make the most of this opportunity.

Cherubini's 'Requiem' in C minor was performed by Unity Church Choral and Orchestral Society, Islington, on December 4. Mr. W. Sahnow conducted. The programme included also the Overture to Gomez's 'Salvator Rosa.'

The recitalists at Westminster Cathedral during January are: January 8, Dr. Harold Darke; 15, Mr. E. T. Cook; 22, Mr. H. Goss-Custard; and 29, Mr. Harvey Grace. The recitals are at 6.30.

Brahms's 'Requiem' was sung at St. Paul's, Halifax, by St. Paul's Choral Society, on December 10, with string orchestra and organ (Mr. W. Gledhill). Mr. Thomas Newboult conducted.

Mr. Albert Orton has recently given a series of five Bach recitals at St. Anne's, Soho. His programmes included four of the Trio-Sonatas and eighteen of the Chorale Preludes.

Mr. Malcolm Courtenay Boyle has been appointed sub-organist of St. George's Chapel, Windsor, and conductor of the Windsor and Eton Choral and Orchestral Society.

Parts 1, 2, and 3 of the 'Christmas' Oratorio will be sung at the City Temple on January 10, at 3.

Organist, Nonconformist Church; hydraulic-blown; salary £10.—*Provincial Paper.*

It seems cheap, even though he doesn't have to raise the wind himself.—*Punch.*

RECITALS

Dr. F. W. Wadely, Christ Church, Penrith—Organ Concerto No. 6, *Handel;* Fantasia in E flat, *Saint-Saëns.*

Rev. L. G. Bark, Christ Church, Penrith—Choral Preludes—'O come and mourn' and 'Ye boundless realms of joy,' *Parry;* Variations on an Old English Air, *Geoffrey Shaw.*

Mr. Alfred W. V. Vine, St. Mary's, Timaru—Prelude and Fugue in G minor, *Bach;* Sonata No. 4, *Rheinberger;* Allegro Vivace, *Guilmant.*

Mr. Harry Wall, St. Clement Danes, Strand—Fantasia in A minor, *Lemmens;* Trio in C minor, *Bach;* Variations on an Old English Melody, *Geoffrey Shaw;* Voluntary in F, *John Stanley.*

Mr. Ambrose P. Porter, St. Matthias's, Richmond—Adagio in E, *Frank Bridge;* Prelude and Fugue in C minor, *Willan;* Fantasia in C minor and Chorale Prelude, Kyrie, 'God the Holy Ghost,' *Bach;* Choral No. 3, *Franck;* Chorale Fantasia on 'St. Magnus,' *Porter.*

Mr. Alban Hamer, The Cathedral, Bloemfontein—Toccata and Fugue in D minor, *Bach;* Psalm-Prelude No. 3, *Herbert Howells;* Chorale Prelude on 'St. Peter,' *Harold Darke;* 'Laus Deo,' *Harvey Grace.*

Mr. William Robson, Yarm Road Wesleyan Church, Stockton-on-Tees—Toccata in F, *Bach;* Evening Song, *Bairstow;* 'Carissima,' *Elgar;* Grand Chœur in D, *Guilmant.*

Mr. Philip Miles, All Saints', Eastbourne—Prelude and Fugue in A minor, *Bach;* Meditation in Ancient Tonality, *Harvey Grace;* Canon in B minor, *Schumann;* Toccata in C, *Rheinberger;* Rhapsody No. 1, *Herbert Howells;* Toccata in F, *Widor.*

Master George Stone, All Saints', Southampton—Fantasia on 'Babylon's Streams,' *W. H. Harris;* Canzonetta, *E. T. Sweeting;* Fantasia in C and Improvisation No. 7, *Saint-Saëns.* (Two movements from Suite for strings and organ, *Rheinberger;* violin, Mr. A. E. Trigg, violoncello, Mr. Ladbrooke.)

Mr. Allan Brown, City Temple—Introduction and Fugue, *Reubke;* 'Casse-Noisette' Suite, *Tchaikovsky;* Finale (Symphony No. 1), *Vierne.*

Mr. Eric Brough, St. Gabriel's, Bounds Green—Variations on 'Vater unser,' *Mendelssohn;* Fantasia on 'Come, Holy Ghost,' *Bach;* Rhapsody No. 1, *Herbert Howells;* Scherzetto, *Vierne;* Allegro Vivace (Symphony No. 5), *Widor.*

Mr. Fred Gostelow, Luton Parish Church—Rêverie, *Lemare;* Choral, *Franck;* Imperial March, *Elgar.*

Mr. Eric B. Sutton, St. Peter's, Southsea—Prelude on 'St. Mary,' *Charles Wood;* Impromptu in G, *W. G. Alcock;* Pièce Héroïque, *Franck;* Sursum Corda and Alla Marcia, *Ireland;* Prelude and Fugue on B A C H, *Liszt.*

Mr. John Newton, St. Luke's, Southampton—Postlude on 'Urbs beata Jerusalem,' *C. W. Pearce;* Prelude and Fugue in A, *Bach;* Intermezzo, *Stanford;* Finale, *Lemmens.*

Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Toccata and Fugue in C, *Bach;* Allegretto in B minor, *Guilmant;* 'Sea Surge,' *Nesbitt.* (Mr. Norman Allin sang 'Thus saith the Lord' and 'Who may abide,' *Handel;* 'The Midnight Review,' *Glinka;* 'Edward,' *Loewe;* and Mr. Fred J. Falconer played violin solos, Romance from Concerto Op. 22, *Wieniawsky;* Variations on a Theme by Corelli, *Tartini-Kreisler,* &c.)

Mr. Philip Dore, Queens' College Chapel, Cambridge—'Scenes from Lake Constance' and 'Cathedral Windows,' *Karg-Elert;* Versets des Psaumes, *Marcel Dupré;* Symphonie de Noël, *Maleingreau;* and twelve Chorale Preludes by *Bach.*

Mr. Gilbert A. Sellick, St. Mary the Virgin, Tyndall's Park, Bristol—Chorale Preludes, 'God the Father, dwell with us' and 'Sleepers, wake!' *Bach;* Choral No. 1, *Franck;* Fantasie and Fugue in D minor, *Stanford;* Concert March, 'The Tritone,' *Wolstenholme.*

Mr. A. E. Dawes, St. George's Presbyterian Church, Blackburn—Andante grazioso, *Brahms;* Prelude and Fugue in B minor, *Bach;* Rigaudon, *Lulli.*

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Trumpet Voluntary, *Purcell;* Andante in G, *S. S. Wesley;* Prelude and Fugue in C minor, *Bach;* Minuetto, *Gigout;* Postlude on the 'Old 100th,' *Harvey Grace.*

Mr. W. E. Kirby, All Saints', Clifton—Toccata for double organ, *John Blow;* Toccata in A, *Purcell;* Sonata in G, *Elgar;* Psalm-Prelude No. 2, *Herbert Howells.*

Miss D. Marshall, St. Andrew's, Nottingham—Finale (Sonata No. 7), *Rheinberger;* Sursum Corda, *Elgar.*

Mr. Charles Stott, St. Oswald's, Bradford—Toccata in F, *Bach;* Evening Song, *Bairstow;* Andante and Scherzo (Symphony No. 4), *Widor;* Dithyramb, *Harwood.*

Mr. W. Wallace Thompson, St. James's, Garlick Hill—'Laus Deo,' *Harvey Grace;* County Derry Air, arr. by *L. A. Hammond;* In Memoriam (A.D. 1914), *Purcell James Mansfield.*

Mr. Herbert Hodge, St. Stephen's Walbrook—A *Bach* programme: Fantasia in F; Andante (Sonata in D minor); Andante (Sonata in E minor); Prelude and Fugue in G; and three Chorale Preludes.

Mr. A. J. Sainsbury, Christ Church, Lausanne—Pavanne and 'The Bells,' *Byrd;* Verset and Postlude, *J. Titelouze;* 'La Favorite' and 'Elévation,' *Couperin;* Ciacona, *J. Pachelbel;* and a *Bach—Handel* programme.

APPOINTMENTS

Mr. George S. Allen, music master, Denstone College.

Mr. Eric W. E. Booth, choirmaster and organist, St. Mary's, Hornsey Rise.

Mr. J. William Dunn, choirmaster and organist, Hamsted Road Baptist Church, Handsworth, Birmingham.

Mr. Ronald W. Gibson, choirmaster and organist, Young Methodist Church, Winnipeg, Canada.

Mr. Sidney W. Hibbs, choirmaster and organist, St. Anne's, Brondesbury.

Mr. Joseph Hill, choirmaster and organist, Christ Church, Brondesbury.

Gramophone Notes

By 'Discus'

ÆOLIAN-VOCALION

The Æ.-Voc. gives us the first complete Haydn Symphony, the choice falling on the 'Oxford.' The players are the Æolian Orchestra, conducted by Mr. H. Greenbaum, to whom we owe the excellent records of Mozart's G minor. On the whole, the Haydn is a bit disappointing. The playing is good, but there is a lack of clearness in the recording. Is the orchestra too large? Seeing that a string quartet almost invariably comes through far better than a string orchestra (even though the actual power may be less), one cannot help feeling that a mere doubling or trebling of the parts would be preferable to anything like a full orchestra. Perhaps this plan has been tried. Anyway, it is a pity that music like this of Haydn, which depends so much on brightness and clarity, should not get a better show. I don't wish to imply that the recording is bad. It is good enough to give pleasure to those who know the music, and are in sympathy with this early type of symphonic work, but not good enough to make converts. The best passages are those in which the wood-wind is concerned, especially one delightful bit near the end of the *Finale* (three 12-in. d.-s.).

The Æolian Quintet is recorded on a 12-in. d.-s., playing an arrangement of Debussy's two Arabesques. No. 1 strikes me as being better in its original form as a pianoforte solo. The playing and recording are good.

There are some excellent records on the vocal side. Olga Haley sings Rachmaninov's 'The Harvest of Sorrow' with due intensity (but with imperfect diction, unless the recording is unjust), and is even better in Schubert's 'Auf dem Wasser zu singen' (12-in. d.-s.). Morlais Morgan's words come out clearly in Keel's 'Bonnie George Campbell' and Newton's arrangement of 'The Jolly Tinker.' When he achieves this clearness with less obvious effort, he will be a first-rate gramophone singer, as his voice is musical and comes through well (10-in. d.-s). Malcolm McEachern, on the other hand, gives us the words as easily as winking. And what a voice! If there is a finer one to-day I have yet to hear it. Hence my regret at his using it on such poor material as Percy E. Fletcher's 'The Great Adventure' and David Richard's 'The Skipper of the Mary Jane.' However, I must admit that he makes the latter enjoyable (12-in. d.-s.).

Rosa Raisa is heard in 'Mira, d'acerbe lagrima' ('Il Trovatore') and in the duet 'L'Altra notte in fondo al mare' ('Mefistofele'), with Giacomo Rimini. Rimini bellows and forces the tone to such an extent that it is sometimes difficult to spot the notes; Raisi's singing is splendid, with all the agility of the coloratura singer and much more warmth. It is a pity she ends the 'Lagrima' song with a gasping, hiccuping sob. This bit of realism may be all right on the stage; elsewhere it is merely ludicrous.

Here is an instrumental record that I forgot to mention last month—a 12-in. d.-s. of Lionel Tertis and Ethel Hobday in the third and fourth movements of Brahms's Sonata in F minor. The work was originally written for clarinet and pianoforte, and our opportunities for hearing it in that form are so rare that we must be thankful to Mr. Tertis for having annexed it. It is delightful music from start to finish, and the playing and reproduction could not be bettered. Incidentally, it is worth noting that the pianoforte really sounds like a pianoforte all the time, instead of suggesting a super-banjo, as it does too often at the hands of soloists.

May I make a suggestion to the Æolian-Vocalion authorities? Their dark green labels with black lettering are indecipherable by artificial light unless one holds the record within a few inches of a lamp. Even by daylight one has to go to the window to read them with ease. The point is a small one, but if it causes as much annoyance to others as it does to me, readers will thank me for mentioning it.

COLUMBIA

Pride of place this month goes to the record of Arthur Catterall's performance of Mozart's Concerto No. 5 in A, conducted by Hamilton Harty. For finish of playing and excellence of reproduction, this record is among the pick. The work is given in full, save for a cut of half-a-dozen bars or so. Most of us hate *cadenzas*, but if they were all as delicate in substance and as beautifully played as the one in this work we should be converted. There are four 12-in. d.-s., issued in an album, on each page of which is a note about the portion of the work concerned.

The Court Symphony Orchestra is heard in selections from 'Patience' and 'The Punch Bowl,' conducted by Norman O'Neill, and A. W. Ketèlbey.

The Grenadier Guards Band provides seasonable fare in W. Partridge's 'Christmas Gems' and Amer's 'All on a Christmas Morning.' The latter will pass, but Mr. Partridge gives his 'Gems' a poor setting—'The First Nowell,' 'Adeste Fideles,' and 'Nazareth' (the last-named with some harmony that Gounod didn't write) being linked up—or separated—by *arpeggio* passages of the feeblest description. Only crack military bands seem to be able to descend to such banalities as this.

A bad error of taste of a different kind is that committed by the Savoy Havana Band in its 'Christmas Medley.' Surely these players might have kept their jazzing hands off Christmas carols! Such things have associations of a character that make their use in dance music jar horribly.

The Century Quartet sings a medley of eighteen nursery rhymes, with orchesta. It is all too strenuous and sophisticated for me, but then who am I when such things are doing? The youngsters are the judges here, so I have tried this 12-in. d.-s. on the children of the establishment a good many times, and I am sorry to say that they like them immensely. I console myself with the monologues of Milton Hayes and Vivian Foster (12-in. d.-s.). The former, in 'The Meanderings of Monty,' and the latter, in 'The Parson and the Collection,' are genuinely funny, and every word is heard. The old lady in 'David Copperfield' (wasn't it?) whose watchword was 'Let us have no meandering,' would have changed her mind had she heard what Monty could do in that way.

H.M.V.

The 'Unfinished' Symphony has already been recorded several times, so H.M.V. comes along with yet another set, at least as good as any. The players are the Albert Hall Orchestra, under Sir Landon Ronald (three 12-in. d.-s.).

A pianoforte solo with an interest of its own is Leonard Borwick's arrangement of 'L'Après-midi d'un faune'—an astonishing bit of transcribing. Mark Hambourg's playing of it is no less surprising. None the less, I would rather hear him in some 'straight' pianoforte music. The Debussy piece cries out for its orchestra. That opening little flutter down the scale evokes an atmosphere when played by the flute; on the pianoforte it is a mere twiddle (12-in. d.-s.). Suggia's playing is all we expect it to be in Sinigaglia's 'Humoreske' and a Popper 'Tarantelle,' so good as to make us forget the poverty of the music—almost (12-in. d.-s.).

The vocal records are strong in the most literal sense. Chaliapin storms his way through the 'Golden Calf' and 'Serenade' from Gounod's 'Faust'; Caruso is recorded in a couple of popular songs—one Neapolitan and the other Spanish. The music is nothing, but the gusto of the performance is overwhelming—ringing power, with no apparent effort. People talk about so-and-so being a second Caruso; there is no tenor with a voice and style to mention in the same breath as Caruso.

Typical operatic records are of Florence Austral in Senta's ballad, and 'Mother, you know the story,' from 'Cavalleria'; Battistini in 'Eri tu' and 'Urna fatale'; Tudor Davies in two excerpts from 'Oberon' and 'Der Freischütz'; and Ansseau in a couple from 'Lohengrin.'

Last month a reference to the series of 'Hugh the Drover' records was crowded out. There are five of them (12-in. d.-s.), and they make a very enjoyable set because of the tunefulness of the material. The singers don't allow us to hear more than an occasional word, unfortunately. Particularly jolly is the first record, in which the scene at the fair is given with a vividness that we have hitherto expected from Russian rather than from English composers; the second has a delightful bit of pipe and tabor for the Morris music; and the other outstanding side is that on which the challenge and fight are recorded.

Letters to the Editor

THE EARLIFST KNOWN DUET

SIR,—In Henry Davey's 'History of Music,' mention is made of a duet for two players on one virginal, or organ, by N. Carleton. This is found in British Museum Add. MS. 29,996. *R.* Carleton was a contributor to 'The Triumphs of Oriana,' but I can find no mention of *N.* Carleton, excepting the above. In Stanford and Forsyth's 'History of Music,' the name of Carleton is mentioned, with more than sixty others, of English musicians of 1500-1600, as occurring in MSS. in the British Museum, Lambeth, Caius College, Cambridge, and the University Library, Cambridge.

As a means for a wife and husband keeping up the study of music after marriage, no better or pleasanter way can there be than by the playing of pianoforte duets. May I suggest a few from my own music library, which are not mentioned in 'Feste's' delightful article in the December issue?:

Variations on a Theme of Schumann's, *Brahms;* Fantaisies, *Mozart;* also his original Duet Sonatas; Suite, *S. W. Waddington;* Suite, *Purcell* (arranged by Hurlstone); Swedish Dances, *L. Schytte;* Original Pianoforte Duets, *Weber;* Serenade (for string orchestra), *Elgar;* English Dances, *Algernon Ashton; Schubert's* original Pianoforte Duets; *MacDowell's* 'Moon Pictures'; 'Children's' Overture, *R. Quilter;* 'Legends,' *Dvorák* (written originally in pianoforte duet form, but since orchestrated).—Yours, &c.,

Pocklington, York. E. A. H. CRAWSHAW.
November, 1924.

SHERIDAN'S 'THE DUENNA'

SIR,—In the article on 'The Duenna' in your December issue, 'P. A. S.' makes a slight blunder by stating that this musical piece was produced at 'Drury Lane' in 1775. The fact is that Sheridan's sparkling comedy was first produced at Covent Garden Theatre on November 21, 1775. It had a remarkable run of seventy-five nights. The cast included Mr. Mahon Leoni and Miss Brown. A pirated edition of it, under the title 'The Governess,' was played at the Theatre Royal, Dublin, on January 31, 1777.—Yours, &c., 'HISTORICUS.'

BRAHMS'S SYMPHONIES

SIR,—As a London concert-goer, may I be allowed to express gratitude for the exceptional opportunities for hearing Brahms's Symphonies that have been afforded this season? I do not know how it is with other people, but the more I hear these works the more remarkable and distinctive they seem in their wealth of melody, harmony, rhythm, and tone-colour. There must surely be many like myself, lacking perhaps in a firm grip of the intellectual content of the four Symphonies, and yet finding them inexpressibly satisfying. One ventures to hope that they may continue to be performed with reasonable frequency.—Yours, &c.,

71, Edna Road, S.W.20. J. H. HOBBS.
November, 1924.

THE BRITISH EMPIRE MUSICAL FESTIVAL: A PROTEST

SIR,—May I launch a protest against the mode of procedure followed in the award of the gold medal, by Messrs. Broadwood, for British composers who submitted the best work for pianoforte solo?

The announcement has been made that the medal has been awarded for a work for *two pianofortes!* Clearly this is against the conditions set forth in the regulations.

An act of this kind rather tends to discourage any British composer from again employing his gifts, to invite treatment after this fashion.—Yours, &c.,

'FAIR PLAY.'

[We are sorry to be obliged to hold over a good deal of correspondence.]

Sharps and Flats

I thought that Mr. F. E. Weatherly would be a man of quite six feet high, as everyone would imagine who had read and sung the magnificent verses that he has written. He reminded me of Pinsuti. Pinsuti was a little man, yet he wrote 'I fear no foe in shining armour.' Meyerbeer also was a little man.—*Charles Manners.*

How I would have enjoyed hearing Sousa play 'Yes, we have no bananas!'—*Jascha Heifetz.*

I suppose I am very old-fashioned, but I have never heard a note of jazz. I am very curious about it. I have heard so much about this American invention. I cannot even imagine what it will sound like.—*Nicholas Medtner.*

While all musicians have gone red, the violinists alone have stayed behind, holding the fort of C major. The pianists neglect Beethoven for Bartók. The singers turn to Schönberg and jazz. But the violinist stands pat. What was good enough for his father is good enough for him. . . . Year after year 'The Devil's Trill' . . . all the little treasures, the hyphenated sweetmeats, the arrangements and transcriptions! Over and over and over again!—*Paul Kochanski.*

Nikolai Sokoloff is now combing his hair straight back, having forsaken his long-established habit of parting it on the left side.—*Musical Digest.*

SOPRANO

Lovely Gowns

Extensive Rep.

—(*Heading of a concert-singer's note-paper.*)

That tightest of tight tenors, Mr. ——, gave us a real musical treat.—*Irish Paper.*

The second [concert] nuisance consists of commencing to clap when the end of the piece is in sight. This led the audience—or, rather, its more militant element—into an unhappy *faut pas.*—*Provincial Paper.*

Not at all *comme il faux.*—*Punch.*

The pianoforte is never truly in tune.—*Attack on the pianoforte in daily paper.*

The instrument may not be theoretically 'in tune,' but the inventor of this unhappy state of affairs was a gentleman with considerable refinement of tonal perception—namely, J. S. Bach.—*John R. Fay.*

Mozart's Cassoon Concerto . . . Zalo's 'Cello Concerto.—*Daily Paper.*

The Albert Hall is *so* pretty.—*Galli-Curci.*

At the end-of-the-term concert at Christ's Hospital a well-varied programme was successfully carried out—organ solos by Widor and John E. West, orchestral works by Haydn and Suppé, short choral items by Gibbons, Stanford, Percy Fletcher, Vaughan Williams, and A. H. G. Palmer (Senior Grecian, C. H., 1919), and violin and pianoforte works by Bach, Beethoven, Debussy, &c.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Accompanist (lady) wishes to meet vocalist or instrumentalist for practice. S.W. district.—V. T., c/o *Musical Times.*

Vocalist (soprano) wishes to meet lady accompanist one evening a week for practice. Modern music.—C. M., c/o *Musical Times.*

'Cellist and a pianist, or 'cellist only, wish to meet other instrumentalists, or to join an orchestra for mutual practice. Good collection of music. Violinists of medium ability welcome. N., N.W., or Central London.—'CELLIST, 20, Oseney Crescent, Kentish Town, N.W.5.

Wanted, a lady 'cellist to complete a trio for classical music. Two evenings a week.—F. B., 8, Dacres Road, Forest Hill, S.E.23.

Pianist and violinist wish to form small orchestra. All instrumentalists. No previous experience necessary.—S. J. SMITH, 39, Pulleyne Avenue, East Ham, E.6.

Contralto, training, wishes to meet pianist weekly for mutual practice.—30L, c/o *Musical Times.*

Tollington Orchestra resumes practices on Monday, January 5. Vacancies for trumpet (or good cornet), trombone, and viola players. Excellent library.—CONDUCTOR, 19, Heathville Road, Crouch Hill, N.19.

Baritone, experienced, good reader, wishes to join male-voice quartet. S.E. district.—W. G. ADAMS, 19, Hurstbourne Road, Forest Hill, S.E.23.

Chiswick and Gunnersbury Philharmonic Society (conductor, Mr. David M. Davis) resumes practices at Chiswick Town Hall. Orchestra, Monday, January 5; Choir, Thursday, January 8. Vacancies in both sections. 'Il Trovatore' (concert version), March 3.—Hon. secretary, Mr. E. LESLIE SIKES, 223*a*, Hammersmith Road, W.6.

Soprano wishes to meet good accompanist for mutual practice. Blackheath or district preferred.—I. L. D., 4, Eliot Vale, Blackheath, S.E.3.

Good amateur musicians required for St. James's Orchestral and Choral Society. Practice, Wednesdays. Only good works performed. Mr. BOWN, 225, Romford Road, Forest Gate, E.7.

ROYAL ACADEMY OF MUSIC

REVIEW WEEK

The arrangements for this new feature in the curriculum were recorded in our December issue. The greatest keenness was displayed by the students during the whole of the 'Review Week'; and the increase in interest, along with the broadening of outlook which have resulted from the presentation of a properly co-ordinated scheme of study, have amply justified the experiment.

The usual terminal orchestral concert was given at Queen's Hall on Tuesday afternoon, December 9. Owing to indisposition Sir Henry Wood was unable to conduct, and his place was taken by Mr. Cuthbert Whitemore. Amongst the more interesting items may be mentioned the Symphonic Concertante by Mozart for violin and viola (Messrs. Jean Pougnet and Harry Berly), the Suite in B minor for flute and strings (flute, Mr. W. Alwyn), and Bach's Triple Concerto in D minor for three pianofortes, in which the solo parts were played by Messrs. Clifford Curzon, Norman Franklin, and Reginald King. The purely orchestral items were the Prelude and Liebestod from 'Tristan and Isolda,' two movements from Brahms's Symphony in E minor (conducted by two students, Messrs. Ifor Jones and Leslie Regan), and Dorothy Howell's attractive symphonic poem, 'Lamia.' A brilliant performance of the first movement of Moszkowsky's Pianoforte Concerto in E major, by Miss Doris Hibbert, and vocal pieces by Verdi, Handel, and Ambroise Thomas, completed the programme. The fine singing of Miss Hélène Taylor in the 'Mad Scene' from Ambroise Thomas's 'Hamlet' deserves special mention.

ROYAL COLLEGE OF MUSIC

The last few weeks of the Christmas term produced so many concerts and dress rehearsals that it is not possible to do more than draw attention to one or two of the more interesting performances.

Of the two orchestral concerts given during the last week of term, the performance of Rimsky-Korsakov's suite, 'Scheherazade,' was the distinguishing feature. This work, played under the direction of Mr. Adrian C. Boult, made demands which were not exacted in vain, for the College Orchestra has rarely given a performance more fully in accord with its best traditions. One of the orchestral programmes was especially interesting from the fact that a large portion was conducted, as on many previous occasions, by student-conductors—advanced members of the Score Reading and Conducting Class.

The Patron's Fund Rehearsals during the term, of which there were three, brought forward several new works by British composers, the most distinguished perhaps being some Hebridean Melodies by Malcolm Davidson. The rehearsals for executive artists widened still further the area from which the performers are drawn. Mr. Robert Silvester, of Leicester, played the Brahms Violin Concerto, Miss Gladys Puttick, of the London Academy of Music, played Philipp Emanuel Bach's Pianoforte Concerto in D major, and Miss Etty Friedländer, of the Glasgow Athenæum, played a movement of Mozart's Violin Concerto in D major.

Sir Ernest Palmer is of course well-known as the founder of the Patron's Fund mentioned above, and it would seem that his desire to conquer fresh worlds has once again taken a practical and generous turn. With the greatest pleasure we now announce that he has made a further gift to the College by establishing 'The Ernest Palmer Fund for Opera Study' in the Royal College of Music. The object of this Fund is to assist the study of all kinds of opera, especially English opera, and any music requiring stage representation, in the College, and to further the development of the resources of the theatre there, and, so far as practicable, make it available for composers and students of opera generally, by giving them facilities for rehearsals and trials. From time to time one or more operatic exhibitions, tenable at the College, and called the 'Ernest Palmer Opera Exhibitions' will be offered for competition.

The following awards were announced at the close of the term: Council Exhibitions—Carlowitz Ames, Eleanor B. K. Gregorson, Barbara M. Ensor, Greta M. Pybus, Leonard F. S. Rooker, Winifred H. Burton, Ethel M. Pearce, Fritz E. Brandt, Elizabeth V. Maconchy, Mair O. Phillips, Dora W. Hyde. Additional awards—Muriel I. Kistner, Alexandra F. Hayes, Elma M. Haddow. The Grove Exhibition was divided between Gwendolen G. Higham and Roland T. Pask. Directors' awards—Eric A. Saunders, Zoe B. Stringer. Gowland Harrison Exhibition—Marie Wilson. Leo Stern Memorial Gift—Gethyn Wykeham-George (scholar). Tagore Gold Medal—Marie Wilson (scholar). Dove Prize—Trefor Jones (scholar). Waley Scholarship—William Gurney (1923), Harold Sykes (1924) Lesley Alexander Gift—Joyce Cook, Muriel Hart, Constance Marchant. Henry Blower Memorial Prize—Janet I. Powell; highly commended, Dorothy M. Kitchen.

TRINITY COLLEGE OF MUSIC

A memorial library and stained-glass window were recently dedicated at the College to the memory of the late Sir Frederick Bridge. There were present: the Earl of Shaftesbury (President of the College), Sir Hugh Allen, Sir Richard Terry, Sir Landon Ronald, John B. McEwen, Prof. J. C. Bridge, and other distinguished musicians and friends. After the opening and unveiling ceremonies had been performed by the Earl of Shaftesbury, and that of the dedication by the Rev. W. J. Foxell, chaplain of the College, Sir Hugh Allen and Sir Landon Ronald paid appropriate tribute to the memory of the late Sir Frederick.

At the usual terminal chamber music and choral concert held at Steinway Hall, a very successful performance of three movements from Beethoven's Septet was given by a party consisting entirely of students. The Choir sang some unaccompanied numbers with good effect.

There were some three or four noteworthy items in the programme of the students' orchestral concert given at Queen's Hall on December 10, viz., the playing by the Orchestra of the whole of Stanford's 'Irish' Symphony and of John Ireland's Symphonic Rhapsody—two well-contrasted compositions—and the capable playing by Miss D. G. Callender of the long and exacting first movement of Brahms's B flat Concerto. The programme also included a creditable reading of the first movement of Tchaikovsky's Violin Concerto by Mr. Harry Blech, and was completed by a performance of that rarely played but fine 'Fantaisie Dialoguée,' by Boëllmann, for organ and orchestra.

MADRIGALS AT OXFORD

The use of adventitious aids to the enjoyment of music, apart from the case of opera, is continually coming up for debate. Miss Jean Sterling Mackinlay is a perpetual challenge to the purists' objection to a hybrid art, and though her blending of drama, in the shape of gesture and action, with music and costume and lighting, is often very happy, most people who admit the charm of the old songs and ballads when treated in this way, must have felt at times that they prefer thoroughbred to mongrel art. But it is impossible to generalise, and it is better to judge each case on its merits. An interesting experiment of the kind has just been tried at Oxford, where the Elizabethan Singers and Mr. J. B. Fagan conspired to give an evening of madrigals in the Playhouse (the Oxford repertory theatre), in a simple stage setting with costumes of the period.

The Elizabethan Singers are a party of six singers (two women and four men), under the leadership of Mr. Charles Child, of the Cathedral choir, who have been singing together for some years, and have now achieved a high degree of perfection in balance and ensemble. The programme they gave on this occasion (Sunday evening, November 23) consisted entirely of Tudor music, with the one exception of a folk-song arrangement, and the only anachronism—inevitable under the circumstances—was a concealed pianoforte accompaniment for Gibbons's 'The Cryes of London.' King Henry VIII. and Ravenscroft were represented by two jovial 'ayres to 4 voices,' Byrd by his 'Ave Verum,' and 'The Triumphs of Oriana' by Weelkes's 'As Vesta was from Latmos,' for six voices; and variety was provided by two-part canzonets of Morley, and Ayres of Dowland in their four-part vocal version. The idea of costume and lighting was Mr. Fagan's, and the setting was as simple as the costumes were gorgeous. The stage was lighted with a soft light, and the house kept in darkness, except for occasional intervals in which programmes might be consulted.

On the whole the experiment must be accounted a success, for we got more of the music, not less, through the theatrical environment. The singers sat round a table and behaved quite naturally, so that there was no kind of movement or action to distract the attention. On the contrary, the darkness of the house and the pleasing picture on the stage brought about a spontaneous concentration, and enabled the wonderful fresh beauty of the music to make a quite exceptional appeal. F. S. H.

MEMORIAL TO THE LATE PROF. FREDERICK NIECKS

Old students and other friends of the late Professor will be glad to hear of Prof. Tovey's Memorial Scheme for Edinburgh University. It is intended to place in the University Music Class-Room a portrait plaque, to be cast in bronze from a plaster plaque already existing; and to institute an annual prize in Musical History. For these purposes it is desired to raise a sum of £150. Subscriptions are being received by Miss Agnes Johnston, 4, Coates Place, Edinburgh.

The Musical Association has elected Dr. Charles Wood as President in succession to Sir Hugh Allen.

London Concerts

RECENT ORCHESTRAL CONDUCTING

London has lately seen something of the work of a native conductor who has of late years only rarely appeared here, of two foreign conductors who were unknown here until quite recently, and of another foreign conductor who has never previously appeared on a British platform.

Furtwängler I have now heard five times—once at Rome and four times in London. At Rome he had ten rehearsals for his concert, and I suppose that for each of his London concerts he had only two. On the other hand, the Roman players are not so well equipped as are the London players, and I do not know that, on the whole, the Rome performance was any better than the London events.

What Furtwängler probably needs is a band of London proficiency, and rehearsals of Continental abundance. As things are, I cannot assent to the unlimited praise his British audiences gave him. One great performance I have heard from him—that of Beethoven's fifth Symphony last February. In Strauss's 'Death and Transfiguration,' at the Philharmonic recently, he gave us all the slow parts too slow, and all the loud parts too loud, and brought out fully the morbid side of the music and even exaggerated it. In Beethoven's seventh Symphony he failed to get precision from his players, and the higher qualities were not hinted at. At the L.S.O. concert on November 24 he conducted Brahms's fourth Symphony. In the soft passages the lack of exactitude was marked, the wood-wind in particular rarely entering with unanimity. But in the last movement he brought out the individuality of the thirty-three variations very clearly. In 'Till Eulenspiegel' he worked up a great climax, but it was of the kind that makes its effect from lack of competition, like a solitary mountain in a great plain—in other words, the preceding part of the piece was very deliberately kept down in order that this part might appear to rise more than it actually did. (But note that by 'climax' and 'rise' I am not alluding merely to bigness of tone, which is only one element in a climax.)

Bruno Walter made a great name in this country by his conducting in the German season at Covent Garden last summer. But it was very observable that people began to praise him before he had earned the praise, for it was only when he had had the band in his hands for some time that the effects he obtained from it were particularly fine—as they then undoubtedly were.

Similarly people have praised him without measure for his conductorship of the concerts of the Philharmonic on December 4, and of the L.S.O. on December 8. Yet at the former he gave a really blatant maltreatment of Elgar's first Symphony, with the brass passages horribly vulgarised, and at the latter a quite ordinary performance of the second Brahms Symphony, with very little blend of tone and no great precision or unanimity amongst his forces. He conducted a Mozart Symphony on each occasion—the 'Haffner' at one concert and the E flat at the other. He does much better with Mozart, I think, than some exacting critics are disposed to admit, but he has a German habit of dulling the effect of the Minuets by too slow a speed.

With Bruno Walter, as with Furtwängler, it probably amounts to this—give him a first-rate orchestra and unlimited rehearsal and he will do great things. Potentially he is probably as great a conductor as his recent audiences have thought him to be, but it is discouraging to see potentiality clapped as though it were actuality. The London public is at present suffering badly from a lapse of standard in its criticism of orchestral performers. The playing has gone down, and the public's understanding of what is good playing has gone with it.

Monteux, at the Covent Garden concert of the British Broadcasting Company, did well. The acoustics of the theatre are favourable to an orchestra playing on the stage, and both detail and ensemble were very well heard. In the Chausson Symphony (which it has been stated by several writers has never been heard before in London, but which I believe did have one performance at Queen's Hall years ago), Monteux showed us a piece of music that might well take a regular place in our repertory. There is a good deal of Chausson's teacher, Franck, in this music, and some Wagner, but it has individuality nevertheless. The themes are good and are well developed, and the orchestration is very effective.

In the more familiar Brahms 'Variations on a Theme of Haydn' and the Strauss 'Don Juan,' one had a better chance of judging of conductorship. Its prevailing quality was clarity. Every detail stood out well, yet the general or 'all-through' effect of each piece was well realised. With all respect to the great reputations of Furtwängler and Bruno Walter, it must be said that Monteux's conducting on this particular occasion gave greater pleasure than theirs upon the recent occasions above alluded to. The Monteux evening was thoroughly enjoyable throughout, whereas to the judicious listener the other evenings provided cause for irritation at imperfections of performance that appeared to be quite overlooked by most of the audience.

When all is summed up, by far the finest orchestral playing we have this season enjoyed in London has been that of the Hallé band under Mr. Hamilton Harty. The treatment of the Berlioz 'Fantastic' Symphony at the concert on November 25 was perfect. This is a big word to use, but there is no other available. A public that cannot recognise the beauty of well-shaped phrasing, of living rhythm, of balance of instrument with instrument, and blend of strings, wood, and brass, as sections and with one another, of continuity (or what I have called above, 'all-throughness'), of precision in attack, and of the other qualities, small and big, which the Hallé players and Hamilton Harty give us, is incapable of realising that in them it possesses exponents of the very highest class.

If the Hallé Orchestra came from abroad it would have to be praised as having given us the best we have heard for a long time, and the fact that its members are our own kin need not restrain us.

An item of the Hallé programme was the Mozart Bassoon Concerto. It was wonderfully well played by Mr. Archie Camden. P. A. S.

QUEEN'S HALL ORCHESTRA

Sir Henry Wood and the new Queen's Hall Orchestra gave a Symphony concert on November 22; they played light music at a Chappell popular concert on November 29; and they did honour to Mr. Robert Newman on December 6. These were three successful afternoons. What was it filled the hall for the first of them—Brahms's third Symphony, Miss Myra Hess in the Schumann Concerto, or the fifth 'Brandenburg'? Probably the certainty that all were of good and certain value in every movement, and the additional certainty of fine performance. Then there was a 'Cassation'—delightful word!—by Mozart, in G. The popular music a week later included the 'Fantaisie Dialoguée' of Boëllmann, with Mr. Kiddle at the organ. For Mr. Newman's benefit concert there was again, and happily, a very large audience. This was judiciously brought about by baiting the programme with Casals (in Boccherini) and the Beethoven C minor. Sir Henry Wood was too unwell to conduct throughout the concert. He retired, carrying everybody's sympathy and wishes for quick recovery, and his place was taken by Mr. Frank Bridge. N.

LONDON STRING QUARTET

On December 8, the London String Quartet (Messrs. J. Levey, T. Petre, H. Waldo Warner, and Warwick-Evans) began, at Æolian Hall, a Beethoven Festival which occupied the whole week, all the Quartets being performed in chronological order. The scheme is, of course, not new; but it is obviously popular, and it certainly shows in the best light the finer qualities of the London players. Their strong point is the ensemble, and ensemble plays a far more important part in Beethoven than in the moderns whose rhythmic and harmonic licence opens the door for the widest liberty, or in the music of his predecessors, who frequently thrust the chief burden on to the leader. Individually, they are all excellent players, even though their style is not in any way homogeneous. The leader, Mr. Levey, is specially admirable in the quick runs

which abound in the slow movements of Beethoven, and which he plays with consummate ease. Mr. Petre—his second—on the other hand, possesses unusual qualifications for his position. He can be trusted to efface himself at the right moment, momentarily to take the lead in announcing a subject, or to follow the slightest change of colour in the leading part with sympathy and intelligence. The violist, Mr. Warner, is inclined to be a trifle reticent at times. Of course he pulls his weight, as the saying is, and his taste never errs. But the first Bohemian Quartet, which owed much of its success to the virile energy of its violist, M. Nebdal, showed, years ago, that even in Beethoven the inner parts can occasionally become prominent with distinct gain. The fourth member of the Quartet, Mr. Warwick-Evans, is the best of our 'cellists, and this is not little, for Miss Harrison, Mr. Cedric Sharpe, Mr. Arnold Trowell, and Mr. Felix Salmond, form a quartet which would well stand comparison with any other champions from abroad.

The actual interpretation need not be discussed now, since this was, I believe, the third Beethoven Festival which the London String Quartet has given us. If memory can be trusted, audiences were more numerous on previous occasions, owing no doubt to the fact that the present Festival was held during the week when fog played havoc with concert audiences. B. V.

BRITISH EMPIRE MUSIC FESTIVAL

A concert with the above description was given at the Albert Hall on December 10. The organizer was Mrs. Ernest Bigland. Dame Clara Butt and other celebrated artists sang. An orchestra of women, conducted by Miss Gwynne Kimpton, played. It was a foggy night, and the Albert Hall does not often house so scanty an audience. It was a curious audience, insusceptible to the orchestral music, but easily touched by the singers. If the occasion truly represented the musical efforts by the British Empire, we should have to admit that 'Lo! here the gentle lark' (imperfectly performed) was of all music the most preferred by an Imperial assembly. It was, of course, nothing of the sort. The words 'British Empire' are at anyone's disposal. A fraudulent mining company can adopt them in its name, and so can a street seller of ice-cream.

This was the third of the dreary and disorganized concerts given under this name at the Albert Hall. The institution also distributes medals to composers, awarded by eminent personages. Considering what some of the medal-winning music was like, the reputable medallists can hardly be proud of their distinctions. Not that all the evening's music was bad—far from it. The programme opened with Dr. Vaughan Williams's 'Wasps' Overture. Mr. Robert Radford was announced to sing songs of Stanford and Wallace, and Dame Clara Butt the 'Chrysilla' of Dame Ethel Smyth. The second part of the programme, which one was not able to stay for—if it progressed at the same rate as the first part it must have lasted till midnight—included Walton O'Donnell's 'Gaelic Rhapsody,' for military band, which has often been admired in recent months.

But the planning of this evening's music, the jumbling of good and bad, and the atmosphere—something between a political bazaar and a ballad concert—were all hostile to the good of the art. One of the prizes of this bran-pie of a concert was to have been Thomas F. Dunhill's Symphony in A minor. But owing to pressure of time all but the first movement was cut out of the programme. And even this remaining movement was indifferently played, so we still await an occasion for hearing properly what is a finely musicianly work.

And what strange things—O Muses!—thus pressed into the space. There was, for instance, a 'British Miniature Pianoforte Concerto,' by Miss P. Norman Parker. Well, shorn of its ridiculous title and of a truly *impayable* programme note which professed that the various phases of 'British character' were to be found depicted in this glib piece of average student work, it might have figured in the annual orchestral programme of one of our minor schools of music. It had no sort of claim to be heard by the general public. Some of the medal-winning songs were the most ordinary of pot-boilers. And when the British Empire in all its majesty and might takes to running a musical festival, it might impress on leading vocalists that the applause of less than one per cent. of an audience is not decently to be considered as an invitation for an encore. No; we have had reason before to suspect musical enterprises which make too loud protestation of patriotic or imperial motives, and this is no exception.

This language may seem strong, but experience of three of these much-boomed 'festivals' convinces one that, run as at present, they cannot do the art of music any good. C.

GERALD COOPER'S CONCERTS

Mr. Gerald Cooper deserves well of the community for the exceedingly engaging set of concerts he gave at Æolian Hall, Nos. 2 and 3 of which were on November 21 and December 5. But precisely such merits as his are those the community most easily overlooks, and the rare and delightful things were heard by small gatherings. Miss Marjorie Hayward led the instruments in little-known chamber music of Bach, Mozart, and Beethoven—Sonata for violin and flute, Flute Quartet, and the third String Trio in G (which contains movements not inferior to some of the early quartet movements of Beethoven). And between, Miss Megan Foster sang—with most apt daintiness in some Elizabethan pieces, but in Rameau with not all the technical *brio* wanted.

At the next of the set, Mr. Anthony Bernard conducted the London Chamber Orchestra, and we had some Corelli, Bach, and Haydn (Symphony No. 34, in D) on very much the scale for which it was meant. It all made one want for it a word like 'genteel' or 'gentlemanly,' only with the nicest possible signification. Especially did Haydn sparkle and disport himself—free and even bold, and so perfectly well-bred all the time. Miss Dorothy Helmrich sang, and Mr. Gerald Cooper, of course, was at the harpsichord. C.

BRITISH WOMEN'S SYMPHONY ORCHESTRA

Some of the orchestras will not, it seems, admit women, no matter how well they can play. Well, the women have retaliated. They have made up an orchestra which shall be independent of men. But there is no ill-feeling—no 'sex warfare'—about it, and the proof was that at the first of the new symphony concerts of the band (Queen's Hall, December 3) it admitted a male soloist, M. Alfred Cortôt, much as the exclusively male Hallé Orchestra may engage a Suggia or a d'Aranyi as soloist.

The women also admitted men's music. There were Overtures of Beethoven and Weber, and the D major Symphony of Brahms, all given under the stick of Miss Gwynne Kimpton. The upper strings were numerous and capable. Double-basses were few and rather weak. As for the wind, women have apparently not yet taken to those coy and elusive instruments long enough to have won their obedience. They were often shy and restless in the hands of their new feminine captors. Some would not speak up at the appropriate moment, others seemed bent on bolting back to their native woodlands (the horns particularly). If we have heard better performances of the Symphony from mere amateurs, that is not to say we are anything but hopeful over the future of the orchestra when it has had the thoroughly gruelling drilling which is clearly the first need of its slipshod youth. There is no reason why women, who master the violin and the pianoforte, should not do as well with any other instruments, and considering the enormously greater number of women than men who now take to the practice of music, all-women orchestras may well be a commonplace of the future. Meanwhile, Miss Kimpton and her friends have a lot to learn.

Not all the music was by men. M. Cortôt played in a Pianoforte Concerto by Mlle. Germaine Taillefère, which caused a sympathetic ripple, increasing to a splash when the young composer was found to be in the house. Then we had one of the movements over again, and this was nothing to regret, for the Concerto is nice and brief music, quite unpretentious and quite neatly pieced together. C.

A HARPIST FROM MOSCOW

Madame Marie Korchinski, who played the harp at Wigmore Hall on December 2, was announced as having come straight from the National Conservatorium at Moscow, and consequently we might be excused an extra hard look at one who knew that mysterious closed world of Muscovy —as unknown now, almost, as it was to the Elizabethans. But this accomplished, an elegant young woman bore no sign of having come farther than from Putney.

She brought no examples of the new Russian school of composition of which vague rumours now and then reach us, but she brought a harp, and played on it with virtuosity and an exceptionally full tone. This tone was good enough to make transcriptions of Scarlatti, and even of Debussy, very acceptable: but Chopin on the harp (she gave us the C sharp minor Impromptu) is but a travesty. The concert was not all harp, a disposal much to the credit of the player's good sense. She called in Mr. C. Kony (flautist) and Mr. Raymond Jeremy (violist) to vary the monotony of her poetic instrument, and they joined in the rarely heard Sonata of Debussy for those three instruments—one of the latest of his compositions, and one that seems to speak of lassitude and la destroyed serenity. C.

SOME SINGERS OF THE MONTH

Galli-Curci has been and gone. What has she taken away? A tremendous haul of English currency—enough, no doubt, to subsidise a symphonic orchestra, if not an opera company. What has she left behind? A curious reputation—as mixed and undecided a reputation as that of any important performer one can recall, for no two persons agree over her merits or her status.

These disagreements and controversies are my excuse for going back to this much-talked-of young woman. On December 14, at her last concert at the Albert Hall, she sang on the whole better than before, and though there was nothing to cause much modification in previous opinions, one felt this time at liberty to make up his mind fully without fear of undue harshness.

Well, it is undoubtedly one of the great voices of the world to-day. To deny this seems to me as absurd as to over-rate Galli-Curci as a technician or interpretative artist. It is not a 'white' voice in the pejorative sense. She is not one of the Italian singers whose song is all vowels, though certainly she does not give the consonants much of a chance, and this invalidates her German singing. May I say that it is rather a cream-coloured than a 'white' voice?

To one appreciative of technical finesses, her easy diction in such things as Rossini's tarantella, 'La Danza,' and the Spanish ditties by which she has won so much applause, is a rare pleasure. It proves a tongue entirely unhampered by any wrong muscular effort, and this is a good deal of the basis of sound vocal technics.

Against this it has to be admitted that she is apparently not interested to any depth in diction, and the words may go (if I may say so) 'hang' if they happen not to chime in with her prime consideration of tone, and the production of a limpid, easy-flowing Italian style. Many have been disappointed with Galli-Curci, and some most unjustifiably—having expected to be moved by her in a way entirely foreign to the effects of any coloratura soprano's art—but I think that the chief cause of Londoners' disappointment was not the quality of the voice, but the monotony of the use she made of it.

She is not a versatile singer. It is true that she will put down Donizetti and Wolf cheek by jowl on her programmes, but that does not mean that she is going to alter a true Donizetti style for a true Wolf style—no, she turns out both *à la* Galli-Curci, in the same indolent way.

Her singing lacks relief, it lacks punctuation. There is a lack of buoyant vitality. She sounds glib, but she is a woman of frail build, and under her apparent facility there is probably a heavy physical tax. This is, in fact, continually being proved by her mannerism of clipping short the ends of her phrases as though she were bankrupt of supply. And when a sustained effort was asked for to build up a climax, often the voice sadly wavered. Often she misjudged her means, holding too long to a showy, penultimate note, only to drop to a toneless or out-of-tune final.

She does herself wrong to sing in the Albert Hall. It is not a voice for that space—it is not round or full enough. Its charm tells properly in a small space, and hence the excellence of her gramophone records. At the final concert one did not notice so much of her mannerism of 'pecking' at low-to-high intervals — a mannerism disastrous to intonation. An unmitigated fault lay in her scale-passages, which she ran up and down with the jaw (so to speak) in full pursuit. The result was all sorts of different 'ah's'—fat ones, thin ones, and 'ah's' that had turned into 'ooh's.'

She does not sing well in German, French, or English, for she has made no effort to adapt herself to the idiosyncrasies of these languages—in so far as they are not Italian, the worse for them! In Wolf's 'Verborgenheit' there was a flow of sweet tone, but as an interpretation of the song it was ridiculously poor. On the other hand, 'Una voce' has not for long been so beautifully sung, and in this there is probably not a living singer to rival Galli-Curci. Perhaps when Galli-Curci next comes to England she will have put in some hard work at the technics of singing, and cured her present indiscipline. Then we shall have some singing, indeed!

Emerson once said of an Englishman's elocution that it was 'stomachic.' Nothing could be more true of Madame Kirkby Lunn's singing in the sense that the term suggests body and bigness. It was easy to realise the other day at her Wigmore Hall recital how she once held her own with the great Continental singers in Covent Garden's palmy days. Her tone does not merely 'cut' through by force of an excessive dental concentration. It is so deep set that it always has a fine importance. Unlike practically every other English contralto of the day, Madame Kirkby Lunn does not advertise changes of vocal gear when going uphill. She knows with the motorist that such clumsy tactics are bad for the works. She glides easily from note to note—without slurring—and displays a care in knitting together her phrases that other singers might well imitate. Her singing is all so splendidly unruffled. Again this singer judiciously estimates the relationship between tone and verbal sense. And far less than on some other occasions of late did Madame Kirkby Lunn this time indulge in 'scooping.' Astonishingly effective were her turns, stressings, and *staccato*. The admirable programme gave us much Brahms and Schubert.

A tenor, Signor Rangoni, who sang at Wigmore Hall, is still callow, but so have been many eminent Italians of his type at the beginning. There is a great deal to be said for this young dramatic singer, but he has to do much more solid work. We had at any rate the comforting conviction that Signor Rangoni is on the right track. Of few of our own adolescent singers can this be fairly said.

The best feature of Miss Jean Starr Untermeyer's recital at Æolian Hall was the composition of her programme. It was a pity that better vocal technics did not go hand in hand with such tastefulness. She sang alternate groups of Schubert and Wolf—the latter was represented by five songs from the Spanish book and a group of four of the 'Möricke' songs. Miss Untermeyer must have heard Gerhardt sing fairly often, and seems to have modelled her style on that singer. Her singing lacked lustre. There was too much of Gerhardt's sentimental tendency and close attention to verbal detail. But Gerhardt never loses the broader meaning of her songs, however she stoops to make fine points, whereas Miss Untermeyer seemed to be toiling on phrase by phrase, or even word by word.

From the beauty of her high notes and—in her happiest moments—the appealing naturalness of her middle register, one quite well saw why Miss Freda Wilson (Æolian Hall) wished to give a recital. Whether the time was ripe is another matter, for this singer had but little real interpretative grip, and she was too apt to confuse the flow of her tone by wrongly-produced vowels. She found it hard to sing with a flexible jaw, and both tone and diction as a consequence were lacking in a proper dignity.

Miss Joan Elwes proved herself a singer of uncommonly musical intentions at her Bach concert (Wigmore Hall, November 20), and this was followed by a mixed recital also

containing a number of good things. Of Bach she sang the 'Spring Cantata' and arias from several other cantatas, some of them too little known. Her feeling for the music was evident, and that she was genuinely musical the dovetailing of her part showed. Miss Elwes's tone is bright, but it struck one that this brightness is won rather at the expense of roundness, and that a full opening of the throat is not at present her principal care. The arias of Verdi and Weber at the second concert were the sort of music that shows at once a temporising with the fundamental principles of singing. H. J. K.

CHORAL CONCERTS

Because the London public has no affection for Beethoven's Mass in D, a choir must needs have courage and devotion to give it performance. These were the qualities for which the London Choral Society and Mr. Arthur Fagge won praise on November 26, at Queen's Hall. A choir with so restless a programme as this, and no abnormal means for intensive rehearsal, cannot throw in with its other work an intimate, revealing performance of the Mass in D. Sufficient that the London Choral Society and the London Symphony Orchestra gave us an occasion to re-assess the work through the ear, so that those who thought it greater than Bach's Mass in B minor could renew their faith, and those who found it unconvincing could decide to remain unconvinced. The solo singers were Miss Elsie Suddaby, Miss Lillian Berger, Mr. John Collett, and Mr. Kenneth Ellis. Miss Berger set the best example of singing, but none of them knew the music as our Elijahs know their Elijah music, or our Angels theirs. This was, of course, not entirely the singers' fault. The Mass was preceded by Bach's Motet 'God's time is the best.'

The Mass in B minor was given on November 29 by the Philharmonic Choir at Central Hall, Mr. C. Kennedy Scott conducting. School-children were invited to hear it, and they came in great numbers. The performance was in everything a repetition of that given at Queen's Hall on November 13.

The Civil Service Choir, under Mr. Rutland Boughton, had a notable programme for its concert at Central Hall on December 4. Of staple music it contained Bach's 'Sleepers, wake' (three times this work comes into the month's review of musical events in London) and Parry's 'Jerusalem.' The unfamiliar items were Alec Rowley's 'The Leaves of Life,' for baritone solo and female chorus—well written and of melodic quality; Mr. Boughton's Motet 'The City' and male-voice choruses 'The Blacksmith' and 'Quick March'; 'The three jovial huntsmen,' by Sir Walford Davies; also four Sea Shanties in Sir Richard Terry's arrangement. The audience was invited to join in these, and in 'Jerusalem.' The instrumental 'relief' was Mozart's Oboe Quartet—a bright idea!

The Westminster Choral Society, which seems to have given up the speculation of modern cantatas for the certainties of the old, put Bach's 'I wrestle and pray' and 'Be not afraid' into its programme at Central Hall on December 10. Mr. Vincent Thomas showed himself a true choral expert.

In the suburbs the event of the season has been the performance of 'The Dream of Gerontius,' given by Croydon Symphony Orchestra and Philharmonic Society on November 22. Mr. Alan Kirby fully justified his ambition, and conducted a performance that went far beyond expectation. Mr. John Coates was Gerontius. Dulwich Philharmonic Society, under Mr. Arthur Fagge, was heard in 'The Golden Legend' on December 3, in Dulwich Baths Hall. On December 6 choral music was to be heard at the extremes of London—'Hiawatha' at the Alexandra Palace, under Mr. Allen Gill; 'Merrie England' at the Crystal Palace, under Mr. W. W. Hedgcock; Stanford's 'Ave atque vale,' and David's 'The Desert,' by the Ealing Philharmonic Society, under Mr. A. C. Praeger.

Hither Green Choral and Orchestral Society, conducted by Mr. Ernest Dumayne, had the following excellent programme for its concert on December 11: Stanford's 'Songs of the Sea' (Mr. Joseph Farrington), Mendelssohn's G minor Pianoforte Concerto (Mr. B. Martin), Bridge's 'The Flag of England,' and Vaughan Williams's 'Toward the Unknown Region.' N.

The Christmas concert of the Oriana Choir brought together the customary wealth of old and new, unfamiliar and homely. The Choir was not in its best form during the earlier half of the programme. An almost persistent *tremolo* among the sopranos was out of place in the Palestrina 'Ave Maria' (is it ever in place in choral singing?), and spoilt the tuning as well as the spirit of the piece; and in the 'Coventry Carol' the altos flattened badly. The Choir recovered its form with the modern works in the second half, and sang delightfully, especially in some Holst and Vaughan Williams items.

CONCERTS IN CHURCHES

THE TUDOR SINGERS

The Tudor Singers, at St. Alban's, Holborn, on December 16, gave a recital of 'sacred mediæval music,' but most of it, so far from being in the least bit mediæval, was pure 16th-century polyphony, including a good part of Byrd's five-part Mass and some splendid Motets of his. The 16th-century Fleming, Kerle, was described on the programme as '14th-century.' Some Weelkes, Morley, Gibbons, Prætorius, and Palestrina was also sung, and the moderns Rooper and Holst were admitted into this august company. The singers were a party of ten, and while their tone admits considerably of improvement, one wished them well and hoped they would carry far and wide such a good work. The church was full.

BAX AND VAUGHAN WILLIAMS AT SOUTHWARK CATHEDRAL

Southwark Cathedral is nowadays well known as a haven for good music. The Christmas service which Mr. E. T. Cook conducted there on December 13 was admirably composed. Is not this in effect a faultless combination of new and old, familiar and unfamiliar?:

Bach: Cantata, 'Sleepers, wake!'
Mozart: G minor Symphony.
Bax: Carol, 'Of a rose I sing.'
Vaughan Williams: 'Fantasia on Christmas Carols.'

Mr. Bax's difficult and esoteric piece grows on one. It was singularly well managed by Mr. Cook's choir. Its high ornateness was well contrasted with the rustic frankness of Dr. Vaughan Williams's ever-delightful Fantasia.

VAUGHAN WILLIAMS'S MASS AT THE ABBEY

The Westminster Abbey Special Choir performed a distinguished service to music in singing, at the Abbey on the evening of December 15, Dr. Vaughan Williams's Mass in G minor, for unaccompanied double chorus and solo quartet. Mr. Sydney H. Nicholson conducted.

It is strange that this Mass has been so little heard. A Wolverhampton choir sang it at Queen's Hall, and it was given at Westminster Cathedral towards the end of Sir Richard Terry's regimen. This time we had a wonderfully beautiful performance, and one of the effects of it should be to incite other choirs to tread the way of this strange and remote but inspiring music.

It is one of the most complete expressions of the later phase of Dr. Vaughan Williams's art. While it is to some extent, no doubt, the result of his studies of Tudor music, nothing could be more preposterous than to represent it as being a *pasticcio* in the 16th-century manner. Perhaps it was to show the absurdity of this suggestion (which was lightly put forth in various quarters when the Mass was first sung) that the Westminster Choir sang between the Gloria and the Credo a Motet 'O Beata et gloriosa Trinitas,' of Palestrina, a composition of truly angelical suavity. Compared with the sunny harmonies of its construction, the modern Englishman's work suggested the grey and craglike edifices of Northern Gothic.

The Mass is a mine of technical interest, and may be counted on to influence deeply such young men of to-day as

aspire to compose devotional music which shall be devotional not merely in name but also in substance. The general effect is of a very great and noble austerity. Someone said that not since the Abbey was a relatively new building can it have heard within half-an-hour so many consecutive fifths. The sure art of Dr. Vaughan Williams's use of progressions which clumsy writing can make repellent, is a matter of interest to all intelligent musicians. The entire work consists only of common chords.

It is hardly necessary to say that the mode of expression is as far as can be removed from the romantic or theatrical. Within its chosen sphere—that is, of pure liturgical service—its expressiveness is deep and intense. The Kyrie in its grave beauty is masterly. The end of the Gloria brings a succession of Amens that have a suggestion of bells pealing. In the Credo, as elsewhere, there are to be heard amid the keen winds of this polyphony the passage of folk-song shapes, completely reverent, of course, and only dimly enough discerned, but giving the imagination a hint, with a thought of the humble multitudes whose faith is being declared. The Agnus Dei affords the most touching moment of personal devotion in the whole. The prayer for mercy, with its antiphonal repetitions at a minor third higher, verge on the plaint or the cry.

The Choir had mastered the work and gave us singing of an extreme beauty. It was preceded by Dr. Vaughan Williams's 'Three Preludes on Welsh Hymn-Tunes,' played by an anonymous organist. Dr. Alan Gray's Motet, 'Dixit Dominus,' was also sung, an elaborate and urbane composition—Wren-like rather than Early English. The choir is inviting the adherence of honorary members in order to prosecute more energetically the good work it is doing.

C

BYRD'S 'GREAT' SERVICE

St. Margaret's, Westminster, was packed on November 25 when Dr. Whittaker brought his Newcastle Bach Choir to perform the recently-discovered 'Great' Service of Byrd. The choir, despite depletion of its ranks by influenza, sang finely. Their skill was shown above all in the (apparent) ease with which they overcame the rhythmical difficulties in which the work abounds, and in the certainty with which they sustained the pitch throughout. Of the music itself it is impossible to speak in a notice necessarily brief. It must be said, however, that the deep impression it made was manifest. What is to be the future of this great music? Obviously few church choirs can make it part of the repertory: it is too long, as well as too difficult. Here is an opening for the Provincial Festivals; and we should like to hear a portion of it—say, the 'Magnificat'—done by the Philharmonic and other London choirs.

It should be added that instrumental relief of a suitable kind was provided by Mr. Stanley Roper with some old English organ music; and that Mr. Herbert Dawson rounded off the occasion with a splendid performance of Bach's Passacagalia and Fugue.

H.G.

Despite the great interest now taken in Purcell, it is not easy to hear much of his music in public. Readers should therefore note that the League of Arts will devote two evenings to his music on January 5 and 8, in the Great Hall of the University of London (Imperial Institute Road, South Kensington). The choir, conducted by Mr. Geoffrey Shaw, will sing selections from the choral works, the Kendal String Quartet will play, and a ballet in costume will be given by the League Dancers. The concerts begin at 8.30.

One of the outstanding productions of the spring season will be that of Delius's 'Mass of Life' at the Philharmonic concert on April 2. The Philharmonic Choir needs extra voices (mainly tenors and basses) for the occasion. Good sight-readers who would like to take part in the performance of this little-known work should write to the hon. secretary, Mr. D. Ritson Smith, 70, Esmond Road, W.4.

EASTBOURNE FESTIVAL

The second musical Festival at Devonshire Park, Eastbourne, was best summed up by the critic who called it a 'nine days' wonder.' It gave a fairly comprehensive view of British music and musicians, besides attending to music in general, and it is no wonder that it took nine days. The designer and creator of the Festival was Capt. H. G. Amers, and it was the municipality which undertook the responsibility and organization.

Only a sketch of such activities can be given here. To begin with the conductors: these were Capt. Amers as conductor-in-general, Sir Edward Elgar, Prof. J. B. McEwen, Sir Landon Ronald, Mr. Adam Carse, Mr. H. Coleridge-Taylor, Sir Dan Godfrey, Mr. Norman O'Neill, Mr. John Ireland, Mr. Armstrong Gibbs, Dame Ethel Smyth, Mr. Frank Bridge, Mr. Alexander Brent-Smith, Mr. Edward German, Sir Alexander Mackenzie, Prof. Granville Bantock, Dr. R. Vaughan Williams, and Sir Henry Wood. Those in the list who are composers were there to conduct works of their own.

Here are the first two programmes:

Friday, November 21

'The Land of the Mountain and the Flood' ... ... *Hamish MacCunn*
'Solway'—a Symphony ... ... *McEwen*.
Violoncello Concerto ... ... *Elgar*
Miss Beatrice Harrison
'Enigma' Variations ... ... *Elgar*

Saturday, November 22

Overture, 'Hansel and Gretel' ... ... *Humperdinck*
Miniature Suite—'Boulogne' ... ... *Adam Carse*
Madrigals, Ballets, Folk-Songs
The English Singers
Symphony No. 2, in E minor ... ... *Rachmaninov*
Suite, 'L'Arlésienne' ... ... *Bizet—Ronald*
Ballet Music, 'Hiawatha' ... *Coleridge-Taylor*
Two Operatic Excerpts *Rutland Boughton* and *Rimsky-Korsakov*

Every programme had its special work, or more than one. These are some of the special features: the 'Royal Fireworks' Suite, arranged by Hamilton Harty, from Handel; 'Crossings,' by Armstrong Gibbs; John Ireland's 'Symphonic Rhapsody'; a Phantasy Suite by Maurice Besly; Mr. Victor Watson in a Handel-Lotter Concerto for double-bass; Frank Bridge's 'Summer'; the first performance of A. Brent-Smith's Symphonic Studies on a theme by Farnaby; Edward German's 'Theme and Six Diversions'; Bantock's 'Hebridean' Symphony; 'Old King Cole' Ballet Suite by Vaughan Williams; Holst's 'St. Paul's' Suite.

On November 27 the Festival Choir sang Mackenzie's 'The Dream of Jubal' under the composer's direction. This Choir is composed of the Eastbourne Choral Union (Mr. James R. Dear), the Eastbourne Choral Society (Mr. Francis J. Foote), and the Municipal Chorus (Capt. Amers). The performance pleased everybody, especially those who were aware that the common neglect of 'The Dream of Jubal' is only a freak of fashion and that the work would repay a kingdom-wide revival.

There were some well-known soloists to be heard at the Festival, among them John Goss, Myra Hess, Jelly d'Aranyi, Harriet Cohen, and Pablo Casals.

The orchestra of sixty, including a dozen amateur string players, achieved a triumph, and the members shared it with the musician whose responsibilities covered the whole of the rehearsing. This, his second Festival, makes Capt. Amers a power in the land.

The Title-page and Contents of Volume 65 (January to December, 1924) of the *Musical Times* will be ready early in January. Subscribers can obtain them post free on application to the Publishers.

Competition Festival Record

NORTH LONDON FESTIVAL

Among the successes of the North London Musical Festival just held was the part taken by infant and junior schools. Instead of appearing on the stage, the children tripped into the hall right among the audience, who were seated alongside the walls. The traditional type of game was not required; the modern singing game adopted was R. H. Macdonald's 'Will you walk a little faster?' Even more appealing was the charm of the infants when they sang and acted or danced the story of 'Cock-a-doodle-do.' Almost as numerous as on its introduction last year was the entry for girl guides' choirs, and Mr. Harvey Grace, massing the eight choirs together, produced an inspiriting effect. Quite new was a class for the singing of old English songs, at the choice of the competitors, from Dowland, Morley, Rosseter, Purcell, and others. One of the keenest contests was the open class for mixed choirs, who had to sing Byrd's 'Sing joyfully unto God' and Elgar's 'O wild west wind.' Sir Richard Terry, though deprecating 'stunt' singing as a rule, approved the realistic wind effect obtained by the Portsmouth Temperance Choral Union, which won the *Daily Telegraph* Shield. The open class for men's choirs had a difficult task set in Percy E. Fletcher's 'The Vision of Belshazzar,' but this was ably surmounted by a choir from Chatham, conducted by Mr. Leslie Mackay. Both classes for ladies' choirs were won by Madame Elsie Wood's Choir from Muswell Hill. No less than seven competitions were held for secondary and elementary school choirs. There was also keen competition by string orchestras, the senior honours going to Mr. Victor Duane's Orchestra from Watford. In the various solo classes there were over fourteen hundred entries, placing this Festival high in the list of large events, though it was not a record year in that respect. The standard, however, put the Festival on a high plane. Ten adjudicators were engaged day and evening in two halls during the eight days of the competitions.

THE SOUTHERN AREA (LONDON) FESTIVAL

This Festival concluded its third season on November 29, at Wandsworth Town Hall. There were 75 classes, and a total of 13,000 entries (including 32 choirs and bands), an increase of twenty per cent. on the previous year.

The competitions occupied eight days, and the principal results were as follows: *Daily Telegraph* Shield for Choral Societies, Suburban Madrigal Society (Mr. Samuel Dyson); Ladies' Choirs, Sheen School of Music (Miss Edith Hays); Chorus of equal voices (senior), Beulah House High School, Balham (Miss Dorothy Shareman); School orchestras, Albert Bridge Violin School, Battersea (Miss G. Elston); Gold medal classes for Soloists, Miss Emily Gardner and Mr. Henry Hassell (vocalists) and Miss Muriel Henniker (pianist). The secretary of the Festival (Mrs. Lester Jones) informs us that a 'copper' collection for the Vocal Therapy Society funds realised £7 17*s.* 6*d.* This Society exists for scientific remedial vocal treatment to nerve-shattered and shell-shocked soldiers.

MILLOM.—Excellent choral singing, both mixed- and male-voice, was the feature of this year's Festival, two choirs from Millom and two from Barrow having a rare tussle for supremacy in their respective classes—the home teams winning by the narrowest of margins. Instrumental classes were small, but unusually promising; vocal soloists strong in numbers, and showing excellent material, but most of it in the rough stage. A packed house heard the long evening session, and the executive and public of this little Cumberland town are to be congratulated on a Festival so good chorally as to justify one of the speakers calling it a 'pocket Blackpool.'

NORTHAMPTON. — The old-established Sunday School Union Eisteddfod threw its classes open this year, with good result in the solo classes. The poorness of the response by choirs seems to suggest that the date—December 3-6—runs too near to concerts given by various bodies just before the Christmas season. Certainly there were many counter-attractions, and these, with persistent rain, played havoc with the attendances. The outstanding feature was the notable improvement of standard in the instrumental classes—pianoforte, violin, and violoncello. These were so good, and so many of the players were local, that it ought to be possible to include next year classes for such chamber music as violin and pianoforte sonatas, and pianoforte trio. The sooner these players get together in twos and threes, the nearer comes the day when there may be a class for stringed orchestras. Another feature worth mentioning is the unusually large proportion of boys and lads among the instrumentalists; and, on the whole, they showed better form than the girls.

An excellent programme was announced for the concert, on December 19, in connection with the Kensington Festival. The combined choirs, twelve in number, were down to sing Bach's 'Sleepers, wake' and the Chorale, 'Jesu, Joy of man's desiring,' and traditional carols arranged by Vaughan Williams and Holst. The soloists were Miss Flora Mann and Mr. George Hughes. An orchestra, drawn chiefly from Kensington amateurs, played some Haydn. Dr. Vaughan Williams conducted.

Music in the Provinces

BIRMINGHAM AND DISTRICT.—At a pianoforte and song recital given by Mr. Michael Mullinar and Mr. Charles Hedges, a new 'Toccata' by Holst was given its first performance in this city. The principal theme of the work is a Northumbrian pipe-tune, 'Newburn Lads.' The theme is treated in various ways, the piece working up to an exhilarating climax. Among his vocal items Mr. Charles Hedges included the 'So tanzen die Engel' and 'Du wunderliche Tove,' from Schönberg's 'Gurre-lieder.'——A work of Dittersdorf was played by the Catterall Quartet at the second concert of the series. It turned out to be no more than easy, pleasant music. Dohnányi's D flat Quartet and the third of Beethoven's 'Rasoumovsky' Quartets were also given.——The Broadcasting Station Orchestra, together with the City Choir, gave a performance of Rutland Boughton's 'Bethlehem' on December 3. The work loses its charm when given on the concert platform, though the singing of the Christmas carols was much enjoyed. Mr. Joseph Lewis conducted.——Supported by the same orchestra, Walsall Philharmonic Society performed Coleridge-Taylor's 'A Tale of Old Japan.'——The Philharmonic Pianoforte Quartet (Messrs. Paul Beard, Venton, Hock, and Kelly) gave a beautiful performance of Brahms's G minor Pianoforte Quartet.——At a meeting of the Birmingham Bach Society, on November 20, Purcell's 'King Arthur' was given, and a vocal quartet sang the Bach Chorale Prelude 'Deck thy soul with gladness,' arranged from the Organ Chorale Prelude by Mr. Bernard Jackson.——The first of a series of three concerts by the Arthur Hytch String Quartet was given on December 10. The Delius Quartet was the outstanding feature of the programme. Its beautiful wandering themes were given by the players with feeling and sincerity.

BLACKPOOL.—The programme of the Blackpool Choral and Orchestral Society's concert, under Mr. Percy M. Dayman's direction, on November 19, included Stanford's 'The Revenge,' 'The Blue Bird,' and 'Phaudrig Crohoore,' and an orchestral suite 'Simon de Montfort,' by Dr. F. H. Wood, who conducted it.

BRISTOL.—The 'Hiawatha' trilogy was performed by the Choral Society, on November 15, with orchestra, Mr. George Riseley conducting. The soloists were Miss Elsie Suddaby, Mr. John Perry, and Mr. Herbert Brown.——Kreisler and Mr. Charlton Keith were at Colston Hall on November 18.——On November 25, the Musical Club celebrated its majority by repeating the programme—Beethoven's Quartet in C minor and Dvorák's Pianoforte Quintet—with which it opened in 1903. The performers, too, were the same, with the exception of Mr. Best, the viola player.——Sir Landon Ronald was the conductor of the Symphony Orchestra's concert on December 3. The Symphonies were Schubert's 'Unfinished' and Tchaikovsky's fifth, and Miss Una Truman played Saint-Saëns's Pianoforte Concerto in G minor.——On November 28, at the

children's concert, Mr. Maurice Alexander's Orchestra played a Gavotte and Bourrée of Bach, Schubert's 'Rosamunde' Overture, and some movements from the 'New World' Symphony.——At the Philharmonic Society's concert on December 6 in Colston Hall, Elgar's 'Polonia,' Frank Bridge's Suite, 'The Sea,' and the Prelude to Act 3 of 'Lohengrin' were played by the orchestra, which joined the choir in B. J. Dale's 'Before the paling of the stars' and Parry's 'Pied Piper of Hamelin,' with Mr. Norman Stone and Mr. Norman Notley as soloists. The English Singers sang madrigals and modern arrangements of folk-songs. Mr. Arnold Barter conducted.——Horfield Baptist Choral Society and Orchestra, numbering seventy, performed Wesley's 'The Wilderness,' Parry's 'Blest Pair of Sirens,' Handel's 'Water Music,' an eight-part choral piece by Peter Cornelius, and Walford Davies's 'Solemn Melody,' on December 10. Mr. E. G. Harris conducted.——On December 13 Fry's Musical Society (chorus and orchestra), numbering two hundred, performed Frederick Bridge's 'The Flag of England,' Coleridge-Taylor's 'Sea-drift,' Fletcher's 'For Empire and King,' and Parry's 'Jerusalem.' Fletcher's 'Woodland Pictures' and a selection from 'Mignon' were played by the orchestra. Mr. Charles Reed conducted, and the soloists were Mrs. E. Cadbury and Mr. P. G. Featherstone.——Miss Frieda Hempel gave a recital in Colston Hall on December 12.——On December 11 pupils and friends of the Grammar School formed a chorus and orchestra for Barnett's 'The Ancient Mariner,' Balfour Gardiner's 'Cargoes,' and some folk-songs and Negro spirituals, Mr. C. W. Stear conducting.

CARLISLE.—The Choral Society opened its season with a performance of Verdi's 'Requiem,' under the direction of Dr. F. W. Wadely. Schubert's 'Unfinished' Symphony completed the programme.

CHELMSFORD.—The Choral Society, conducted by Mr. F. E. Swan and assisted by an orchestra, performed 'The Martyr of Antioch' on December 9. The soloists were Miss Maude Willby, Miss Lily Clare, Mr. David Ellis, and Mr. Edward Dykes.

COLCHESTER.—'Elijah' was given by Colchester and District Musical Society on December 11, under the direction of Mr. F. W. Kingdon.

CROSS HILLS.—Hubert Bath's 'The Wake of O'Connor' and the concert version of Gounod's 'Faust' were given by Cross Hills Choral Union on November 29, Mr. Clement Waddington conducting.

EXETER.—At the Chamber Music Club's meeting on November 19, Geoffrey Shaw's 'Six Shakespeare Songs' for eight voices and pianoforte were performed.——On November 19, Mr. Reginal Rudd, Miss Phyllis Smith, and Miss Daisy Hoult played a 'Serenade' for pianoforte trio by Gustave Robert, Arnold Trowell's 'Nocturne' for 'cello and pianoforte, and Mr. Veysey sang Dr. Bullock's 'I love my God and He loves me.'——The Oratorio Society, conducted by Mr. Allan Allen, performed 'King Olaf' and Stanford's 'Songs of the Sea,' with full orchestra, and two Elgar part-songs unaccompanied ('Serenade' and 'Love's Tempest'), on December 2, in the Civic Hall.——On December 10 members of the Chamber Music Club performed Byrd's second Fantasia for string sextet, Beethoven's Pianoforte Trio in D major, and madrigals by Benet, Weelkes, and Farnaby.——The String Orchestra, organized by Mr. Edward Petherick, and conducted by Mr. A. J. James, played three movements by Bach, a Suite by Frank Bridge, a Petite Suite for pianoforte and orchestra (with Miss Dorothy Hoskin as soloist), and an Air de Ballet by Percy Pitt, on December 11, at the Civic Hall.

EXMOUTH.—On December 3, in the Church Institute, the Choral Society performed 'The Banner of St. George' and 'Hiawatha's Wedding-Feast,' with orchestra, under Mr. Raymond Wilmot. The orchestra played 'Finlandia.'

FELIXSTOWE.—On December 9 the Choral Society and an orchestra performed the 'Hiawatha' trilogy, under Mr. Maurice Vinden's direction.

GUILDFORD.—The high standard of music at Guildford has been maintained throughout the autumn season, and culminated in December in a very good performance of Walford Davies's 'Everyman.' Guildford Choral Society and Guildford Symphony Orchestra were capably directed by Capt. Claud Powell, and the part of Everyman was sung by Mr. Thorpe Bates.

HERTFORD.—Stanford's 'Phaudrig Crohoore' was given by East Herts Musical Society on November 20, Mr. W. J. Comley conducting. Mr. John Goss sang, and the choir was also heard in Morley's 'Now is the month of maying,' Gibbons's 'The Silver Swan,' Elgar's 'Weary wind of the west,' and other madrigals and part-songs.

HULL.—Sir Henry Wood conducted Hull Philharmonic Society on November 27 in Borodin's second Symphony, Bizet's 'L'Arlésienne,' and other works.——Kreisler and Backhaus have recently visited the city.

IPSWICH.—At the Municipal concert on November 19, Miss Gwynn Damant and Mr. Henry Butcher were the singers, Mr. Lewin Taylor played the 'Cello Sonata in F, by Galliard, Mr. E. A. Collins was at the organ, and Mr. A. H. Welburn gave explanatory remarks.——The Cecilia Orchestral Society, on November 23, played Suppé's Overture, 'Morning, Noon, and Night.'——On November 26, the Orchestral Society, conducted by Mr. Edgar R. Wilby, played the 'New World' Symphony, Bizet's 'L'Arlésienne' Suite, and a Suite for strings by S. Spain-Dunk.

KEIGHLEY.—The new Keighley and District Choral Society, conducted by Mr. Charles Stott, opened its first season very successfully with 'Elijah' on December 9. The Choir and the Bradford Permanent Orchestra made a force of two hundred, and a well-prepared performance was given.

LEEDS.—The Philharmonic Society, under Dr. Bairstow, gave a Vaughan Williams concert on November 19, with the help of Leeds Symphony Orchestra. The works chosen were the 'Sea' Symphony, the Overture to 'The Wasps,' and a selection of songs.——Bach's 'Christmas' Oratorio was given by Leeds New Choral Society on December 10, under Dr. C. H. Moody. A string orchestra led by Mr. Edward Maude assisted.——A festival of chamber music was given by the London String Quartet during the week November 24-29. The programme covered practically the whole ground of the string quartet. British composers were represented by Howells and McEwen.——The B.N.O.C. opened a fortnight's season at the Grand Theatre on December 1, the first opera being 'Hugh the Drover.'

LINCOLN.—The Musical Society, under Dr. G. J. Bennett, performed 'The Flying Dutchman' (omitting part of Act 1), on November 26, with Miss Florence Austral and Mr. Walter Hyde among the soloists, and an orchestra mainly of Hallé players from Manchester.

LIVERPOOL.—On November 15, the Welsh Choral Union performed 'Blest Pair of Sirens,' and a new work, 'Kynon,' by Mr. Hopkin Evans, the conductor, a setting of Milton's words for orchestra and choir. The principal singers were Miss Mair Jones, Mr. Frank Mullings, and Mr. Peter Dawson. The orchestra played the 'Oberon' Overture and the Prelude from 'Tristan.'——Messrs. Thibaud and Solomon, at a violin and pianoforte recital in Philharmonic Hall, on November 15, played Beethoven's Sonata, Op. 30, No. 2.——At a concert of the Rodewald Society, the London String Quartet played Waldo Warner's Suite, 'The Pixy Ring.'——M. Pierre Monteux was the guest-conductor at the Philharmonic concert on November 17. The programme included Brahms's 'Tragic' Overture, the 'Fantasia on a Theme of Tallis,' by Vaughan Williams, Franck's 'Symphonic Variations,' 'Scheherazade,' and d'Indy's 'Istar.'——Miss Olga Law (violin), Mr. Fred W. Hague ('cello), and Miss Edith Byrom (pianoforte), played Ireland's 'Phantasie Trio' in Crane Hall, on November 19.——On November 22, at the third of Messrs. Rushworth & Dreaper's orchestral concerts at Picton Hall, Miss Allen lectured on 'The Romance of the Scales.' Wagner's 'Faust' and 'Rienzi' Overtures, the Bohemian Dance from 'The Fair Maid of Perth,' and the March from 'Le Coq d'Or,' were played under Mr. Gordon Stuteley's direction.——The 'Consort of Viols,' formed under the direction of

Mr. Arnold Dolmetsch, gave its first recital at Rushworth Hall on November 25. The music included a Fantasy in D, by John Jenkins, a 'Triumph air,' by Michael Este, a Suite by Matthew Locke, and two pieces by King Henry VIII.——On November 26, the Post Office Choral Society performed Elgar's 'The Light of Life,' with orchestra, and two part-songs by Brahms. Mr. Matthews Williams conducted, and the orchestra played the 'Prometheus' Overture.——The programme of the Philharmonic concert, on December 2, was mainly modern. Casals was the soloist in a Bach Suite in G for 'cello and strings and Boccherini's 'Cello Concerto in B flat. Bantock's 'The Pierrot of the Minute,' Rimsky-Korsakov's 'Mlada' Suite, Stravinsky's 'Firebird,' and some 'Fantastic Dances' by Turiña were performed by the orchestra, and the choir sang Bairstow's 'Where shall the lover rest?' Dr. A. W. Pollitt conducted the singers, and Sir Henry Wood the orchestra.——Recitals have been given by Kreisler, Madame Susan Metcalfe-Casals and M. Casals, Miss Hetty Bolton (pianoforte), and Miss Rose Myrtil (contralto).——On December 6, in Picton Hall, Mr. Gordon Stutely's Orchestra played Mozart's Symphony in G minor, a Mendelssohn Pianoforte Concerto, with Mr. Fred Brown as soloist, Elgar's 'Dream Children,' Haydn's 'Toy Symphony,' and Glinka's 'Kamarinskaya.'——The Catterall Quartet were the players at the Rodewald concert on December 8, and the works were César Franck's Quartet in D, Mr. Whitaker's 'Lancashire Sketches,' and Brahms's Quartet in B flat.——The Chamber Music Players (Miss Ethel Hobday, Mr. Albert Sammons, Mr. Lionel Tertis, and Mr. Cedric Sharpe) played to members of the British Music Society in Picton Hall on December 10. The Fauré Pianoforte Quartet in C and Rachmaninov's 'Cello Sonata were included.

LOWESTOFT.—At the Royal Hotel, on December 1, the Norfolk String Quartet (Mr. André Mangeot, Mr. Boris Pecker, Miss Audrey Alston, and Miss Edith Lake) played Beethoven and Haydn Quartets and a Sonatine for two violins by Honegger.

LYMINGTON.—Lymington and District Philharmonic Society, consisting of chorus and orchestra, performed Cowen's 'John Gilpin' and part-songs in the Lyric Theatre on December 4. With Mr. W. Hurford as baritone soloist, the male voices and orchestra also performed Stanford's 'Songs of the Sea.'

MANCHESTER.—The most conspicuous work done by Mr. Hamilton Harty since my last message has been in Elgar's Symphony No. 1 (revived after an interval of eight years) and in Brahms's No. 2, in D. Writing in these columns three years ago, I ventured to single out Hamilton Harty's Brahms Symphony readings as having all the elements of greatness. The past two seasons have afforded still further opportunities for testing the accuracy of this earlier forecast, and now that the numerical strength of the band approximates more nearly to the old Richter ideal, Hamilton Harty's work stands forth in its true proportions. The impetuous urge of his temperament is now under swift and responsive control. Balance in design and warmth of colour are everywhere discerned, which is perhaps only another way of saying that he and his players have completely assimilated the somewhat intractable elements in the Brahms symphonic idiom, and, now conscious of their complete mastery, they play as the four gospels according to Brahms with clear and penetrating insight. Towards the close of Richter's Manchester reign there was much controversy respecting the old tyrant's symphonic predilections: Beethoven he administered in such constant doses, but Brahms only rarely. Many in this part of the world find a delight in the gorgeous autumnal glow of Brahms's orchestral warmth, which yields a fuller æsthetic satisfaction than the barer, pure line of Beethoven. This is discernible, too, in our almost passionate attachment to Brahms in chamber work, in choral song, as well as in lieder, and not the least part of Hamilton Harty's satisfaction with the state of things during his reign here must have been found in the depth and very real quality of Brahms appreciation to-day. If the two Elgar Symphonies could have bestowed upon them an equal measure of preparation and performance, they would surely yield an equal harvest of appreciation, for they derive directly from the great Brahms tradition, and an adequate Brahms knowledge is in a very real sense the finest preparation for the later master. With one's present degree of knowledge, Hamilton Harty does not appear to be possessed to anything like the same degree as Richter or Landon Ronald with the rocky, bastion-like grandeur of the opening movement, which rises massively in its towering splendour, much as the north-west face of the Pillar Mountain does from the Ennerdale Valley. This feeling for the monumental in music is probably the rarest of all gifts bestowed by the gods. But Hamilton Harty's genius found its fullest expression in the *Allegro molto* of the second movement leading into the *Adagio*. Here the qualities which have so often animated his Strauss performances found vent, and the imaginative handling of the gradual decline from the vigour and impetuosity of the early pages of the second movement to the calm and solemn eloquence of the *Adagio* was beyond praise. As its hushed notes died away one asked what more appropriate music for Armistice commemoration could well be conceived.——The ninth Hallé concert brought to Harty the severest test he has yet undergone during his Manchester conductorship—the treatment of a programme almost entirely of Mozart. Richter imposed a weight and majesty of handling greater than the Mozart structure could often bear; Beecham showed us what excessive delicacy and superlatively fastidious rhythm lay concealed in every Mozart score, and yet in the stretches of symphonic grandeur his treatment broadened without losing its characteristic fastidious quality. The band in those days responded so swiftly to this method of handling that it seemed impossible it should ever lose this power, but after recent experience it must be confessed very ruefully that it has declined. Probably more (and not less) Mozart would be a wholesome corrective to all our judgments—conductors, bands, and general public alike.——Casals has been our most distinguished visitor, and Harty revealed one of his inspirations in programme-drafting by concluding a concert which had begun with the C major unaccompanied Suite of Bach, with the racy Dvorák 'Cello Concerto—very unorthodox, but very fine in the result.——The chief distinction in the chamber music concerts of the period under review was Madame Suggia's playing at the Bowdon concerts two days later than Casals's appearance at the Hallé. She also played the unaccompanied C major Suite of Bach, and all through her playing comparatively lacked warmth and her tone appeared less rich in quality. She brought some characteristically womanly touches to her Bach reading. Captain Heyner sang lieder and modern English song. After an abundant experience of vocal gymnastics at the hands of some international celebrities, recitals such as Captain Heyner's, Miss Astra Desmond's (mid-day Tuesdays), and John Coates's at the Harty Chamber concerts have been like dew in a parched land. Each of these three performers is a singer—the 'internationals' were rather vocal technicians. To the former poetry and music's emotional content were of paramount value, to the latter—what use is poetry, anyway? The musical world is big enough to find a public for both points of view.——The Co-operative Wholesale Society's male-voice choral concert on December 3 was the choir's first public appearance since its sensational singing at Blackpool Festival, the three tests by Elgar and Bantock finding as much favour here as at Blackpool.——The distinction which has come in recent weeks to the Hallé Orchestra wood-wind players has again been extended, the playing of Mr. Harry Mortimer, on November 19, in the Brahms E flat Clarinet Sonata, with Mr. Harty, and in the Mozart A major Concerto on December 11, placing him in the highest rank of wind players.

C. H.

MIDDLESBROUGH.—On November 26, the Musical Union, conducted by Mr. Gavin Kay, performed 'Hiawatha's Wedding-Feast' and 'The Pied Piper.' The principal singers were Mr. Norman Stone and Mr. Keith Faulkner. The orchestra played works of Mozart and Beethoven.——The Permanent Orchestra, under Mr. Wilfred Briggs, played 'Die Meistersinger' Overture and instrumental episodes from 'Samson and Delilah,' at the Town Hall, on November 29.

NEWCASTLE.—The Oppenheim Musical Society gave its sixty-third concert in the Church Institute on November 27. Schumann's Pianoforte Quintet and an Octet in C major for strings, by Gardener, were the principal works in the programme.——On November 30, the Philharmonic Orchestra played Stanford's 'Irish Rhapsody,' César Franck's Symphony, a Northumberland small pipe tune, 'Noble Squire Dacre,' arranged by Dr. Whittaker, and the Bach Violin Concerto in E, with Mr. Alfred Wall as soloist. Mr. Edgar L. Bainton conducted.——In the Cathedral, on November 29, the Bach Choir sang Byrd's 'Great' Service, conducted by Dr. Whittaker. ——Recitals have been given by Mesdames Galli-Curci and Frieda Hempel, Mr. Archibald Armstrong (vocalist), Miss Olive Tomlinson (pianoforte), and Kreisler.——A recital of music by Tyneside composers was given on December 6 in the Church Institute by the British Music Society. The works included a Trio in B flat for pianoforte, violin, and viola, by Alfred M. Wall; a Sonata in D for pianoforte and 'cello by Edgar L. Bainton; a Nocturne for pianoforte, violin, and two voices, by George Dodds; 'Pictures in Three Moods,' for pianoforte, and three 'Songs of the Northern Roads,' by W. G. Whittaker; and a Quartet for strings by Arthur F. Milner.——On December 10 the Symphony Orchestra, conducted by Mr. Hamilton Harty, played Brahms's 'Academic Festival Overture,' Borodin's second Symphony, Respighi's Ancient Airs and Dances (the second Suite), and Beethoven's 'Emperor' Concerto, with Mr. Anderson Tyrer. Mr. George Dodds was the rehearsal conductor.

NORTHAMPTON.—The Musical Society gave one of the most successful concerts in its long career on December 5, when it performed Elgar's 'Caractacus' and Parry's 'Blest Pair of Sirens.' The soloists were Miss Maryan Elman, Mr. John Adams, Mr. Charles Knowles, and Mr. Leslie Bennett. Mr. Charles J. King conducted.

OXFORD.—On November 16, the G.W.R. Social and Educational Union gave a concert, at which the Caerphilly G.W.R. Male Choir of sixty voices sang 'The Crusaders' (Prothero), 'The Martyrs of the Arena' (de Rillé), 'I Delyn Aur' (Pugh Evans), and 'Cressir Anial' (Price). Mr. T. Rowland Davies conducted. —— On November 14, Miss Irene Scharrer gave a recital in the Masonic Hall.——In the Playhouse, on November 23, the Elizabethan Singers gave a costume recital. Included in a long programme were the Ayre for three voices, 'Ha, ha! this world doth pass,' a 'Freeman's Song,' Dowland's 'Weep no more' and 'Say, love, if ever thou didst find,' and two Canzonets—'I go before my darling' and 'When lo! by break of morning.'——On November 23 Brahms's 'Requiem' was performed in the Sheldonian Theatre by the Bach Choir and the Orchestral Society. The soloists were Miss Dorothy Silk and Mr. Frederick Ranalow, and Sir Hugh Allen conducted. —— On December 4, at the third Subscription concert in the Town Hall, the Orchestral Society (conducted by Mr. Guy Warrack) played Glinka's Overture, 'Russlan and Ludmilla,' Delius's 'On hearing the first cuckoo in spring,' and Brahms's first Symphony.——At the concert arranged by the City Police on December 3, 'Now is the month of Maying,' Harold Rhodes's quartet, 'I would I were the glow-worm,' Bennett's 'I love my Jean,' and Gibbons's 'Silver Swan' were sung.——In Queen's College Hall, on November 27, Eglesfield Musical Society, conducted by Mr. Reginald Jacques, performed Gluck's 'Orpheus,' with the Chamber Orchestra. The choir sang also Vaughan Williams's 'Just as the tide was flowing,' 'The springtime of the year,' and 'Wassail Song,' and choir and orchestra joined in Maurice Besly's 'Freights.'

PENRYN.—A Choral Society has been formed under the conductorship of the Rev. C. Daly-Atkinson.

PENZANCE.—In St. John's Hall, on November 28, the Orchestral Society, conducted by Mr. Walter Barnes, played the 'New World' Symphony, Mozart's Concerto for flute, harp, and strings, Holst's 'St. Paul's' Suite, and excerpts from Tchaikovsky's 'Eugène Onegin.'

PLYMOUTH.—Giving a concert on November 20 in conjunction with Dame Clara Butt, Mr. W. H. Squire, and Mlle. Aussenac, the Orpheus Male Choir sang 'When twilight dews' (David Parkes), 'Zut! Zut! Zut!' (Elgar), 'Dance of Gnomes' (MacDowell), 'The Phantom Host' (Hegar), and 'Invictus' (Prothero). Mr. David Parkes conducted.——In the Guildhall, on November 22, the string band of the R.M.L.I., conducted by Lieut. P. S. G. O'Donnell, played Lalo's Overture 'Le Roi d'Ys,' a suite, 'Mimes et ballerines,' by George Razigado, Boëllmann's 'Fantasie dialoguée' for organ and orchestra, with Mr. H. Moreton at the organ, and two 'Arabesques' of Debussy.——On November 26 the Orchestral Society, conducted by Mr. Walter Weekes, performed Mendelssohn's 'Scotch' Symphony, Borodin's 'Prince Igor' Overture, Cowen's Suite de Ballet, 'In Fairyland,' and Svendsen's 'Carnival in Paris.'——On the following day the Léner Quartet gave a concert under the auspices of the B.M.S.

READING.—A successful concert was given at the Town Hall on December 3 by the Berkshire Symphony Orchestra, under the direction of Dr. E. O. Daughtry. The music, which was greatly appreciated by a large audience, included Haydn's 'Clock' Symphony and Walford Davies's 'Solemn Melody.'

REDCAR.—'The Death of Minnehaha' was performed by the Musical Union on December 10, conducted by Mr. E. G. Robinson. The choir also sang part-songs, and the soloists were Miss Vera Morley and Mr. J. Olivers.

SCARBOROUGH.—An excellent list of carols and Christmas music, including Dr. Bairstow's 'The Blessed Virgin's Cradle Song,' was performed by the Scarborough Philharmonic Society on December 10. Miss Hilda Milvain conducted in the absence of Dr. Thomas Ely, who was indisposed.

SHEFFIELD.—Bach's 'Sleepers, wake' and Beethoven's Mass in D formed the programme of the Musical Union's concert on November 20. Both works were splendidly performed under Dr. Coward's direction.——Pianoforte Quartets by Mozart (G minor) and Schumann (E flat) were played at the University mid-day recital on November 27.

SHREWSBURY.—The Orchestral Society opened its season on November 26 with Schubert's 'Unfinished' Symphony and the Saint-Saëns B minor Violin Concerto, played by Mr. Melsa. Mr. Fred Morris conducted the orchestra for the first time.——The Philharmonic Society, conducted by Mr. F. G. Rowland, performed 'The Dream of Gerontius' on December 4 before a large audience.

SOUTHAMPTON.—The Kersey String Quartet (Miss Eda Kersey, Miss Rosalie Kersey, Mr. J. C. Kersey, and Mr. C. E. Horton) were the performers at the first invitation chamber concert on November 14, organized by Mr. Lionel Ladbrooke. They played a Mozart Serenade, movements from Tchaikovsky's Op. 11, Brahms's Op. 51, No. 2, and Beethoven's Op. 130.——In the Coliseum, on November 19, the Philharmonic Society gave a performance of 'Samson,' under the direction of Prof. G. Leake.——In Avenue Hall, on November 25, the Ladies' Choir sang Rathbone's 'The Singing Leaves,' some 'Negro Spirituals,' and part-songs by Elgar, Lee Williams, and Sullivan.——On December 2, under the direction of Mr. Lionel Ladbrooke (who played the 'cello), Schumann's Pianoforte Quartet in A, Kalinnikov's 'The Beatitudes,' and Quartets by Glazounov and Dvorák, were played. Miss Eda Kersey was the pianist, Mr. A. E. Trigg the violinist, and Mr. W. Jaggard the viola player. ——At University College, on December 3, Prof. George Leake lectured on 'A Neglected Composer—Sterndale Bennett.' Women students sang 'Gentle Zephyr' and 'Maydew,' which, with vocal duets, trios, and solos from various works, made an agreeable programme.

TEIGNMOUTH.—On December 4 the Choral Society (which now numbers thirty-five, with only one tenor!) performed 'Phaudrig Crohoore,' and Vaughan Williams's Choral Fantasia, 'Christmas Day.' The band played also some dances from Purcell's 'The Faery Queen' and Elgar's Serenade. Mr. J. Smith conducted, and Mr. Frank Webster sang some Purcell songs.

TORQUAY. — Beethoven's first Symphony, Widor's first Concert Suite, and a Mozart Minuet and Trio arranged for strings and wood-wind were played by the Winter Orchestra on December 10, and a Suite, 'Three Famous Pictures,' by Haydn Wood, on December 12. Mr. Ernest W. Goss conducted.

TORRINGTON.—Mr. J. F. Webber conducted the Choral Society and Orchestra on December 3 in a programme that included Bach's 'Peasant' Cantata, Stanford's 'Corydon, arise,' Dunhill's 'Early one morning,' and Purcell's 'Nymphs and Shepherds.'

WELLS.—The Cathedral Choir, the Musical Association, and the Choral Societies of Street, Shepton Mallet, and Wedmore—two hundred voices and an orchestra—performed 'Elijah' on December 10, conducted by the Rev. A. H. Peppin.

WEYMOUTH.—Part 1 of the Weymouth Choral Society's programme on December 10 consisted of works by Parry—'Jerusalem,' 'Blest Pair of Sirens' and two songs. Part 2 was the 'Hymn of Praise.' Mr. Reginald J. Swindells conducted.

WOKING.—The Musical Society gave a choral and orchestral concert at the Palace Theatre on December 9, under the direction of Mr. Patrick H. White. Excellent performances were given of Coleridge-Taylor's 'Kubla Khan,' Brahms's 'Alto Rhapsody' (with Madame Kirkby Lunn), the 'Hebrides' Overture, and a movement from Tchaikovsky's fifth Symphony.

YORK.—Madrigals and part-songs were sung by a choir of thirty voices at the York Madrigal Society's first concert of the season on November 26. The modern pieces included Dyson's 'Evening' and Balfour Gardiner's 'Cargoes.'——The Catterall Quartet opened a programme with Novácek's Quartet in E flat on December 6.——Byrd's 'Great' Service was given in the Minster on December 14.

Music in Scotland

The Scottish Orchestral season opened on November 15, with Felix Weingartner as guest-conductor. Starting rather quietly with the 'Oberon' Overture—with which Kussewitzky introduced himself so sensationally last season—Weingartner speedily played himself into public favour, and on the termination of his engagement, on December 13, was given a farewell demonstration of quite unusual warmth. His most conspicuous successes were in Beethoven, conducted throughout without score, but Brahms, Schumann, Schubert, Mozart, Mendelssohn, and Berlioz, all seemed congenial to his temperament, and benefited accordingly.

In the Ninth Symphony, the Glasgow Choral Union, admirably trained by Mr. Wilfrid Senior, and inspired by Weingartner's baton, gave perhaps the best performance we have had from these singers in recent years in any work. Least satisfactory of all Weingartner's efforts was his presentation of the Elgar 'Enigma' Variations. Here the smooth, flexible working of section into section, and all the intimate, loving little touches of detail which make the piece a living whole in the hands of a Landon Ronald or an Elgar, were conspicuous by their absence.

The first performance of Weingartner's new fifth Symphony, in C minor, was an interesting event, but the Symphony is not likely to be much heard of in future. Classical in its construction, masterly in its orchestration, tuneful to a degree, the thematic material is copious, but for the most part reminiscent and commonplace. Where well-knit development is called for, we mostly get instead varied repetition of the themes—except in the fugal last movement, the brilliant and logical working out of which, however, fails to make its legitimate effect owing to the thickness and closeness of the orchestral texture. The engaging *Scherzo* (divorced from the very ordinary *Trio* which follows) might do well in separate form. Of the other novelties, the most important, Respighi's 'The Fountains of Rome,' seemed on a second hearing to have less to say than at the first.

Of the soloists, the young Scoto-Australian violinist, Miss Alma Moodie, made a sensational first appearance in this country, her performance of the Beethoven Concerto placing her at once in the front rank of living violinists. Walter Gieseking, a pianist new to Scotland, gave the unfortunate pianoforte—in the first movement of Tchaikovsky's B flat minor Concerto—as bad a time as we can remember, following this up later by playing a group of solos with consummate taste and delicacy of shading.

The Scottish Orchestra itself, led by Mr. Horace Fellowes—now the proud possessor of a superb Joseph Guarnerius, lately acquired—is probably better in most of its departments this season than at any time within the past ten years, but the brass is none too secure at times, and the horns in particular give us many nervous moments.

The Scottish Orchestra visited Aberdeen to collaborate with Mr. Willan Swainson's Oratorio Choir in Parry's 'Blest Pair of Sirens,' Holst's 'Hymn of Jesus,' and selections from 'Parsifal' and the B minor Mass. In all except the Bach, the choral and orchestral work under Mr. Swainson was of excellent quality, and worthy of a much bigger audience.

The visit of the British National Opera Co. to Edinburgh and Glasgow drew thinner houses than on the last visit, due in part, no doubt, to the fever of election time. The general standard was well maintained. Of the new productions, Vaughan Williams's 'Hugh the Drover' had a brilliant send-off, and was enthusiastically received at every performance, the first Act meeting with special favour. The conducting of Dr. Malcolm Sargent, a new-comer, in this and other operas, made a considerable impression, despite its youthful exuberance. He struck us as being perhaps the most promising of all the younger school of British conductors.

At Glasgow, during the B.N.O.C.'s visit, a largely attended public meeting was held at which it was resolved to appoint a representative committee for the purpose of forming an Opera Goers' Society, and raising a local Guarantee Fund to finance future visits of the Company. How far this is likely to relieve the difficulties of the B.N.O.C. seems to rest not so much on the knees of the gods as in the hands of the patrons of circle and stall. But one thing is due to be said. Such local 'representative committees' as the B.N.O.C. has hitherto been instrumental in having appointed have been remarkable chiefly and notoriously for their 'unrepresentative' character.

Prof. Donald F. Tovey's activities at Edinburgh this winter include the conducting of the Edinburgh Reid Orchestra, the directing of a series of Sunday evening concerts, and the carrying on of the old-established series of Reid Historical Concerts at the University. The programmes of the Historical Concerts, sustained by the Professor and the Edinburgh String Quartet, are predominantly classical, and this applies to the Sunday evening concerts, at which Prof. Tovey, assisted by members of the Edinburgh String Quartet and wind players from the Reid Orchestra, has been playing to well-filled halls. The Reid Orchestra, unfortunately, despite (perhaps because of) its musicianly programmes, does not seem to make much progress in public favour, the audiences in Usher Hall being lamentably poor. At one of these concerts recently, Prof. Tovey's own Pianoforte Concerto in A major was played (by the composer himself) for the first time, and was heartily received. At another, Sibelius's Violin Concerto was introduced by an excellent violinist, new to Scotland, Mr. E. Whitfield.

Glasgow, Edinburgh, and Dundee have had visits from Galli-Curci, Frieda Hempel, Casals, and Kreisler. Of these, the greatest artist and executant, Casals, had the least crowded halls. Kreisler, the erstwhile noble player of noble concerted works, appears content now to play the smaller things of music. Once a great violinist, now a great fiddler! One wonders why.

At Glasgow, Edinburgh, and Dundee, the Glasgow Orpheus Choir (Mr. Hugh S. Roberton) gave eight concerts between December 3 and 13, singing to audiences aggregating twenty thousand people. New works sung by the choir included Rutland Boughton's 'Sea Rune,' Francis George Scott's 'O Jesu Parvule,' Gerrard Williams's 'Bonnie Peg,' and Robert McLeod's 'The Snow.'

Mr. Hugh S. Roberton travelled to Aberdeen to conduct a Sunday evening's Community Singing of old traditional Scots Psalm-Tunes for the British Broadcasting Co., but had less than his usual success, as he found himself in the position of Samson shorn of his locks, being practically speechless with a heavy cold.

The new Chamber Orchestra of the Glasgow Bach Society, numbering about thirty excellent players, made its début at the Society's first chamber concert, and had a considerable success in the B minor Suite for flute and strings, the D major Suite for orchestra, and the D minor Pianoforte Concerto. The Bach Choir sang one or two choruses acceptably. Mr. J. Michael Diack and Mr. F. H. Bisset shared the conducting. The Glasgow Bach Society is broadcasting a vocal and instrumental Bach concert (mostly choral), from the Broadcasting Co.'s studio on the first Sunday evening of each month.

The programme of a concert given by the Glasgow Police Association Choir (Mr. Thorpe Davie, conductor) included Bach's 'Peasant' Cantata, Coleridge-Taylor's 'Death of Minnehaha,' and some part-songs.

The Edinburgh Amateur Orchestral Society (Mr. Paul Della Torre, conductor) and the Glasgow Amateur Orchestral Society (Mr. Peebles Conn, conductor) gave interesting and well-attended concerts.

The congregation of Glasgow Cathedral has presented the Cathedral organist, Mr. Herbert Walton, with a cheque for £220 in appreciation of his twenty-seven years' tenure of the post.

The series of orchestral lecture-concerts for school-children, run conjointly by the Edinburgh Education Authority and Messrs. Paterson, and brilliantly directed by Mr. Herbert Wiseman, continue their successful course, the large Usher Hall being filled at every concert with interested youngsters, admitted at the nominal price of sixpence. At Glasgow, a less extended series of concerts of a similar kind is being run by the Education Authority with the Scottish Orchestra.

Banff Orchestral and Choral Society (Mr. Harold George, conductor) showed genuine enterprise and energy firstly in taking up the study of Rutland Boughton's choral drama, 'Bethlehem,' and secondly in bringing up the composer to conduct the performance. The Society's enterprise was rewarded with a large measure of success. In the nature of things, the orchestral part left a good deal unexpressed, but the choral and solo work was bravely and effectively carried through, and the performance was much enjoyed. B.

Music in Wales

ABERYSTWYTH.—B. J. Dale's 'Phantasy' for viola and pianoforte, and 'Welsh Miniatures,' by E. T. Davies, for pianoforte trio, were among the chamber works given at the College concert on November 20. A small choir sang arrangements of Welsh airs.——At the concert on November 27 the choir sang Walford Davies's 'Nursery Rhymes,' and a sextet gave C. H. Lloyd's 'The Forest Fairy.'

BANGOR.—The annual concert of University College took place on November 19, under the direction of Mr. E. T. Davies. The University Choir of two hundred members performed the 'St. Matthew' Passion, with full orchestra, the latter comprising members of the Hallé, Philharmonic, and local orchestras. The principals were Miss Elsie Suddaby, Mr. Tudor Davies, Mr. Owen Bryngwyn, and Mr. Powell Edwards.

CARDIFF.—Mr. Frank Mullings was the singer at the Capitol concert on November 23, Mr. Falkman's Octet played Finck's 'Chopiniana,' and Mr. Plotenj Worth played Hungarian music for violin.——The Musical Society, under Mr. T. E. Aylward (who has been the conductor for thirty-eight years), sang unaccompanied part-songs of the 16th century on November 26, including Morley's 'It was a lover,' Stanford's 'Heraclitus,' some Parry pieces, and Bantock's 'Cuchulain.'

HARLECH.—A Chamber Music Society, recently formed, met for the first time on November 26. The performers were Mr. Josef Holbrooke, Dr. Heath, Mrs. Heath, and Mr. Arthur Williams, and the programme included violin, viola, and pianoforte Trios by Nola Nereff and Naumann, and pianoforte solos by Debussy and Rachmaninov.

PENARTH.—On December 9 the Choral Society, conducted by Mr. A. W. Downing, and supported by an orchestra, performed Herbert Brewer's 'Sir Patrick Spens' and Coleridge-Taylor's 'Bon-bon' Suite.' Mr. Percy Underwood was the solo singer, and Mr. Percival Hodgson played violin music.

SWANSEA.—The Swansea Chamber Concerts opened with a lecture by Mr. Percy Scholes, and the succeeding programmes were undertaken by the Elzy Pianoforte Quartet, the Meredyll Pianoforte Quartet, Joan Willis (violoncello) and others, and on December 11, the Spencer Dyke String Quartet.——University College Musical Society opened its season with a Brahms evening, the players being the Aberystwyth Trio.

Music in Ireland

The Shanahan testimonial concert at La Scala, on November 23, was a success, testifying to the popularity of the late Leonard Shanahan, whose tragic death was keenly felt in Dublin musical circles.

Kreisler was the attraction at the 'celebrity concert' at the Theatre Royal, Dublin, on November 23, and the house was packed, even the stage and orchestra being occupied by enthusiastic listeners. On November 24, Cortôt repeated his old triumphs, showing no signs of impaired virtuosity, especially in the four Chopin Ballades.

Mr. Joseph O'Mara's concert, at the Theatre Royal, Dublin, on November 30, was an artistic success. On December 1, the chamber music recitals of the Royal Dublin Society provided enjoyable pianoforte and 'cello items by Messrs. Esposito and Twelvetrees.

Madame Galli-Curci, after a booming by publicity methods of questionable character, had a great reception at Belfast on December 4, and at Dublin on December 6. She was assisted by her husband, Mr. Homer Samuels (accompanist) and M. Menuel Berenguer, who, as the papers say, 'performed on a flute of solid gold.'

Dublin University Choral Society, now in its eighty-eighth year, gave a pleasing performance of Mozart's Mass in C minor (its second performance in Ireland) on December 4, under the direction of Dr. Hewson. The orchestra, led by Mr. Arthur Darley, did excellent work, and the choral department was sound—albeit unsteady at times.

Quite a delightful treat was the chamber music recital by the Royal Dublin Society in the Theatre Royal, Dublin, on December 8, when the Brodsky Quartet and Prof. Esposito gave of their best. On December 15, under the same auspices, Solomon the pianist was the attraction.

Mr. Frederick Dawson gave an interesting lecture at the Theatre Royal, on December 5, on pianoforte music, dwelling particularly on the greatness of Chopin, who, he said, had influenced Debussy, Wagner, and Scriabin. His illustrations were convincing.

Dr. B. Warburton Rooke has been elected on the Board of Governors of the Royal Irish Academy of Music, for the year 1925.

Mr. Victor Love gave an interesting pianoforte recital at Dublin, on December 10. The selections were mostly of the modern romantic school. Backhaus was the attraction at the Theatre Royal on December 13.

The death of Mr. P. J. O'Reilly, lyric writer, whose songs 'Drake goes West,' 'Down here,' 'Lads o' Devon,' &c., were very popular, is mourned by a large circle of friends in co. Wexford.

'DRINK TO ME ONLY WITH THINE EYES': WHO COMPOSED THE MODERN SETTING?

There is no need to dwell on the beautiful melody associated with the song 'Drink to me only with thine eyes': it has been part and parcel of British song for fully a hundred and fifty years. Yet no serious effort seems to have been made to unearth the composer, and hence the air is universally ascribed to that useful individual known as 'Anon.'

Of course there is no difficulty whatever regarding the words of the song. It is common knowledge that they are by Ben Jonson, and are to be found in his poem entitled 'The Forest,' headed 'To Celia,' published in 1616. Its beauty as a lyric must have appealed to more than one composer during the 17th century, but the earliest setting that has survived is that by James Oswald, printed *c.* 1753-54, entitled 'The Thirsty Lover.' Mr. F. Kidson has a MS. setting in a folio book dated 1782, and he tells us that Thomas Linley composed a new air which was published in his posthumous works but apparently dating from the period 1765-75.

The ascription of the air to a certain Colonel Mellish may be dismissed, as that gentleman was not born till 1777, at which date the air had been published. No doubt the fact of Colonel Mellish's having made this air popular by his singing it at the concerts of the Noblemen's and Gentlemen's Catch Club, in 1798, may have given rise to the legend that he actually composed it. Equally silly is the ascription of the air to Mozart!

The present air was first published by S. Babb, of 132, Oxford Street, London, as a Glee for three voices, *c.* 1774-75, but soon after, in 1778, was issued as a vocal solo by John Lee, of Dublin. It was also popular as a vocal duet between the years 1779 and 1784, and in Fanny Burney's Diary, under date June, 1782, she tells us that the two daughters of the Dean of Winchester sang 'Drink to me only with thine eyes.' Her opinion of it is as follows:

> 'They then condescended to begin, and a very pretty little old song it was, and sung vastly well, and with a good deal of taste. The youngest has the sweetest voice, but they stopped in the middle of the song.'

It must have been very popular, as I find an American edition published by Reinagle, of Philadelphia, in 1789.

It is remarkable that neither Babb's edition, nor Lee's, nor Reinagle's, nor any of the printed copies from 1775 to 1800, give any name of a composer. Dr. Burney made a search, but failed to locate the writer of this charming melody. Even Chappell writes:

> 'All attempts to discover the author of this exquisite air have hitherto proved unavailing, and in all probability will now remain so.'

Without further preamble, let me say that the actual composer of 'Drink to me only' was Dr. Henry Harrington, of Bath. Born at Kelston in 1727, he took his M.A. and M.D. degrees at Oxford in 1751. He settled down as a physician at Bath, but did not neglect music, publishing numerous volumes of glees, catches, rounds, and songs, as well as a sacred dirge, 'Eloi, Eloi.' He was composer to the Harmonic Society of Bath from 1784 till his death on January 15, 1816.

From whatever cause, now unaccountable, Dr. Harrington did not for years acknowledge the setting of Ben Jonson's song; but I find his name printed as the composer in a sheet song issued by Goulding & Co., London, in 1803-04. The name 'Harrington' also appears as the composer in a rare volume (now before me): 'A Select Collection of Songs,' published by Hodgson, of Newcastle-on-Tyne, in 1806. Again, in the 'British Orpheus,' published at Stourport, in 1812, I find the initials 'H. H.' pencilled as composer. Therefore we can justly claim for Dr. Harrington the composition of 'Drink to me only with thine eyes.'

W. H. GRATTAN FLOOD.

Musical Notes from Abroad

GERMANY

IGOR STRAVINSKY AT BERLIN

From Leipsic, where he had played his Pianoforte Concerto in the Gewandhaus, Stravinsky came to Berlin, where he had to perform it once more under the baton of Furtwängler. His visit had excited the expectations of all those interested in new music. Stravinsky grew famous during the war, and therefore Germany has known little of him. In the last few years, however, and especially after the first performance of his 'Le Sacre du Printemps' by the German section of the International Society for Contemporary Music, he has exerted a strong influence over German composers, among them Paul Hindemith and Ernst Krenek. This, however, has not yet spread to the musical public, which so far remains unconvinced of his superiority, whereas the young artists are deeply impressed by his art. On the whole, the reproach of atonality, so often launched against Stravinsky, has made him suspect to music-lovers, however much they are excited by the peculiar rhythm and colour of his music.

The reception which Stravinsky found at the Berlin Philharmonic proved that in any case he was considered one of the leading spirits of our musical age. On two consecutive days we had good opportunities for observing the public behaviour. At the rehearsal, which is equal to a performance, he was welcomed very heartily by the younger generation of musicians, who spread themselves to enjoy the composer's presence and his playing. Though there was some opposition, he was applauded with extraordinary emphasis. The Pianoforte Concerto, nevertheless, was misunderstood. It had been regarded as a sequel to works like 'Le Sacre du Printemps,' which certainly it is not, and its relative simplicity left some musicians rather cold. Others found the combination of Bach and Stravinsky not wholly convincing. As a player Stravinsky showed perfect mastery of the keyboard. There was a great difference between the first performance of the solo part of this work, which I had heard at Paris, and the present occasion. Stravinsky's playing, or rather hammering, the notes out of the keyboard had made his Concerto appear more aggressive and harsh than it really is. Furtwängler was in complete accord with the composer, who requires from the conductor the most exact observance of all the metronomic marks. From this point of view the performance was perfect.

It cannot be denied that the Concerto is in some respects the solution of the problem with which most composers of the younger generation are absorbed. We live, however, in a country where the influence of Schönberg overshadows that of any other composer. Schönberg has undoubtedly enriched musical theory. Never contenting himself with the surface of things, he probes to the very heart of music. He seems, however, to be prostrated by his own theory, whereas Stravinsky, who is, apparently, much more superficial in theory, wields a creative force enabling him to solve all the problems of his inspiration. Now we are on the way to a realisation of the potentialities of this modern art, we feel its effects in the great and never-ceasing activities of our young composers.

'DIE NÄCHTLICHEN,' BY EGON WELLESZ

How far-reaching is the influence of Stravinsky was proved by a new ballet performed at the Berlin Staatsoper. 'Die Nächtlichen' is based on a poem by Max Terpis, the new ballet-master, and the music is by Egon Wellesz. The work contains nine scenes, in which the mystery of night is symbolised. It must be added that this ballet had its inspiration in the new school of dancing, whose leading spirit is Rudolf von Laban. Quite contrary to the Russian Ballet, the new dance has an intellectual rather than a sensual appeal. This may sound novel, but there are some pupils of von Laban's—as, for instance, Mary Wigman—who have attained a high degree of perfection in this art, though of course the more sensual pleasure connected with the Russian Ballet will never be surpassed by the impression of the new dancing, the character of which is rather austere.

Egon Wellesz's ballet, however, shows very distinct traces of Stravinsky's influence. 'Le Sacre du Printemps' has created a number of imitations, just at the time when the composer himself, turning away from ballet, has become identified with the pursuit of pure music. Stravinsky has left theatre and ballet behind him, and now finds delight in formal problems. Wellesz had been so deeply obsessed with the primitiveness of Stravinsky that he evidently had some difficulty in discovering a style of his own. Yet it was a very interesting evening, because it exemplified a novel essay in an art which, curiously, seems generally to be despised by musicians. The dancing was very far from being perfect. It is not easy to accustom dancers educated in the old ballet school to be æscetic in their movements, and to renounce all that gives to their art its sensual charm. On this occasion, 'Arleschino,' by Ferruccio Busoni, the most pleasing descendant of the commedia dell' arte, was revived with great success, owing chiefly to the unusual abilities of the conductor, Erich Kleiber.

Adolf Weissmann.

NEW YORK

The most prominent event of the season that New York musicians have looked forward to, has been the début of Serge Kussewitzky. It is true that America loves novelties—not only in the way of compositions, but in interpreters as well. Nevertheless, we retain our judicial faculties, no matter how great our anticipations may be. Kussewitzky came to us with an enormous European reputation, and Boston had endorsed it. He chose for his New York début Vivaldi, Weber, Debussy, Honegger, and Scriabin, and it may be said emphatically that the Vivaldi was a beautiful, classical piece of work, showing no trace of the conductor's strong sympathies with modern composers. In the 'Oberon' Overture he was not so fortunate. There he showed his sensational tendencies too violently. His Debussy was very beautifully done—the 'Nuages' especially, with more subtlety than we are accustomed to, but that very quality giving it more charm. The 'Pacific 231' has already become familiar to us, but Kussewitzky gave us the best performance we have yet had of Honegger's stirring conception of such an unusual subject. As for the Scriabin, one listener could dispense with the 'Poem of Ecstasy' in programmes for the rest of his life, but it seemed rather evident that the Russian conductor was most in sympathy with modern ideas and those who express them.

Alexander Brailovsky made his American début in Liszt's B minor Sonata. It was a strange thing to do, and it cannot be said that he was altogether successful in it. His Chopin was the poorest thing he did, and his Stravinsky possibly the best. He has been advertised as 'being the only successor to Rubinstein.' One who heard every recital Rubinstein gave at New York, confidently asserts that he has only one successor, and that is his pupil Josef Hofmann. No one else plays in Rubinstein style; no one else is so satisfying in his playing of all music from Bach to the moderns. Hofmann's first recital for this year has been the most absolutely satisfactory concert of the season so far. Mr. Albert Spalding has as yet no rival this season in his superb work on the violin. Bach's Concerto in D minor, for two violins and orchestra, had a very remarkable performance at a recent concert by the New York Symphony Society, with Spalding and Paul Kochanski playing the two solo instruments. Mr. Spalding is also well known as a composer for solo violin, but this year he has had a Quartet played by the Flonzaleys. It has moments of great beauty, but it is rather fragile and formless, reminiscent of the work of foreign hands and heart that Mr. Spalding loves.

New York has no great choral society—nothing, in fact, to compare with the Toronto Choir. But the Oratorio Society is ambitious, and gave us quite recently Holst's 'Hymn to Jesus,' that mystical half-pagan, half-Christian composition for two choruses and orchestra with apocryphal text. The whole work is very impressive, and the antiphonal writing very beautiful. It is a composition to be heard more than once, it is a composition to be studied, and English choral music—long dormant and only lately revived—seems to have found its best living exponent in Holst. The amount of research work expended on the text alone is colossal, and proves Holst to be a veritable student in more arts than one.

The Friends of Music devoted their first concert entirely to Bach—the C major Toccata and Fugue for organ; the 'Bauern' Cantata; the third 'Brandenberg' Concerto, and the Cantata 'Actus Tragicus.' No other organization would dare in these days to begin a concert with a Toccata for the organ, but the Friends of Music are a law unto themselves. It proved a happy innovation, and Mr. Lynnwood Farnam was an excellent interpreter of the composition. The 'Bauern' Cantata had Miss Rethberg and Mr. Schutzendorf for the soprano and bass solos, and they were true peasants in their humorous delivery of the music, while additional good work was done by the chorus from the Metropolitan Opera House. The climax of the concert was the performance of the funeral music 'Actus Tragicus.' The soloists were Miss Marian Telva, Mr. George Meader, and Mr. Gustave Schutzendorf, again with the assistance of the Metropolitan chorus.

New York is deluged with concerts, and it would take a volume to record the recitals of all kinds. Vocalists, pianists, and violinists come by the score, and it is marvellous how audiences can be recruited to hear so many; so many, too, that are really good, and deserving of more attention and praise than there is time and space to bestow upon them.

M. H. Flint.

TORONTO

We are indebted to the Women's Musical Club for a pianoforte recital of most unusual merit. Miss Gitta Gradova, the Russian girl of nineteen whose name is at present so conspicuous at New York, created a deep impression, especially in her playing of Bach and Scriabin. The promise of her present attainments in style, technique, and musicianly conception should enable this young player to contemplate a brilliant future.

Two more worthy programmes have drawn large audiences to the New Symphony Orchestra Twilight Concerts. Mr. von Kunits is wisely selecting his works from as wide a field as possible, *e.g.*, Cherubini's 'Anacreon' Overture; the *Largo* from the 'New World' Symphony; the 'Procession to the Cathedral,' from 'Lohengrin'; and Beethoven's A major Symphony. At the first concert Miss Vera Barstow played the Tchaikovsky Violin Concerto; at the second Mr. Arthur Blight sang the popular 'Largo al factotum,' from Rossini's 'Barber of Seville.'

We are now looking to the Hart House String Quartet for some of our best chamber music. At their second concert these ambitious musicians definitely realised that unity of mental conception without which a quartet is merely a co-operation of four solo instruments. Intensely satisfying were the Quartets of Mozart in B flat major (Op. 9), of Beethoven in B flat major (Op. 18, No. 6), and that of Elgar. The last-named work was most favourably received, largely on account of its novel and unfamiliar individuality of theme and rhythm.

The New York String Quartet, again under the auspices of the Women's Musical Club, confirmed our previous opinion that the members are determined to become popular, whatever else they may do. They played magnificently and crudely in alternation throughout a fascinating mixture of Smetana (the E minor Quartet), Mozart (an E flat Quartet), Borodin (Notturno and Scherzo), Goossens ('By the Tarn'), and Grainger ('Molly on the Shore').

Mr. Edward Johnson, our leading Canadian tenor in the States, gave a well-balanced programme of the usual quality, in conjunction with the brilliant South American pianist, Miss Guiomar Novaes.

In home talent we have enjoyed recitals by Mesdames Nina Gale and Lugrin Fahey (vocalists), and Messrs. Viggo Kihl and Max Meller (pianoforte).

Mr. Withrow has given us Madame Pavlova and her splendid ballet in three performances, exquisite in their refined artistry. We are looking forward to comparing her remarkable talent with that of Madame Karsavina, who will appear here shortly for the first time. H. C. F.

VIENNA

NEW CONDUCTORS

Of the host of new conductors who have visited Vienna lately, Pietro Mascagni deserves first mention by virtue of his international reputation, if not for any outstanding merit. In fact, the concert which the Maestro directed, and which was largely devoted to his own compositions, was a disappointment not only for the quality of the music but for Mascagni's own untemperamental conducting. It is interesting to note that he has accepted a permanent engagement for a number of months at the Staatsoper, where he proposes to conduct Italian opera, and in particular his own 'Amico Fritz,' at the same time supervising the preparations for the German première of his operetta, 'Si' ('Yes') at the Bürgertheater. The Staatsoper found little occasion for rejoicing at the début of this star conductor, which occurred at one of those painful polyglot performances of 'La Traviata,' with Mattia Battistini as star singer, delivering his familiar aria in perfect concert style. Disappointment at Mascagni's evident equanimity and lack of initiative was general. Only a small audience greeted him on his second appearance, in 'Aïda.'

Another concert of a more or less freakish nature was that directed by Siegfried Wagner. He offered one of his customary family programmes, in which the composer-conductor's own weak products are adorned with selections from Richard Wagner and from his own famous grandfather, Franz Liszt.

A new-comer of more than ordinary interest was Peter van Anrooy, a Dutch conductor, who gave a remarkable reading of Brahms's first Symphony. The ghostly and weird effects which the late Arthur Nikisch was wont to achieve with his quasi-improvised *rubato* in the *pizziccati* of the last movement, are still fresh in memory; yet Anrooy held his own with an interpretation which was strongly personal and well conceived. In his other capacity—as composer of a harmless and none too noteworthy orchestral rhapsody entitled 'Piet Hein'—he was less successful. At the same concert, Tibor Szatmari, the eminent Hungarian pianist, displayed remarkable technique and plasticity in his brilliant performance of Liszt's A major Concerto.

The safest way for a new conductor to secure the attention of the public, or, at least, of the musico-professional, is to include really notable novelties in his début programme. Dr. Richard Ehrmann, a Viennese conductor, made a wise choice in presenting Schönberg's 'Pelleas and Melisanda,' the early composition which has been rarely heard here since its rather tempestuously received première. Ehrmann acquitted himself creditably, although the wonderfully flawless reading which Schönberg himself gave here some years ago (it was achieved after ten semi-public orchestral rehearsals!) will probably remain unsurpassed for some time to come.

At the subscripton concerts of the Konzertverein, Dirk Foch, the Dutch conductor, has established himself as successor to Ferdinand Löwe, the aged and revered Vienna musician. Foch's reading of Beethoven's Ninth was noteworthy for its brisk *tempi*, particularly in the second movement (which rivalled the pace of the great Toscanini), and the *Finale*, where choir and orchestra managed with surprising efficiency to cope with the conductor's demands in the way of speed. The only novelty which Mijnheer Foch has so far produced was obviously chosen for the benefit of his notoriously conservative subscribers. It was none other than César Franck's symphonic poem, 'Le chasseur maudit,' that piece of mild programme music which appears all the less important when we consider that the date of its origin (1883) almost coincided with the writing of certain famous works of Richard Strauss.

ORCHESTRAL NOVELTIES

Felix Weingartner, whose extensive foreign commitments have led to his sharing this season's Philharmonic concerts with Franz Schalk, departed from the routine of the subscription series by producing no less than three novelties in the first two programmes. These comprised Vittorio Rieti's Concerto for wind instruments—the witty burlesque on operatic banality and diatonic simplicity which was first performed at last summer's Prague music festival; a brilliant symphonic poem, 'Andalusia,' by Lamote de Grignon, the Barcelona composer-conductor who draws his subject-matter from Spanish dance rhythms; and a 'Romantic Phantasy' by Friedrich Engelbrech (a deserving member of the Philharmonic Orchestra), which revels in passionate and exalted string melodies that spring from the invention of Wagner and Richard Strauss. The third concert of the Philharmonic brought the début of Franz Schalk as permanent co-conductor of this organization. His entrée was made with two modern French works, *i.e.*, 'Nocturne de Printemps' and 'Le Joli Jeu de Furet,' both somewhat light, but extremely tasteful and well-scored pieces by Roger Ducasse, which combine French impressionistic colour with elements of programme music.

A memorable event was a concert given by the Typographia Choral Society, an organization consisting entirely of printing-house artizans, which celebrated the twentieth anniversary of its foundation with a highly dignified performance of Beethoven's ninth Symphony, under the direction of Paul von Klenau. At the same concert, Franz Salmhofer, the talented young composer and descendant of Franz Schubert, was heard in his latest work, a melodrama with orchestra after Walt Whitman's poem, 'The Mystic Trumpeter.' Salmhofer's talent is beyond doubt, but his all too prolific creative powers and lack of self-criticism seem to jeopardise the robust development of his gifts; moreover, the obsolete form of the work, that of recitation with music, was injudiciously employed in this instance, for the poem was all but drowned by a wealth of pompous orchestral sound.

The orchestral concerts devoted entirely to contemporary Austrian music brought a new Suite for orchestra by Josef Matthias Hauer, who, independently from Schönberg, has arrived at the latter's twelve-tone scale, and has made it the subject of long and erudite (if often fantastic) printed comments. Hauer's music, despite undeniable feeling and logic of construction, reveals nevertheless a strange simplicity, not to say monotony. This is the outcome of his thematic structure. Each theme or melody is dissolved in various smaller groups which he terms 'Tropen,' by the alternate reiteration of which he achieves a certain symmetry of construction. At the same concerts we heard three well-scored songs by Alma Mahler, widow of the composer, and a number of orchestral songs by Franz Schreker that revealed the fine sense of colour customary with this composer. Erich Korngold's latest work, a Pianoforte Concerto written for and excellently played by Paul Wittgenstein, the one-armed pianist, was a disappointment after his recent and excellent String Quartet. This Concerto marks Korngold's return to those methods of superficial brilliancy and effectiveness which won for him a certain popularity with musical amateurs, though not with the discriminating hearer. The work is in one movement consisting of three distinct sections, but only the middle portion—a witty fox-trot—is at all original. For the rest, it is showy, somewhat noisy, and 'operatic' throughout. The qualities of Hugo Kauder's first Symphony in A seemed all the more appealing in comparison. Here is music of the soul, informed with a deep sincerity and fervour. In style, Kauder comes near to Mahler and Bruckner, yet his is decidedly individual music, and moreover reveals splendid workmanship in the great Passacaglia of the last movement.

MODERN CHAMBER MUSIC

Two concerts — devoted principally to ultra-modern chamber music of Viennese origin — attracted large audiences and great general attention. Only in two beautifully-lyrical songs by Karl Horwitz and in an all too eclectic and Brahmsian Sonata by Karl Weigl, were concessions made to the more conservative proclivities of the general public. The remainder of the programmes were recruited from the pioneers of the modern musical movement in Austria. Anton von Webern himself directed his newest work, 'Five Sacred Songs,' with accompaniment of violin, flute, clarinet, trumpet, and harp. They are again in the form of small and short mood-miniatures which glide by before the hearer has accustomed his inner ear to their mosaic of artfully-developed and transformed little motives. The wealth of atmosphere and ethereal

beauty of these songs is clear even to him who may be confused by Webern's æscetic language. Egon Wellesz's 'Sacred Song,' on the other hand, is an earlier work which betrays certain French influences. It is music of a cultured and erudite mind, and is much more direct in its appeal than many of the composer's later compositions. Surprising in its spontaneity was the String Quartet by Paul A. Pisk, which served to dispel the general notion that this young artist is a sort of pale and esoteric dreamer. The Quartet is a virile and impetuous work. This quality of directness and spontaniety is the chief trait of Hans Eisler, the young Schönbergian pupil who has recently attracted so much attention. His Sonata for pianoforte is replete with pregnant and fascinating rhythm, and his Duo for violin and 'cello reveals, in addition, a capacity for beautiful 'singing' music. The first movement abounds in fine sustained melodies alternately announced, in close imitation, by the two instruments. The second movement is sweeping in its rhythmic swing; but it is of the crisp sort which shuns cheap effects and mere virtuosic display. Eisler's personality is not unlike that of Paul Hindemith, most 'musikantisch' of the young German composers. But Hindemith, the ever-versatile, appears in another guise with his new Sonata for violoncello. Here he is a classic, who invigorates classic forms with modern ideas and modern daring.

PAUL BECHERT.

[The Paris notes have arrived too late for insertion.—ED.]

Obituary

We regret to record the following deaths:

GIACOMO PUCCINI, the popular composer of 'Bohème,' 'Tosca,' 'Butterfly,' and other less fortunate operas, who died at Brussels, on November 29, after an operation for cancer of the throat had been successfully performed. Cardiac weakness supervened, and he passed away quietly and painlessly. He was thus more fortunate in death than Boïto, whose last thoughts were all for his unpublished 'Nerone,' and far more fortunate than Verdi, who lived long enough to see all those who were dear to him disappear, and, after a long, healthy life, felt all the ills of old age fasten slowly upon him one by one. On the whole, Puccini's life was that of a spoilt child of fortune. He had disappointments, of course, but they were never deep nor bitter. Born at Lucca, on June 22, 1858, Giacomo Puccini soon showed signs of talent, and, as he came of a family which had given Italy some distinguished musicians, his ability was noted and carefully cultivated. A scholarship offered by the Queen of Italy enabled him to enter the Milan Conservatoire, where his chief instructor, Ponchielli, stinted neither praise nor encouragement. His first opera, 'Le Villi,' did not win the award in the competition for which it was written; but it attracted the notice of Boïto, thanks to whom it was performed in public, and was so well received that Ricordi, the publisher, bought it, and Puccini changed in a day from an impecunious student into a young composer accepted by the highest authorities of his country. 'Le Villi' was followed by 'Edgar,' which was a complete failure 1889), but four years later 'Manon' retrieved the composer's fortunes with a more complete success than that of 'Le Villi.' The opera, however, which established his reputation was 'Bohème,' first performed at the Teatro Regio of Turin (1896). The favourable verdict of the Turinese was soon confirmed by other Italian audiences, and abroad the success was no less emphatic. To this day, 'Bohème' remains one of the most popular operas of the modern repertory, and it may be said to represent all that is best in Puccini's music—its melodious languor, its sympathy for sorrowing, stricken heroines (the protagonists of all Puccini's operas are women), its infallible sense of the stage, its bustling vitality. 'Tosca' (Rome, 1900) is a far more questionable product. The composer's melodic vein often tends to become stereotyped, and if at moments he rises decidedly above mediocrity, there are also moments when he descends to a lower level than one would have thought possible to the composer of 'Bohème.' Its appeal for the masses is that which Mr. Bernard Shaw has aptly styled 'Sardoudledom'—a series of dramatic shocks, well planned and well carried out, of no artistic importance. Four years later 'Butterfly' made its first appearance at Milan, where it failed completely. A few months afterwards that verdict was reversed at Brescia, and 'Butterfly' thenceforth followed 'Tosca' and 'Bohème' on the way of success. After 'Butterfly' came a time of experiments. Puccini had travelled abroad much more than his masters. He had struck up a friendship with Richard Strauss, and with some French composers. He could not close his eyes to the new movement, for Debussy and Strauss had triumphed everywhere in Italy, and he resolved to assimilate as much as possible of their methods. 'The Girl of the Golden West' (1910) is the hybrid outcome of that resolve. Its fortunes have varied a good deal according to the tradition and temper of various audiences. It is not likely to be long lived. What may be called the 'new' style is more effectively used in 'Trittico,' a series of three plays which, well received in Italy, were performed at Covent Garden (1920). Of these three one-Act plays it is undoubtedly the last—the merry 'Gianni Schicchi'—which most decidedly won the approval of the public. The other two are interesting musically, but inadequate dramatically. The first, 'Il Tabarro,' is lurid melodrama, and the second deals too briefly with a story requiring detailed treatment. Here for the present our knowledge of Puccini ends. Another opera of his, 'Turandot,' based on a story of the Italian 18th-century writer, Carlo Gozzi, was promised to the subscribers of the Scala Theatre for next February. It is improbable that the death of the composer will delay its production. Personally, Puccini was an exceedingly modest, peace-loving man. But he could also be determined to the point of obstinacy, as when he refused to sign the Italian manifesto against German art during the war, because the request had been made to him in the terms of a command. That refusal cost him many royalties from Paris, where his operas were banned for a time. He liked best to live in the retirement of his villa at Torro del Lago, near Viareggio. Even the sea disturbed him—'Too much wind and too much noise,' he said, 'and I need quiet in order to work.' His music has often been attacked with a bitterness that was quite undeserved. Puccini is not to be measured by the standards which we may apply to the giants of music. He wrote for the great audiences of the theatre—not for the more critical and cultured *cognoscenti*. Those felt with him as he felt for them, for their griefs and for their tragedies chronicled in the columns of the newspaper, not in the annals of history.

F. B.

SERGHEI LIAPOUNOV—November 30, 1859; November 8, 1924. Liapounov's death at Paris passed almost unnoticed outside France—probably for the reason that very little of his output is known. He was the last representative of the Russian 'Nationalist' School which came into existence under the direct influence of Glinka, and from which Glazounov, his junior, seceded long ago in deed if not in principle. He lived many years in close contact with Balakirev, with whom he had, musically, many affinities. His pianoforte music—especially the twelve 'Grandes Etudes d'Execution Transcendante,' one or two of which are occasionally played here—is of great interest, and instinct with fine lyric poesy. Some of his songs are remarkably fine, and his symphonic and chamber music is notable for its earnestness and often for a genuine grandeur. His collections of Russian folk-tunes are extremely valuable, and historians are greatly indebted to him for his publication of the correspondence between Balakirev and Tchaikovsky and between Balakirev and Rimsky-Korsakov, with instructive prefaces and notes.

ROSE HERSEE, on November 26, at the age of seventy-nine. For many years she was known in England as a leading operatic soprano, and the success of her career, according to all accounts, was won by genuine artistic quality. She first appeared in Mapleson's Company at Drury Lane in 1868. The next year, with her father (Henry Hersee, a prominent manager and critic), she opened the 'New Italian Opera' at the Lyceum, a venture which, owing to illnesses and other misfortunes, ran for only one night. Thereupon she took up an engagement in America. In 1871 she was at St. James's Theatre in London, under Mr. Stephen Fiske; in 1872 she again

formed a company of her own. And so for many years she made the best of whatever opportunities, especially those offered by the Carl Rosa Opera Company, were open to British singers at the time, and carried a respected career into the present century. Her later years were devoted to teaching.

FREDERICK FRANKLIN CLIVE, on November 30. From 1884, when Madame Patey first introduced him to the public, until 1900, when he retired to become a teacher at the Guildhall School of Music, Franklin Clive held an honoured place among British singers. For many years he worked on the concert platform, at the principal London concerts and on tour. After being engaged to sing as King Richard in Sullivan's 'Ivanhoe' he turned definitely to opera, and became a useful member of the Carl Rosa Company.

PERCIVAL J. ILLSLEY, at Montreal, on October 14, aged fifty-nine. A native of Leek, he was for some time assistant-organist at Lichfield Cathedral, and, after holding other posts, went to Montreal about thirty-five years ago, where he was organist at St. George's Church until his death. He was in 1922-23 president of the Canadian College of Organists.

OSCAR FRANKLIN MISQUITH, at Bangalore, on November 12. He was organist at St. Stephen's, Ootacamund, and, later, at Rangoon Cathedral, until the claims of his office as managing director of Misquiths, Ltd., compelled him to resign.

THE LATE ALFRED GIBSON

As a memorial to the late Alfred Gibson, who died at Mentone on May 21, 1924, it is proposed to found a scholarship for violin and viola playing, to be competed for in rotation by the R.A.M., R.C.M., and the G.S.M. The sum of £1,500 is desired for this purpose. An influential committee has been formed, and the project has received promises of support from a very large circle. Donations should be sent to the hon. treasurer, Lady Cooper, Berrydown Court, Overton, Hants. Other communications should be addressed to the hon. secretary, Mr. Alfred J. Slocombe, 41, Cavendish Road, Brondesbury, N.W.8.

Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

THE MALE ALTO AS SOLOIST

J. C. S.—You express surprise that no musical competition syllabus includes a class for male alto soloists; and you ask us for the reason. First, such a class would attract too few entrants to make it worth while. Male altos of the kind you describe—*i.e.*, voices that have never broken—are (we believe) the rarest of all voices, and we doubt if the average festival area would be able to muster more than a couple. Second, the natural male voice being tenor, baritone, or bass, there is an inevitable feeling of strangeness and discomfort—even distaste—in hearing a man singing with a voice of feminine type. (The same feeling is present during performances by so-called 'female tenors.') We do not deny the charm of a good male alto in male-voice ensemble, especially in quartets, but we do not see any future for soloists, not only because of the universal and instinctive prejudice against them, but even more, perhaps, on account of the difficulty of finding suitable material. If you get away from the stock oratorio airs, such as 'O thou that tellest,' what remains? Practically all the songs for contralto have a text or character that shows them to have been written for women singers; sung by a man, however beautifully, the air of unreality is too great for an audience's enjoyment. At a recent festival we judged a contralto class in which one of the competitors was a young man with an unbroken voice. He sang well, but we could summon up no enthusiasm except as to his qualifications for cathedral choir or male-voice quartet purposes. As the singer in question spoke with the normal man's voice (though light), we wondered why he did not satisfy his ambitions to become a concert soloist by developing as a light tenor. If, as you say, there are many voices of this type, the question is one that calls for discussion by teachers. Perhaps some readers with expert knowledge of the problem will give us the benefit of their experience.

M. C.—You wish to know how to set about conducting a small singing class, having so far had no teaching experience save with individuals. Your first and best step would be to join a good choir, or, alternatively, to obtain permission (on payment of a fee if necessary) to attend a few practices conducted by a skilful teacher. Failing either of these courses, you must do as many hundreds of others have done—take your courage in both hands, and tackle the job, learning as you go along. You will find that this is a branch of work in which musical qualifications are apt to be of less importance than some others. You may be bursting with knowledge, but you will do little good as a class teacher unless you have patience, imagination, ability to express yourself simply and pointedly to a crowd, a knack of being able to use your own voice convincingly for 'patterning,' and the power of rousing and retaining the interest of your class—especially in works that it is inclined to regard as dry and dull. These abilities, plus a sense of humour, make up what is conveniently known as 'personality,' and if you have this, you will not only produce a successful choir, but will also revel in the task. We may add that choirs like a conductor to have a will of his own, so don't be diffident. The constitution of a choral society may, on paper, be as democratic as you please, but in the long run it becomes a benevolent autocracy. Many choralists even enjoy an occasional brief, bright, and brotherly bullying; but they resent sneers and cheap satire. So if you have any vein of sarcasm, give it a rest on practice nights. Finally, don't begin by making your singers painfully conscious of their inefficiency. The sooner you can let them feel that, after all, singing is not so difficult a thing, the better. You will not develop this feeling by stopping them every few bars and worrying them overmuch with subtle details. Intensive study of that kind comes later, when they have begun to feel their feet. So aim first at some approximately good straightforward singing of simple music. When they have tasted the joys of choral singing (they will make horrid noises at times during this stage, but never mind !), you can begin to put on the screw. In choral training, as in most things worth doing, the long game pays. The conductor who, in the early stages, knows when to turn the deaf ear to mistakes and bad tone, generally has a good lot of singers in two or three seasons. Without that tactful deaf ear he might have lost the lot at the end of the first year.

T. S. M.—(1.) There exists no periodical which makes a feature of information in regard to violin literature. But daily papers, and of course newspapers and magazines which make a speciality of musical subjects, all contain some information. (2.) Suitable text-books for hand-gymnastics abound, but before commending their suitability it is necessary to know the student's ability and needs. The whole of Sevcik's 'School' consists of nothing but gymnastics. It would be a disservice, however, to advise Book I to somebody who is ready to tackle Book iv. Albert Sammons has published a book of daily studies which is excellent of its kind. But he presupposes a player of advanced technique. Perhaps the safest is Leonard's 'La Gymnastique du Violoniste,' which begins with exercises suitable for players of moderate skill, going on by degrees to exercises of great difficulty. (3.) No amount of reading can help you to choose a violin. A reputable dealer is the best guide—unless you happen to know personally an expert. Above all things, don't attempt to buy a cheap 'Strad' from a pawnshop. Sherlock Holmes has done it, but no one else is likely to succeed. For a hundred pounds and a little over you can expect an old Italian instrument by a well-known maker. There are excellent English instruments, new and old, to be had for half that sum, and less, thoroughly reliable in every way. Violins of

Jean Baptiste Vuillaume command a big price, but there are also instruments by his brother, Nicholas, much cheaper, and reliable.

A DEEP-THINKING STUDENT.—(What a fine label you have tacked on to yourself!) (1.) You do not say whether the year you have spent with your present teacher is your first spell of study of pianoforte playing. If it is not (as seems likely), you certainly ought to be beyond the stage of perpetual 'mistakes and stumbles.' The other questions you ask seem to suggest the advisability of changing your teacher. Ask him about them, and if he has nothing helpful to say, look around for his successor. (2.) Hand and arm exercises away from the keyboard can be used with good results. (3.) We have had no experience of the course you mention, but have heard it well spoken of. We know nothing of the fees or the hours of lessons: you can find out these things yourself. (4.) With one and a-half hours' practice on five days a week you ought to make good progress. Everything depends on the extent to which you live up to your label. As to the allotment of this time, your teacher is the best judge. He knows the points to which you should devote most attention; and the proportions will of course change from time to time. (5.) The appliance is a simple and effective device for stretching the fingers. Write to the inventor for a descriptive pamphlet. (6.) You don't need a book to explain positions of hands in scales, &c. What is your teacher for? Your muscular stiffness is nothing to do with your age. You are a mere chicken yet (twenty-eight). Talk to that teacher of yours!

MELODY.—(1). Prout's text-books are by no means out of date. Inevitably much of his ruling in regard to harmony no longer holds good; his 'Counterpoint' we have always felt was the weakest of the set, and of course it has not improved with the passage of years. But his books on Form, Orchestration, Fugue, and Fugal Analysis contain a vast amount of good stuff, expressed in a manner no less interesting than scholarly. The present-day tendency is to under-rate such theorists as Prout, but (at the risk of appearing old-fashioned) we hold the opinion that he has most of his successors beaten in regard to all-round knowledge and thoroughness. We assume you are working with a teacher; if so, be guided by him as to the choice of text-books. If not, write to us again. (2.) You can obtain Beethoven's Sketch Books, in two volumes, from Novello's.

BASSO.—We are not clear as to what you mean by 'keeping the same depth of tone on middle C, D, and E, as on the bottom G.' Presumably you are thinking of resonance. Seeing that you are able to sing the bass solos from the standard oratorios, you ought to know enough to be able to set about developing resonance on any part of your voice where you feel it to be lacking. It is obviously impossible for us to suggest a remedy without being quite sure of the defect and its cause. You say you are unable to obtain lessons. Nothing can take the place of oral teaching, but you will be able to do a good deal for yourself by careful reading of such books as Behnke's 'Voice, Song, and Speech' (Curwen), and, on the performing side, Plunket Greene's 'Interpretation in Song' (Stainer & Bell).

QUERY.—In Carlton's 'Calm was the air,' at the change of time from 4-4 to 3-2, there is no change of *pace*. The minim of the 3-4 should equal the crotchet of the preceding movement. Without knowing the exact circumstances in which the adjudicator made the remark you quote, we cannot say how far it applies to your question. We imagine that he meant his audience to understand that, generally speaking, in old madrigals the minim is the unit, even when the notation consists of crotchets. In other words, the time is 2-2 instead of 4-4, and therefore double the pace shown on paper.

DIAPASON.—You seem to have laid a good foundation, but we think the period you suggest for the A.R.C.O. and F.R.C.O. examinations is too short. If you can pass them both in double the period it will be an achievement. (We hope this won't discourage you.) Go ahead and get the A.R.C.O., and then keep your work up on your own account till you can save the fees for another year under a good teacher.

W. P. K.—Your choirmaster tells you to pronounce 'Lord' as 'Lawd,' and you ask if that is the usual pronunciation for singers. Nothing is usual in singers' pronunciation except indistinctness. 'Lord' spells 'Lord,' for singers and speakers alike, so next time you are told to sing 'Lawd,' sing 'LORD' with terrible distinctness.

P. ACTION.—The matter is outside the scope of this column. You may find the information you require in a handbook on 'Repairing the Pianoforte' (*Musical Opinion* Office, 2*s.* 6*d.*). But you should think twice before tinkering with the instrument, with or without such guidance.

M. B. W.—Here are four pianoforte tutors, all good: 'First Steps at the Pianoforte,' Berger (Novello); 'Art of Pianoforte Playing,' Pauer (Novello); 'First Lessons at the Pianoforte,' Swinstead (Anglo-French Music Co.); 'The Pianist's First Music-Making,' Matthay (Anglo-French Music Co.).

H. C. S.—We imagine any good flute or oboe instruction book would give all that you need in the way of *arpeggios*. If not, you can easily provide your own, and transpose them in different keys. Try the Oboe Instruction Book, by Brod (Hawkes, 20*s.*).

C. M. J.—The Gloria and Gratias are usually sung to a simple inflection, thus:

d d d d t
'Glory be to Thee, O Lord.'

G. H.—The new edition will probably be ready in about two years' time. For the A.R.C.O. history questions consult special articles in 'Grove'; for a general sketch take Colles's 'Growth of Music' (Oxford University Press).

ORGANUM.—The old Irish hymn-melody used by Stanford in No. 5 of his 'Six short Preludes and Postludes' (Set 1) is 'Garton.' It will be found in the 'Irish Hymnal,' set to the second part of 'St. Patrick's Breastplate' (No. 346).

L. H.—Schumann's 'In der Nacht': The metronome mark given in Agnes Zimmermann's edition is ♩ = 120. Anything between that and ♩ = 100 will be good.

A. G. M.—In reference to words to the fugue-subjects of the '48,' see reply to 'E. G. D.,' on p. 1118 of the December issue.

QUERIES from 'Fidicen' and others arrived too late for this month.

Miscellaneous

In reference to 'Feste's' query in the article on 'Four-Handed Adventures,' in last month's issue, Dr. Grattan Flood writes as follows: 'It is fairly certain that England can claim the invention of the duet. So far back as 1590, or thereabouts, N. Carlton composed a piece "for two to play on one virginall or organs," and, *c.* 1605, Thomas Tomkins composed a Fancy "for two performers on one instrument" (Brit. Mus. Add. MSS. 29,996). About the same period (*c.* 1600), Giles Farnaby wrote a piece for two virginals. In 1704, Bernardo Pasquini composed duets for two clavichords, and Handel wrote a Suite for two harpsichords. Finally, Mozart composed some duets for the pianoforte, in 1765, which set the subsequent vogue.'

It has been suggested that a concert by combined choral societies in and around London should be given in aid of King Edward's Hospital Fund. Secretaries and conductors of societies willing to take part in such a concert are requested to communicate as soon as possible with Mr. E. A. H. Jay, King Edward's Hospital Fund for London, 7, Walbrook, E.C.4. Further details regarding the work to be performed, &c., will be announced in due course, if it is decided to proceed with the scheme. It is hoped that Mr. Allen Gill will consent to give his services as conductor.

'In honour of Thomas Weelkes, organist of Chichester Cathedral, who was buried at St. Bride's on the first day of December, 1623. This tablet was erected by the English Madrigal Societies to commemorate the Tercentenary of his death.' A tablet bearing the above inscription was unveiled at St. Bride's Church, Fleet Street, on December 1.

Mrs. Frank Pownall has given a prize for singers at the Royal College of Music, in memory of her husband, the late Frank Pownall, Registrar of the College from 1896 to 1913. The prize will be competed for at the Annual Examination, the test-pieces being songs by Bach and Schubert.

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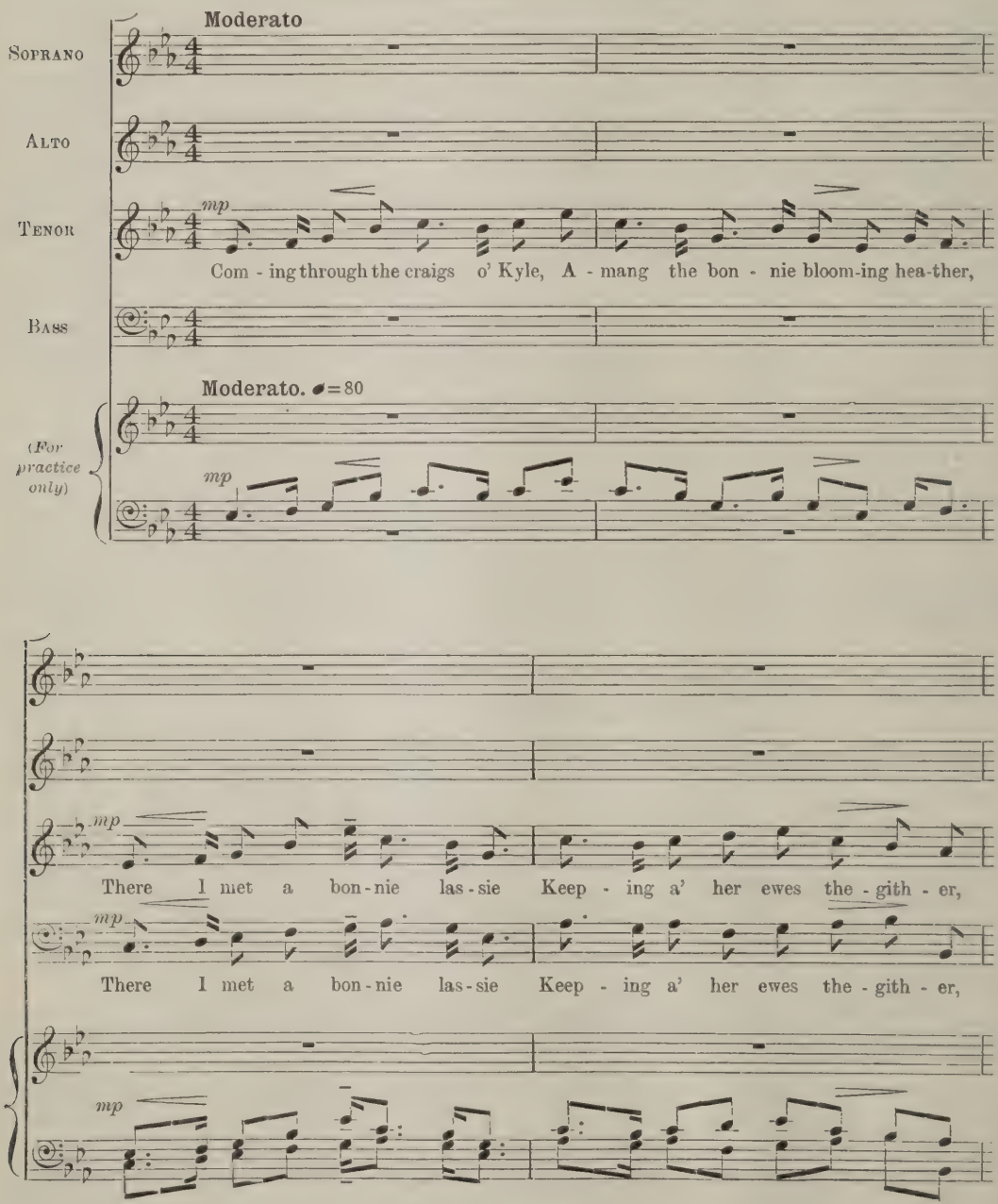
Moderato
Soprano
Alto
Tenor
Bass
mp
Com - ing through the craigs o' Kyle, A - mang the bon - nie bloom-ing hea-ther,
Moderato. ♩=80
(For practice only)
mp
There I met a bon-nie las-sie Keep - ing a' her ewes the - gith - er,
There I met a bon-nie las-sie Keep - ing a' her ewes the - gith - er,

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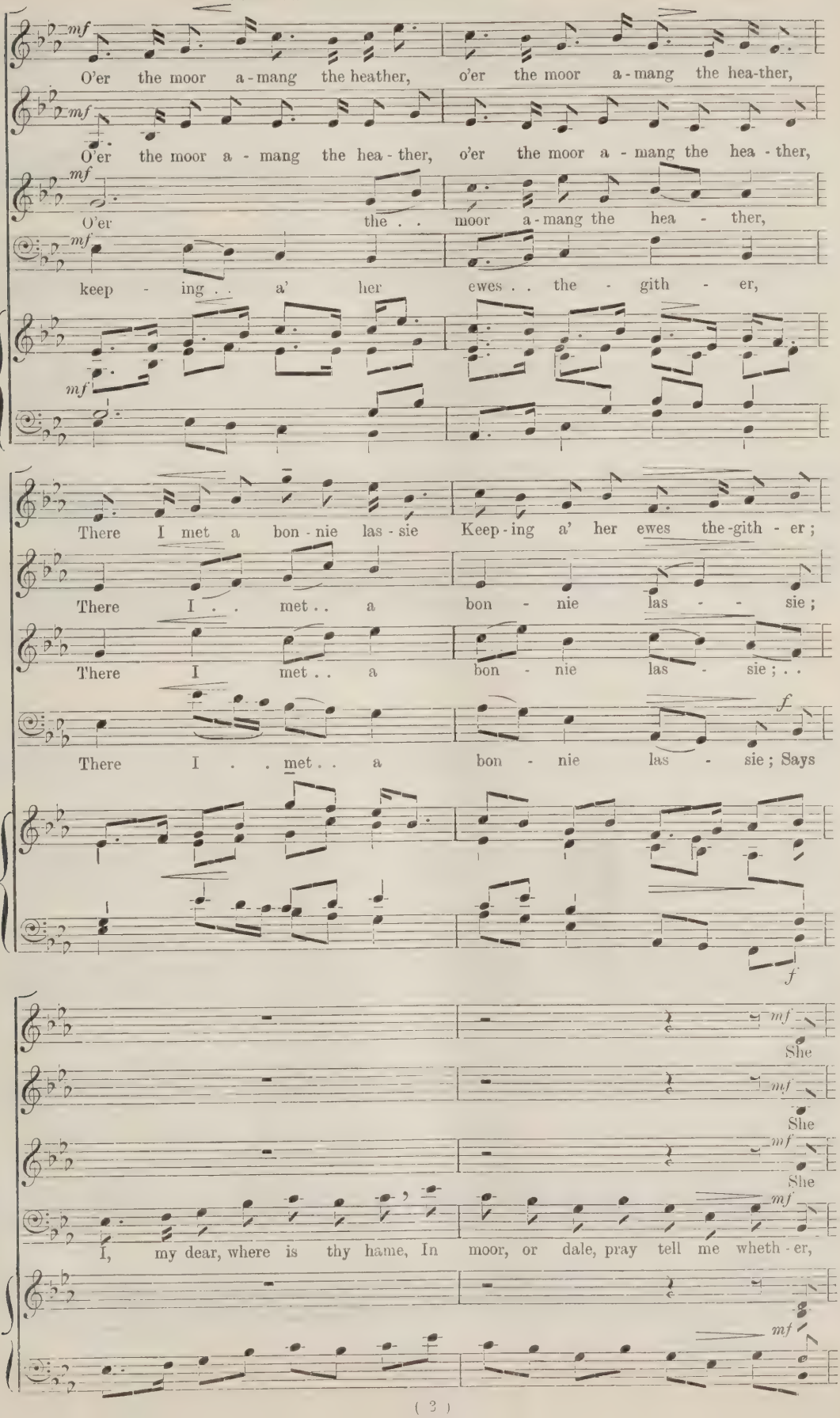
mf
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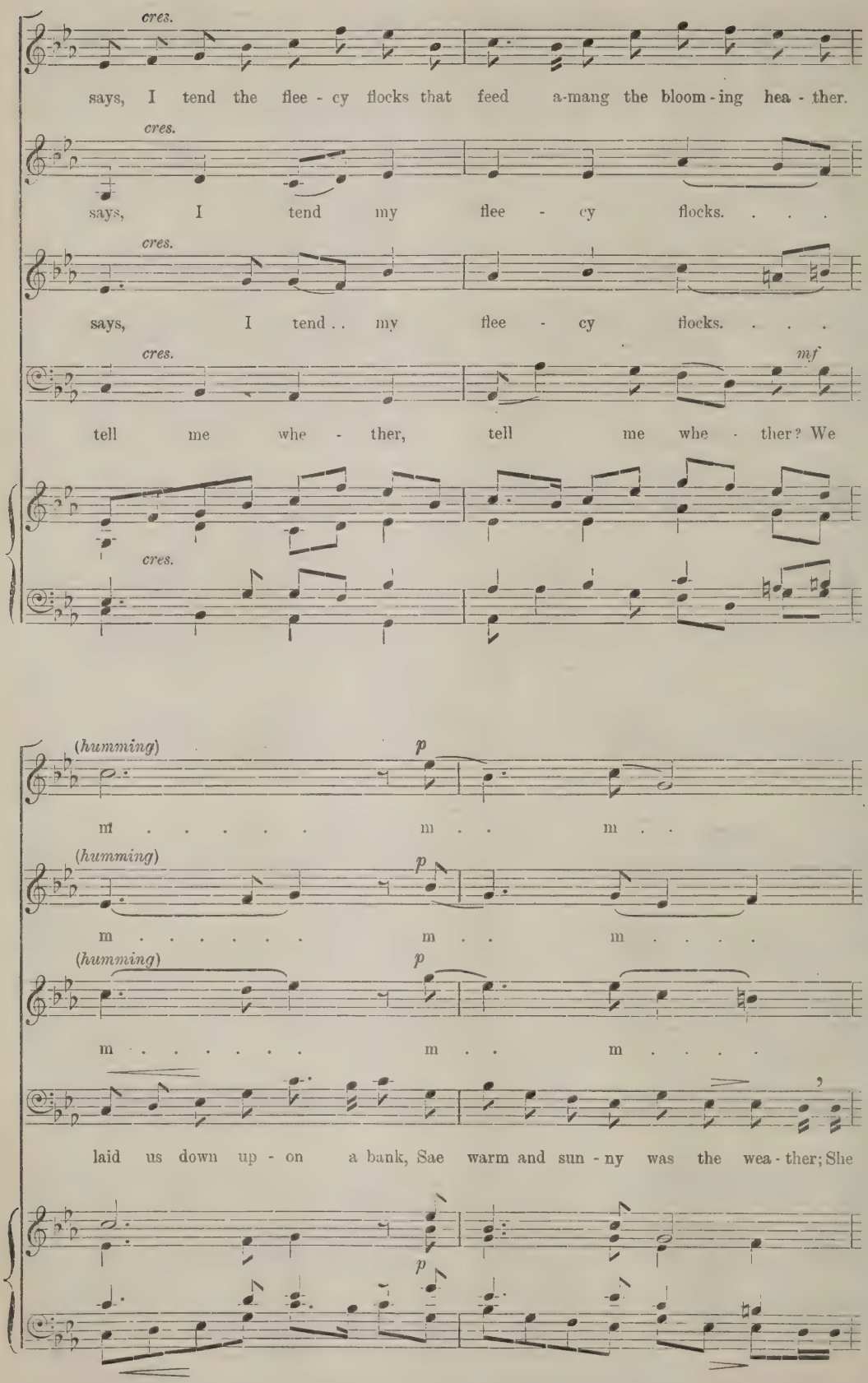
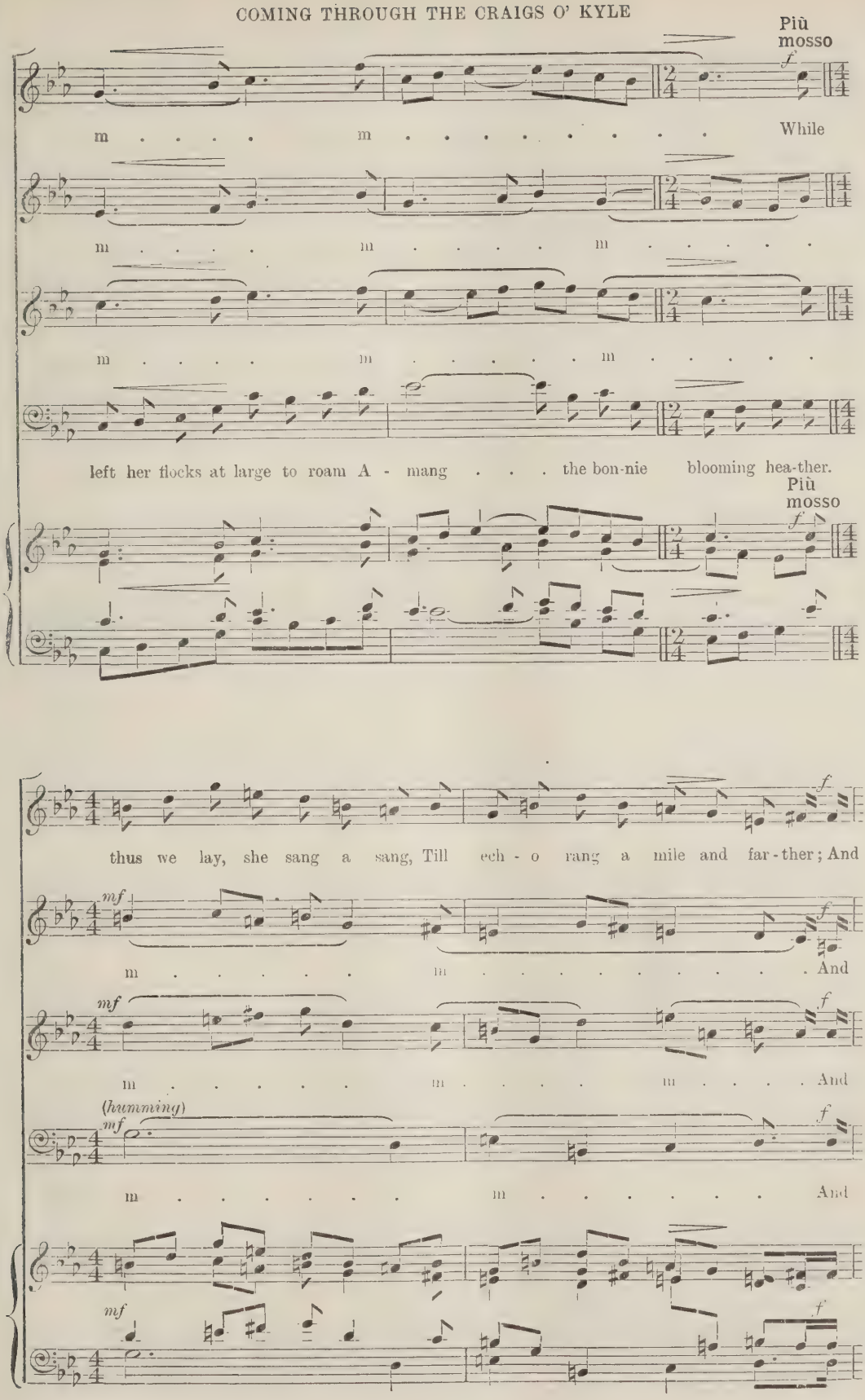
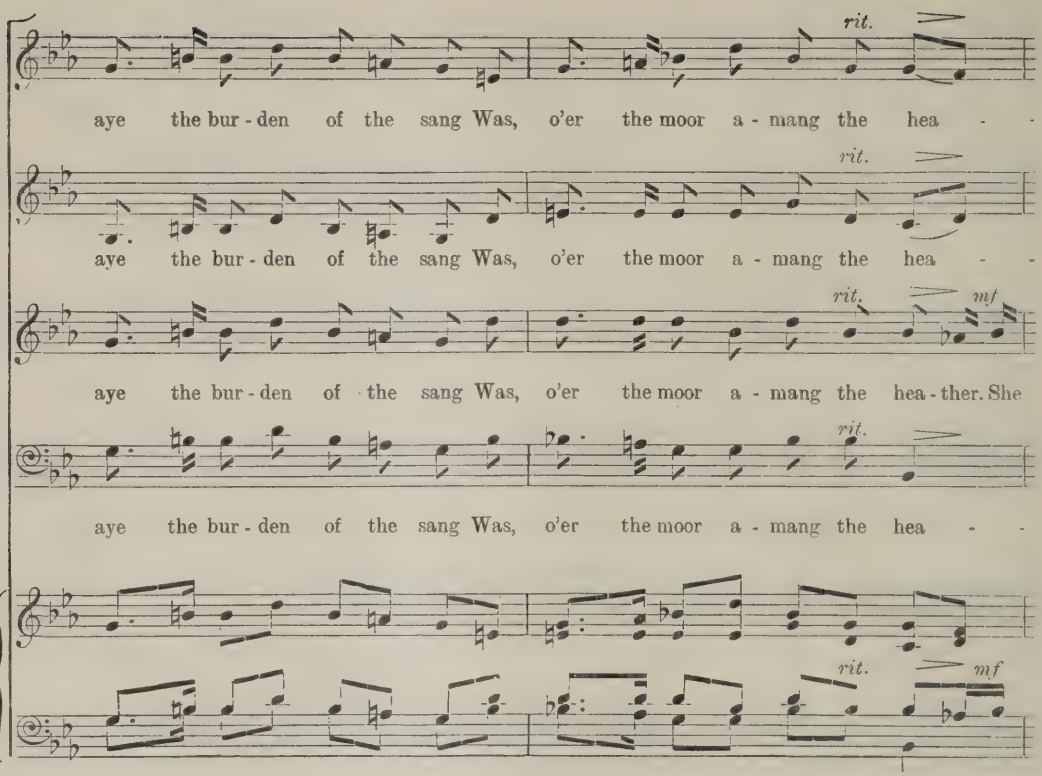
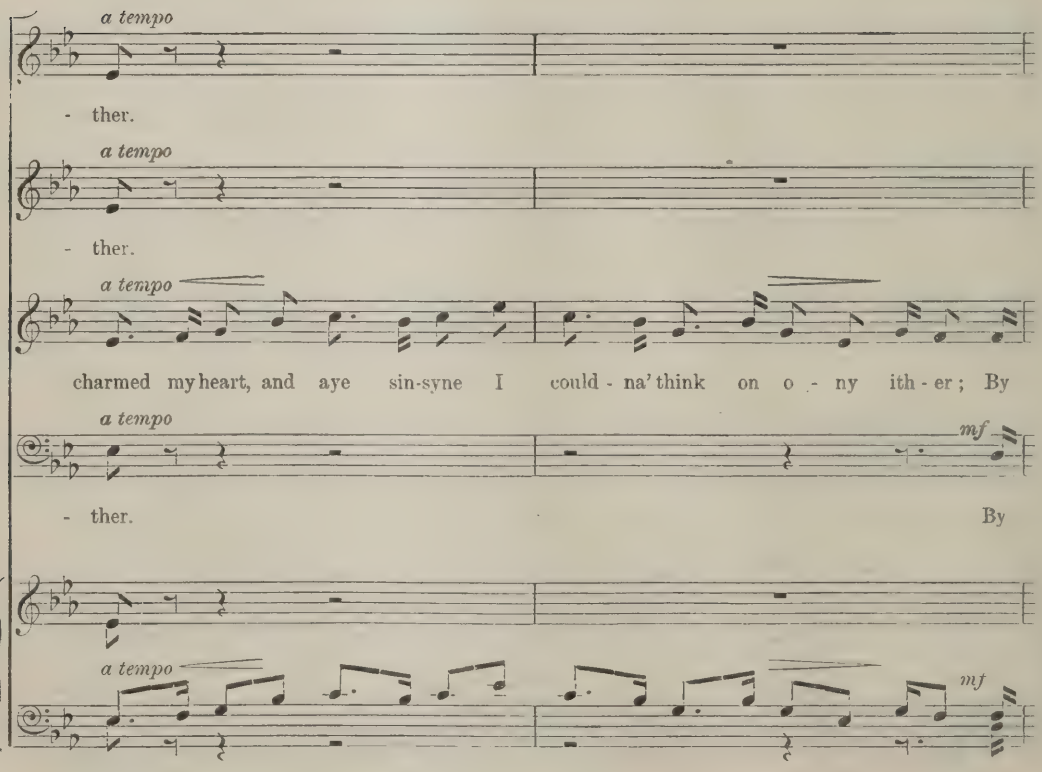
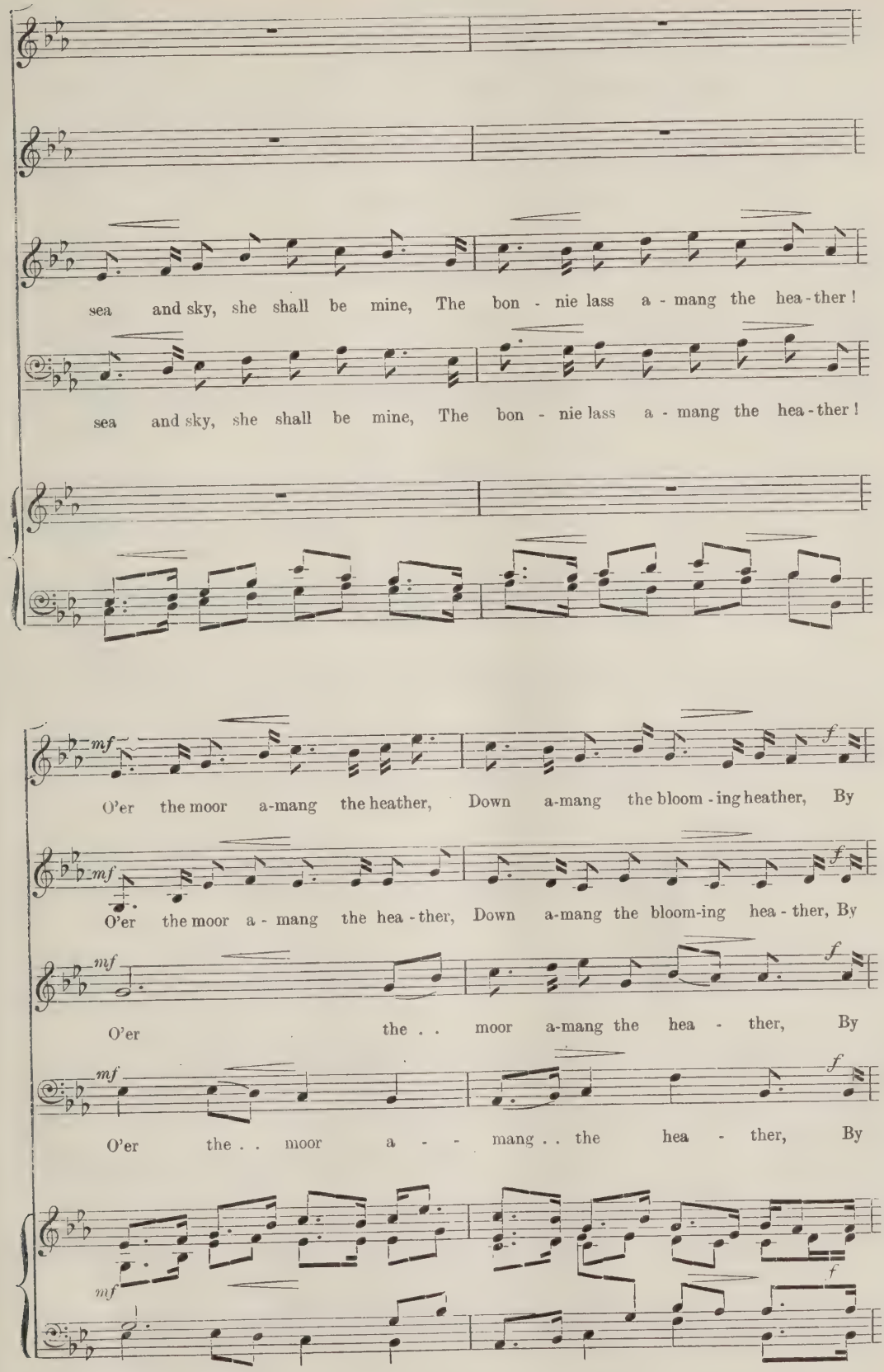
O'er the moor a - mang the hea - ther, o'er the moor a - mang the hea - ther,
O'er the . . moor a-mang the hea - ther,
keep - ing . . a' her ewes . . the - gith - er,
There I met a bon - nie las - sie Keep - ing a' her ewes the - gith - er;
There I . . met . . a bon - nie las - - sie;
There I met . . a bon - nie las - sie; . .
f
There I . . met . . a bon - nie las - sie; Says
She
She
She
I, my dear, where is thy hame, In moor, or dale, pray tell me wheth - er,

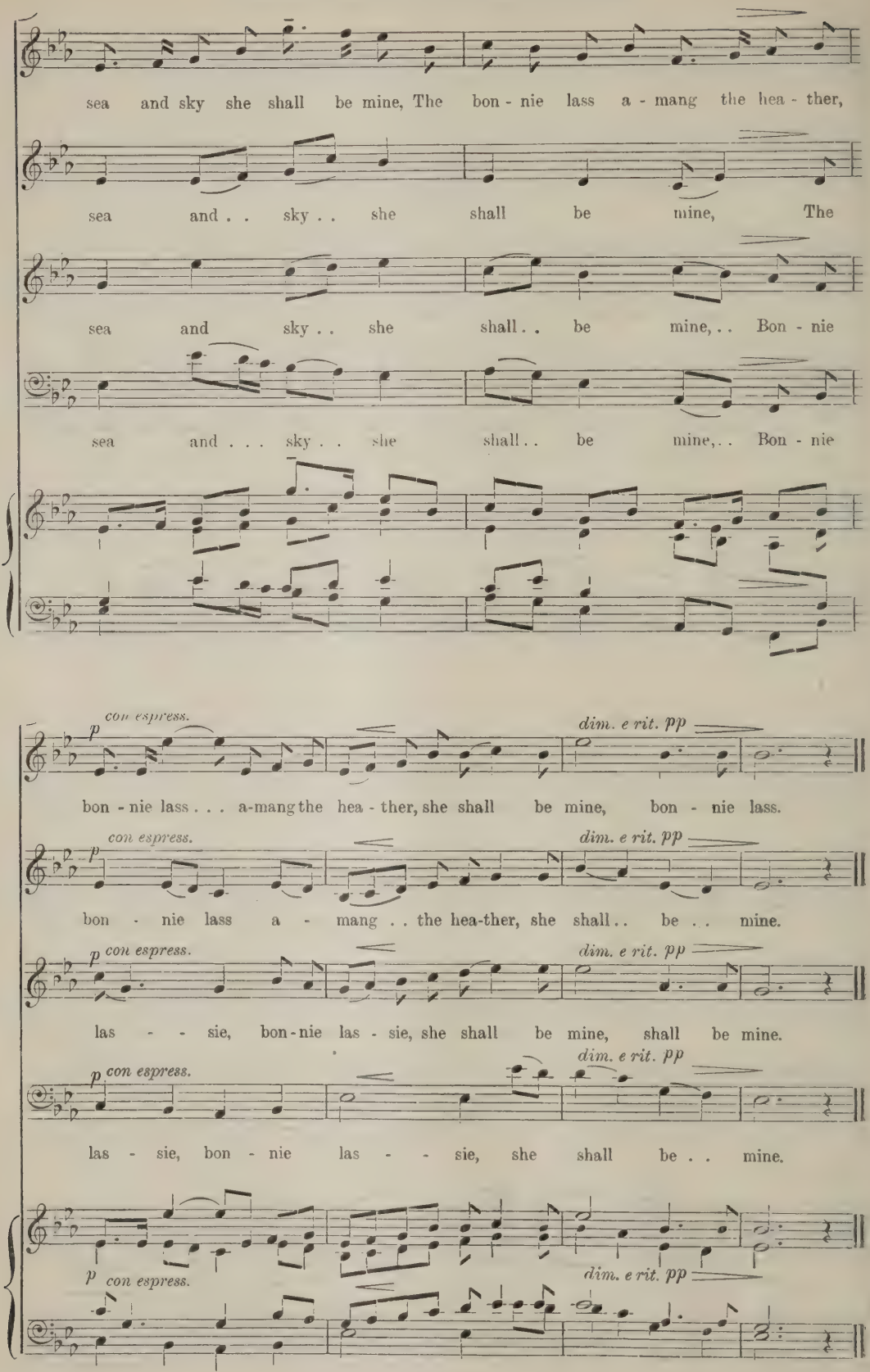

cres.
says, I tend the flee - cy flocks that feed a-mang the bloom - ing hea - ther.
cres.
says, I tend my flee - cy flocks. . . .
cres.
says, I tend . . my flee - cy flocks. . . .
cres.
mf
tell me whe - ther, tell me whe - ther? We
cres.
(humming)
p
m . . . . . m . . m . .
(humming)
p
m . . . . . m . . m . . . .
(humming)
p
m . . . . . m . . m . . . .
laid us down up - on a bank, Sae warm and sun - ny was the wea - ther; She
p


Più mosso
f
While
left her flocks at large to roam A - mang . . . the bon-nie blooming hea-ther.
Più mosso
thus we lay, she sang a sang, Till ech - o rang a mile and far-ther; And
mf
And
(humming)
mf
And


rit.
aye the bur - den of the sang Was, o'er the moor a - mang the hea - -
rit.
aye the bur - den of the sang Was, o'er the moor a - mang the hea - -
rit. mf
aye the bur - den of the sang Was, o'er the moor a - mang the hea - ther. She
rit.
aye the bur - den of the sang Was, o'er the moor a - mang the hea - -
rit. mf


a tempo
- ther.
a tempo
- ther.
a tempo
charmed my heart, and aye sin-syne I could - na' think on o - ny ith - er; By
a tempo
mf
- ther. By
a tempo
mf


sea and sky, she shall be mine, The bon - nie lass a - mang the hea - ther!
sea and sky, she shall be mine, The bon - nie lass a - mang the hea - ther!
mf
O'er the moor a-mang the heather, Down a-mang the bloom - ing heather, By
mf
O'er the moor a - mang the hea - ther, Down a-mang the bloom-ing hea - ther, By
mf
O'er the . . moor a-mang the hea - ther, By
mf
O'er the . . moor a - - - mang . . the hea - ther, By
mf


sea and sky she shall be mine, The bon - nie lass a - mang the hea - ther,
sea and . . sky . . she shall be mine, The
sea and sky . . she shall . . be mine, . . Bon - nie
sea and . . . sky . . she shall . . be mine, . . Bon - nie
p con espress.
dim. e rit. pp
bon - nie lass . . . a-mang the hea - ther, she shall be mine, bon - nie lass.
p con espress.
dim. e rit. pp
bon - nie lass a - mang . . the hea-ther, she shall . . be . . mine.
p con espress.
dim. e rit. pp
las - - - sie, bon-nie las - sie, she shall be mine, shall be mine.
p con espress.
dim. e rit. pp
las - sie, bon - nie las - - - sie, she shall be . . mine.
p con espress.
dim. e rit. pp

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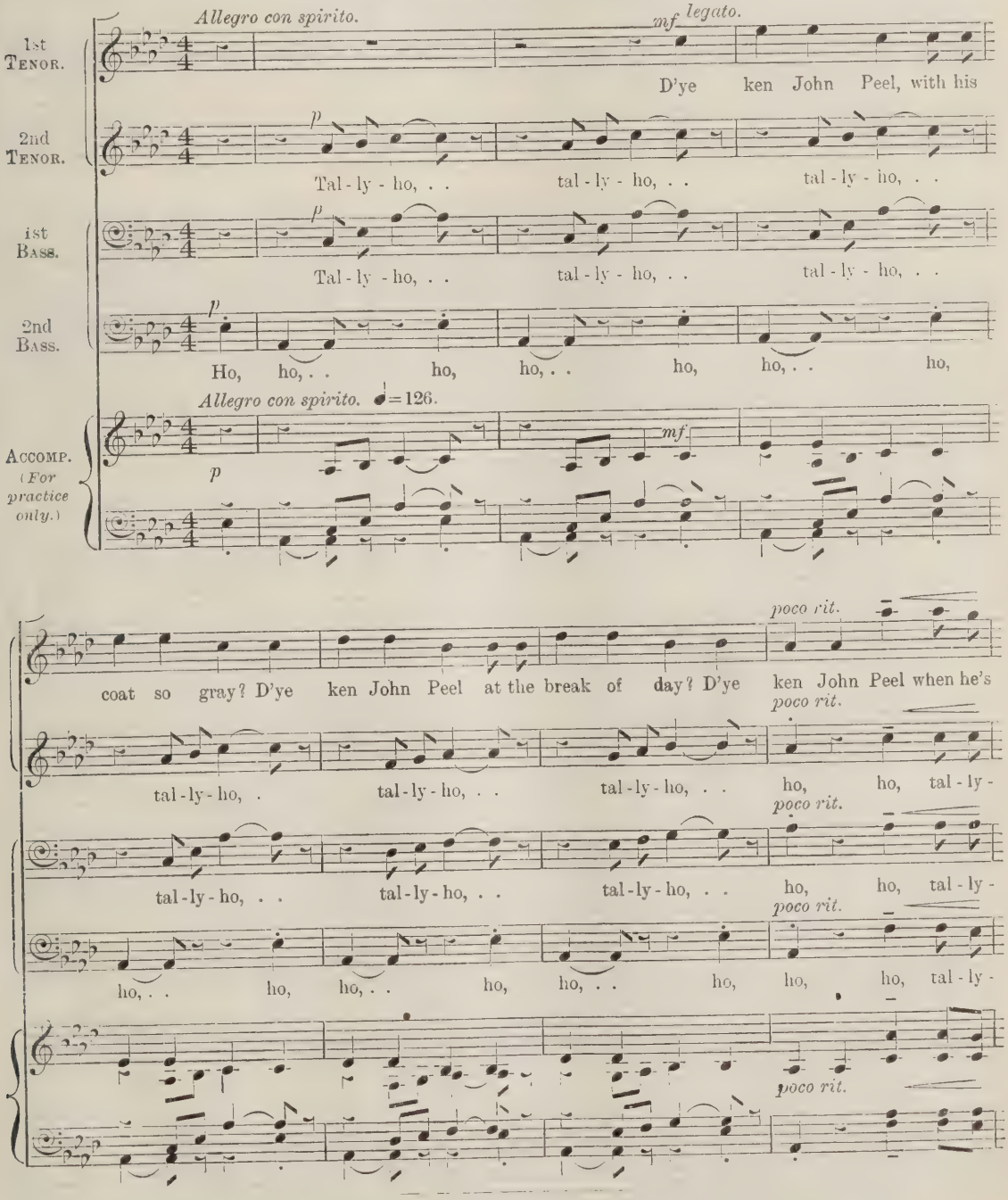
Allegro con spirito.
mf legato.
1st Tenor.
D'ye ken John Peel, with his
2nd Tenor.
p
Tal-ly-ho, . . tal-ly-ho, . . tal-ly-ho, . .
1st Bass.
p
Tal-ly-ho, . . tal-ly-ho, . . tal-ly-ho, . .
2nd Bass.
p
Ho, ho, . . ho, ho, . . ho, ho, . . ho,
Allegro con spirito. ♩=126.
Accomp. (For practice only.)
p
mf
poco rit.
coat so gray? D'ye ken John Peel at the break of day? D'ye ken John Peel when he's
poco rit.
tal-ly-ho, . tal-ly-ho, . . tal-ly-ho, . . ho, ho, tal-ly-
poco rit.
tal-ly-ho, . . tal-ly-ho, . . tal-ly-ho, . . ho, ho, tal-ly-
poco rit.
ho, . . ho, ho, . . ho, ho, . . ho, ho, ho, tal-ly-
poco rit.

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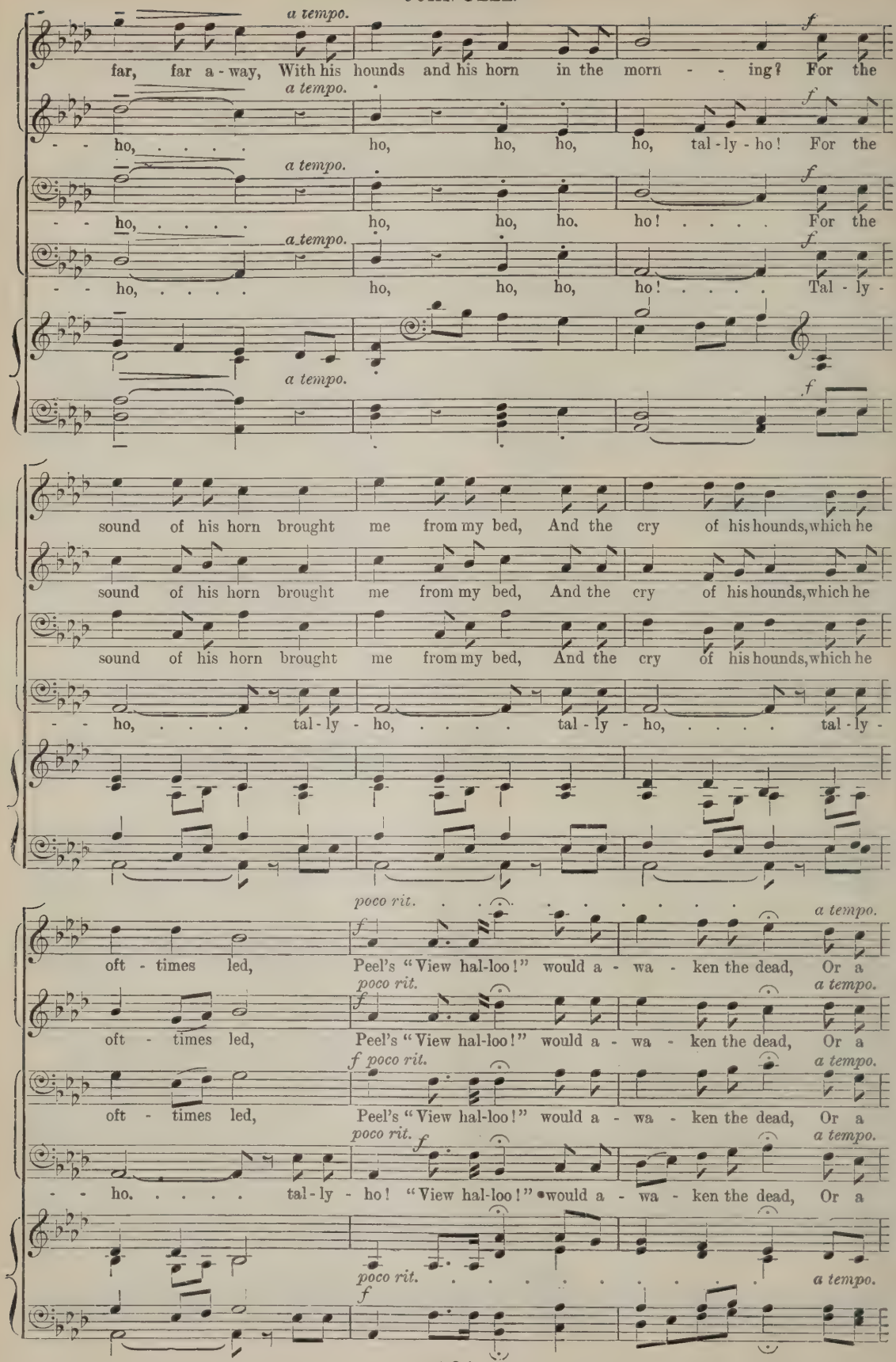
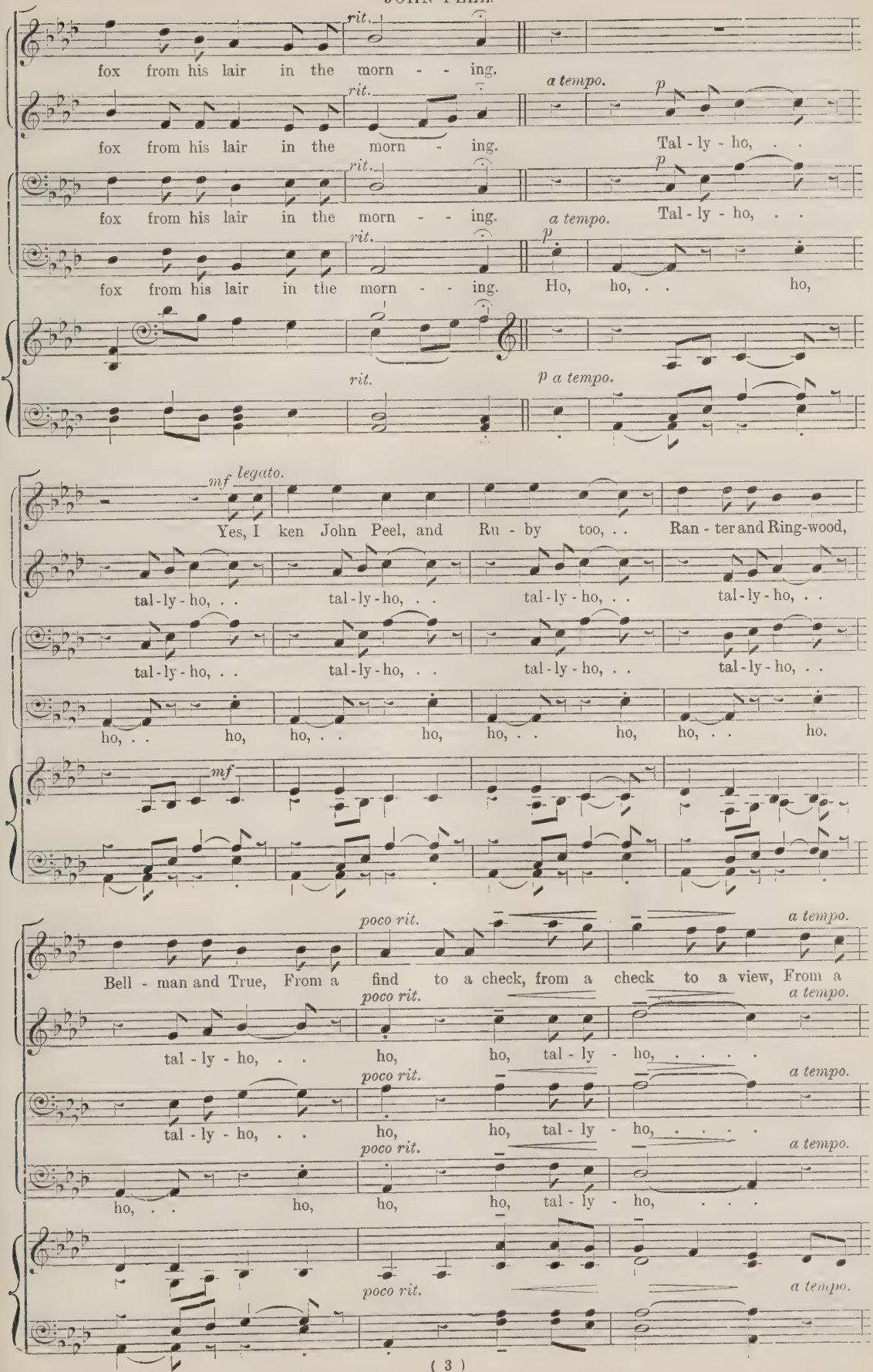
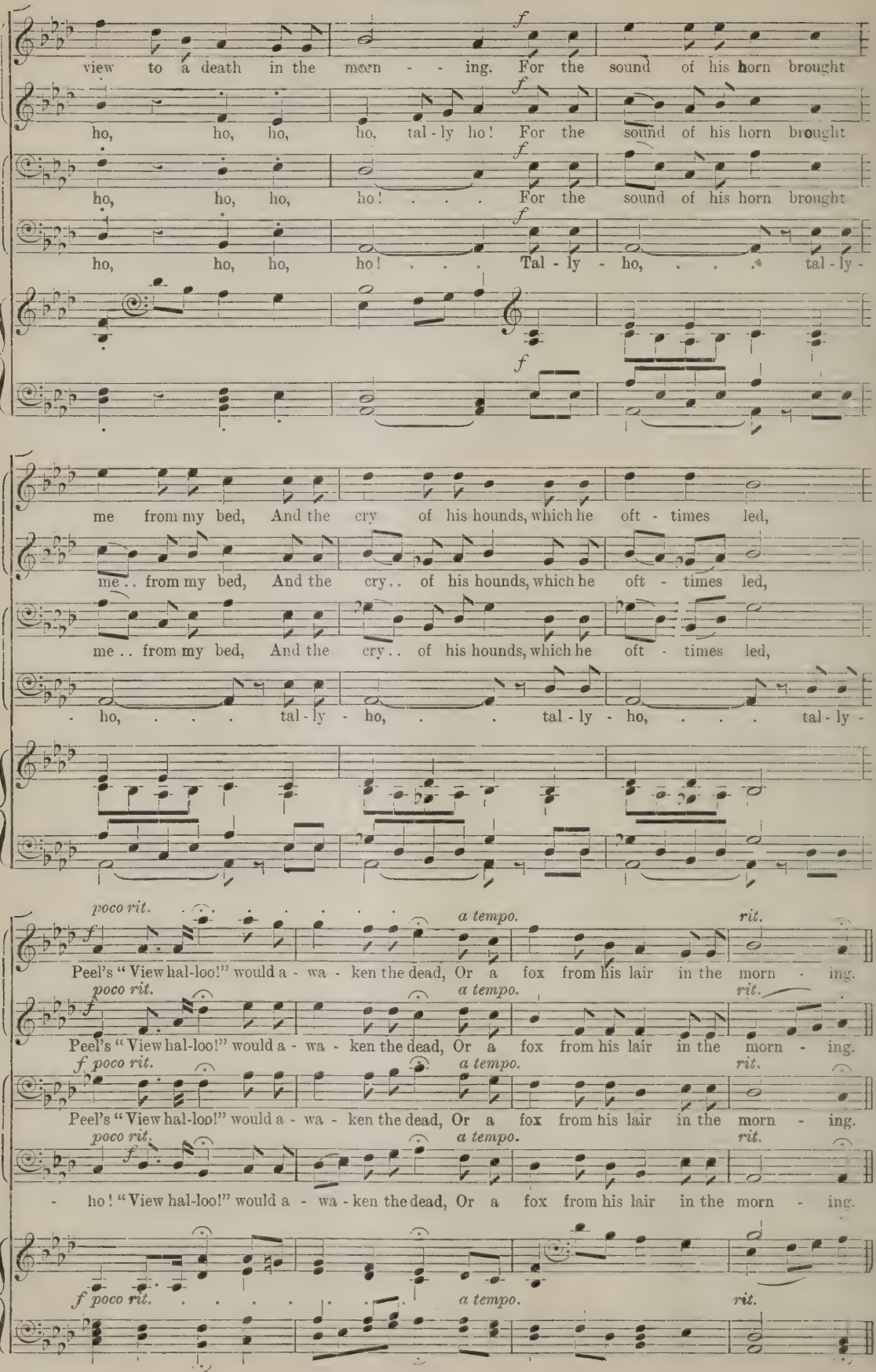
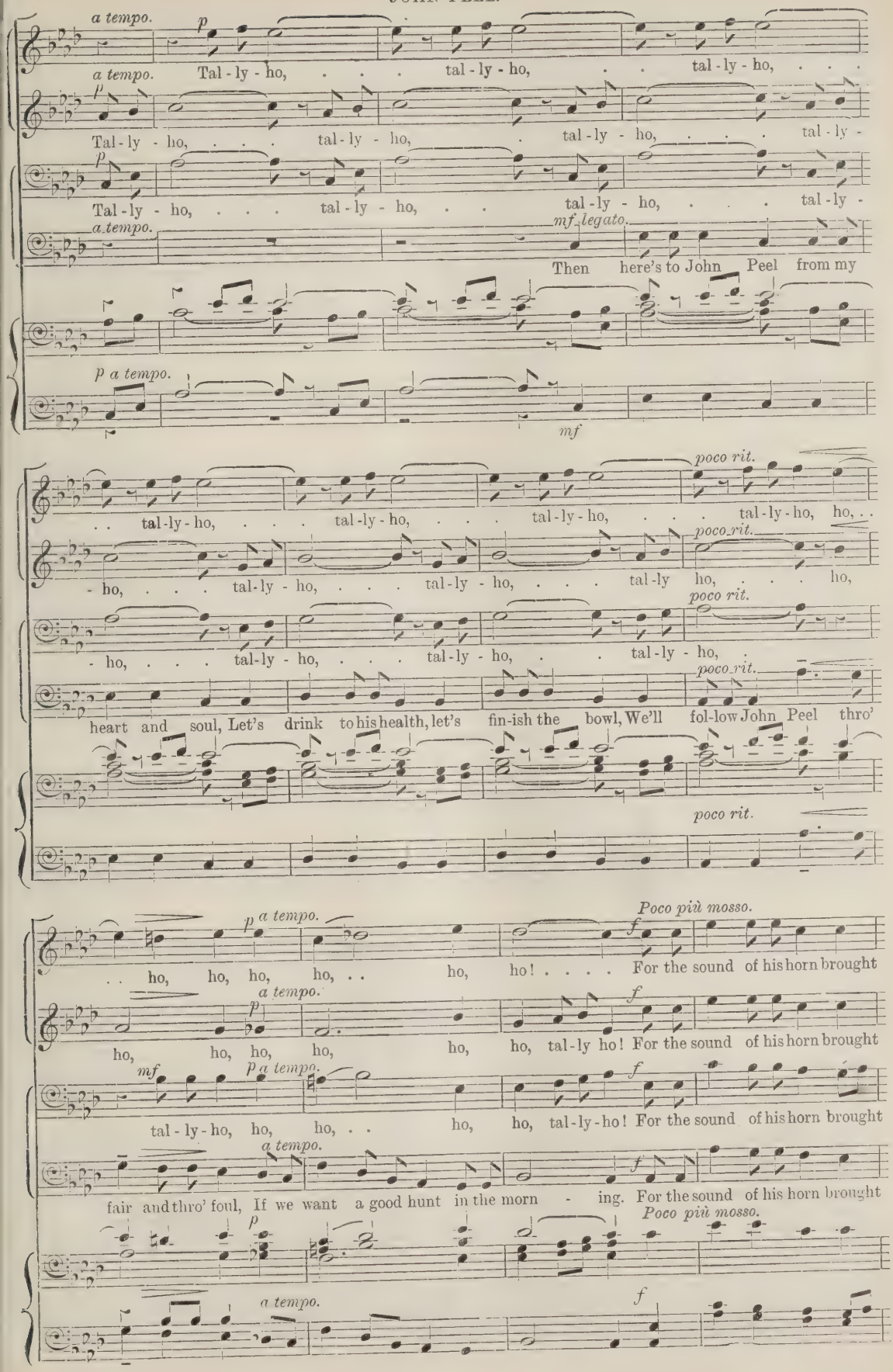
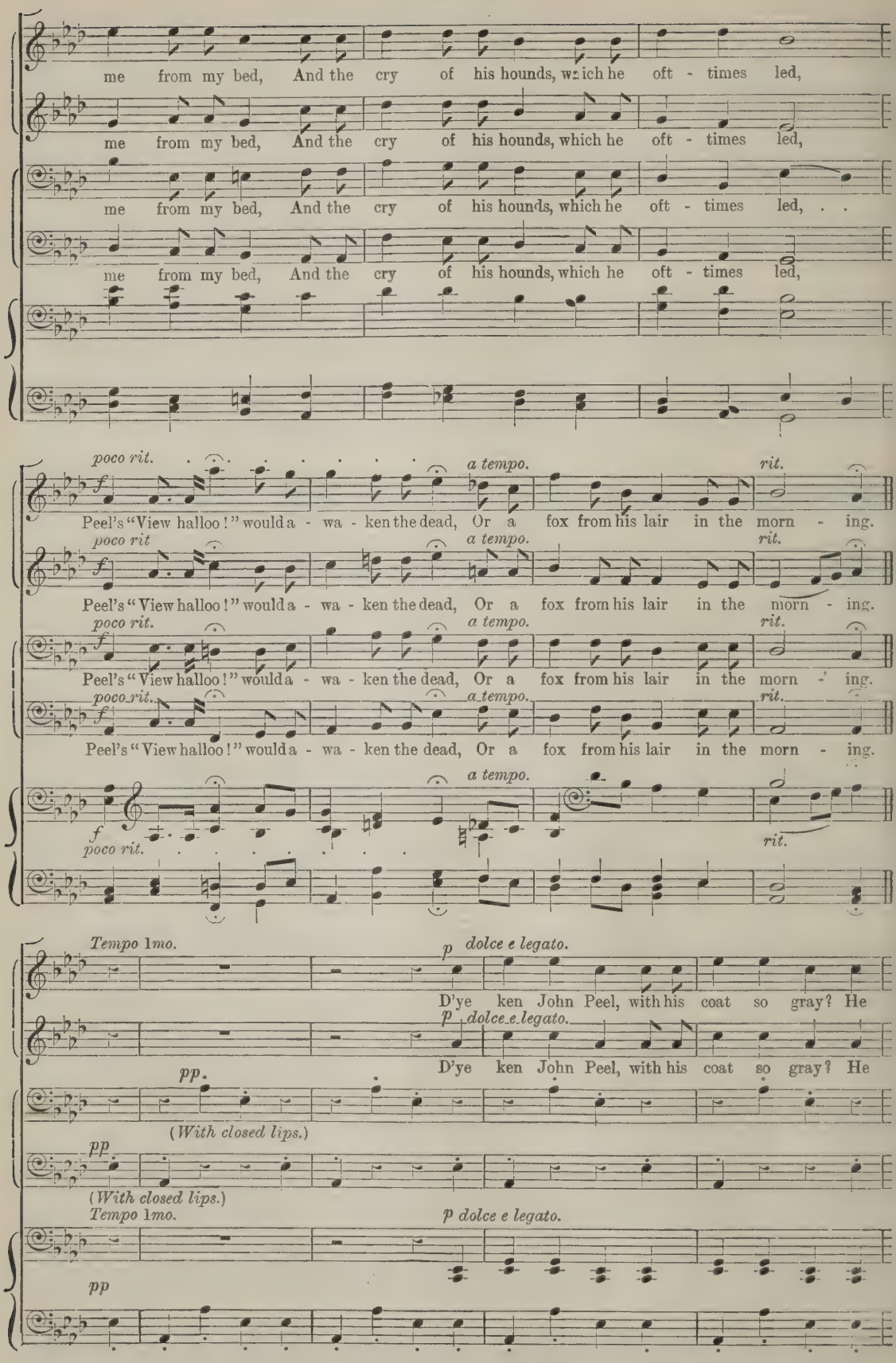

a tempo.
f
far, far a - way, With his hounds and his horn in the morn - - ing? For the
- - ho, ... ho, ho, ho, ho, tal - ly - ho! For the
- - ho, ... ho, ho, ho. ho! . . . . For the
- - ho, ... ho, ho, ho, ho! . . . . Tal - ly -
sound of his horn brought me from my bed, And the cry of his hounds, which he
- - ho, ... tal - ly - ho, ... tal - ly - ho, ... tal - ly -
poco rit.
oft - times led, Peel's "View hal-loo!" would a - wa - ken the dead, Or a
- - ho. . . . . tal - ly - ho! "View hal-loo!" would a - wa - ken the dead, Or a

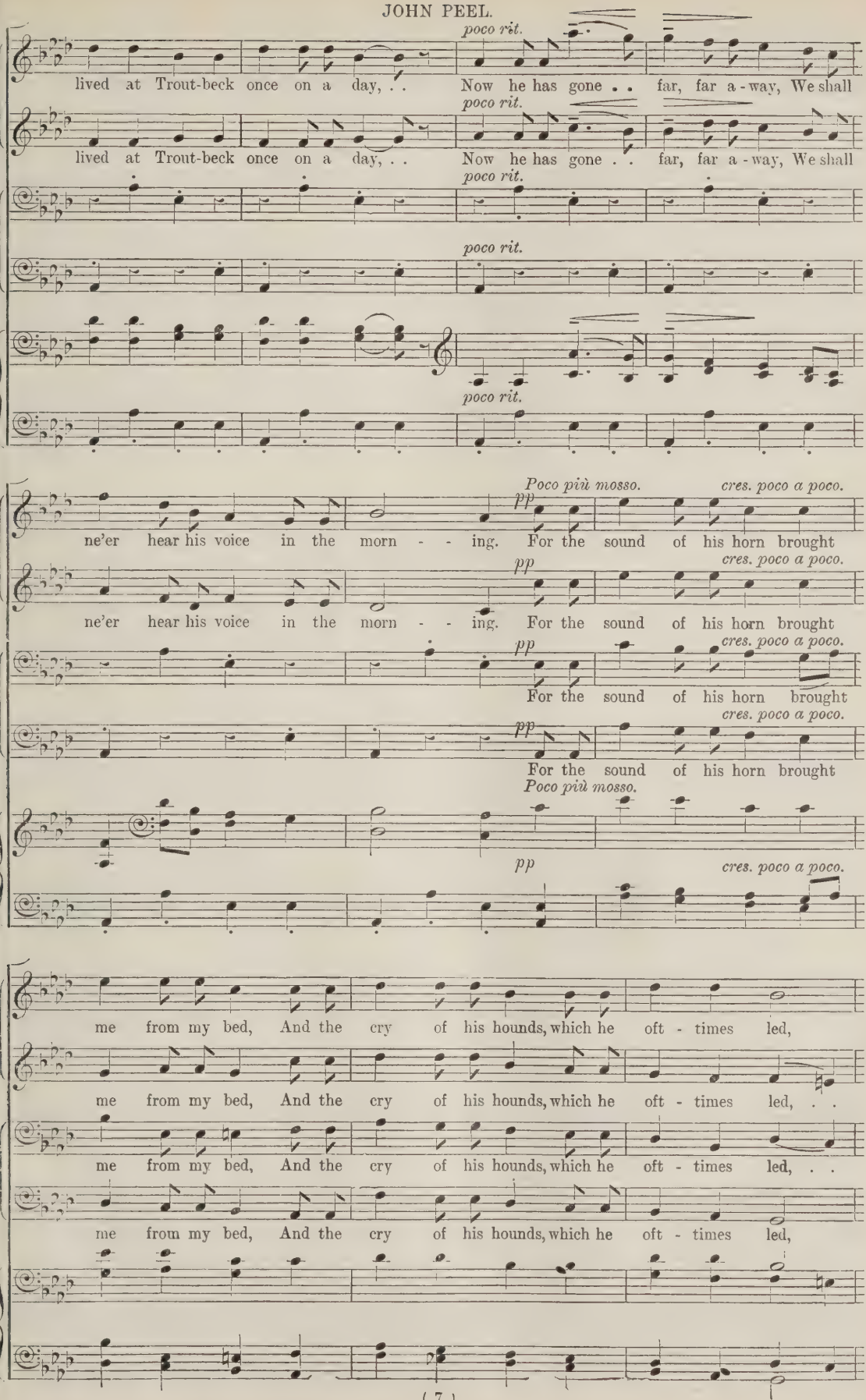
JOHN PEEL.

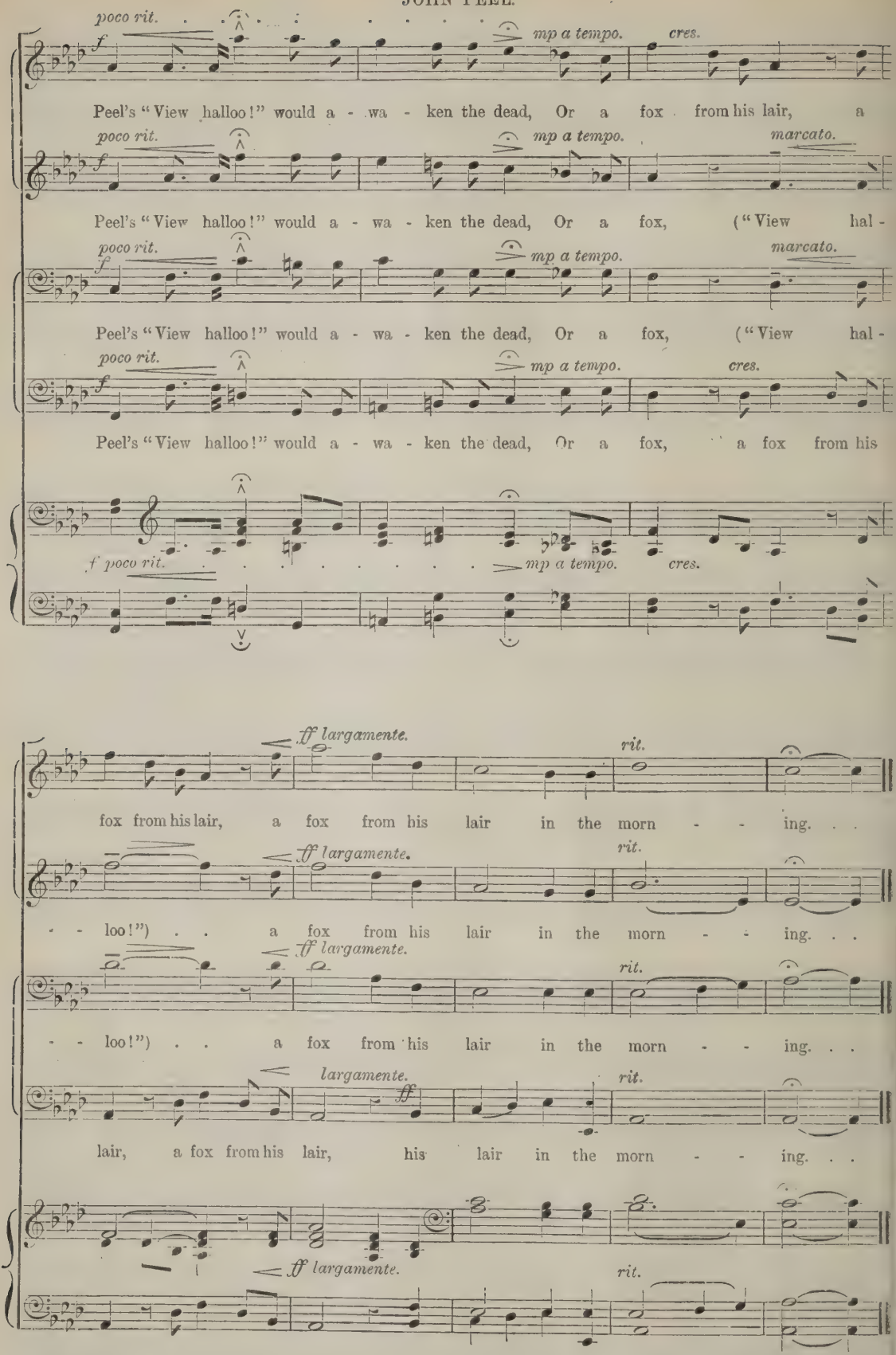

rit.
fox from his lair in the morn - - ing.
a tempo.
p
Tal - ly - ho, . .
Ho, ho, . . ho,
mf legato.
Yes, I ken John Peel, and Ru - by too, . . Ran - ter and Ring-wood,
tal - ly - ho, . . tal - ly - ho, . . tal - ly - ho, . . tal - ly - ho, . .
ho, . . ho, ho, . . ho, ho, . . ho, ho, . . ho,
mf
poco rit.
Bell - man and True, From a find to a check, from a check to a view, From a
tal - ly - ho, . . ho, ho, tal - ly - ho, ...
ho, . . ho, ho, ho, tal - ly - ho, . . .


f
view to a death in the morn - - ing. For the sound of his horn brought
ho, ho, ho, ho, tal - ly ho! For the sound of his horn brought
ho, ho, ho, ho! . . . For the sound of his horn brought
ho, ho, ho, ho! . . . Tal - ly - ho, . . . tal - ly -
me from my bed, And the cry of his hounds, which he oft - times led,
me .. from my bed, And the cry .. of his hounds, which he oft - times led,
me .. from my bed, And the cry .. of his hounds, which he oft - times led,
- ho, . . . tal - ly - ho, . . tal - ly - ho, . . . tal - ly -
poco rit.
a tempo.
rit.
Peel's "View hal-loo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing.
Peel's "View hal-loo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing.
Peel's "View hal-loo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing.
- ho! "View hal-loo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing.


a tempo.
p
Tal-ly-ho, . . . tal-ly-ho, . . tal-ly-ho, . . .
Tal-ly-ho, . . . tal-ly-ho, . . tal-ly-ho, . . . tal-ly-
Tal-ly-ho, . . . tal-ly-ho, . . tal-ly-ho, . . . tal-ly-
mf legato.
Then here's to John Peel from my
mf
poco rit.
. . tal-ly-ho, . . . tal-ly-ho, . . . tal-ly-ho, . . . tal-ly-ho, ho, . .
- ho, . . . tal-ly-ho, . . . tal-ly-ho, . . . tal-ly ho, . . . ho,
- ho, . . . tal-ly-ho, . . . tal-ly-ho, . . tal-ly-ho, .
heart and soul, Let's drink to his health, let's fin-ish the bowl, We'll fol-low John Peel thro'
Poco più mosso.
. . ho, ho, ho, ho, . . ho, ho! . . . . For the sound of his horn brought
ho, ho, ho, ho, ho, ho, tal-ly ho! For the sound of his horn brought
tal-ly-ho, ho, ho, . . ho, ho, tal-ly-ho! For the sound of his horn brought
fair and thro' foul, If we want a good hunt in the morn - ing. For the sound of his horn brought


me from my bed, And the cry of his hounds, which he oft - times led,
me from my bed, And the cry of his hounds, which he oft - times led,
me from my bed, And the cry of his hounds, which he oft - times led, . .
me from my bed, And the cry of his hounds, which he oft - times led,
poco rit.
a tempo.
rit.
Peel's "View halloo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing.
poco rit
a tempo.
rit.
Peel's "View halloo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing.
poco rit.
a tempo.
rit.
Peel's "View halloo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing.
poco rit.
a tempo.
rit.
Peel's "View halloo!" would a - wa - ken the dead, Or a fox from his lair in the morn - ing.
a tempo.
f
poco rit.
rit.
Tempo 1mo.
p dolce e legato.
D'ye ken John Peel, with his coat so gray? He
p dolce e legato.
D'ye ken John Peel, with his coat so gray? He
pp.
(With closed lips.)
pp
(With closed lips.)
Tempo 1mo.
p dolce e legato.
pp


poco rit.
lived at Trout-beck once on a day, . .
Now he has gone . . far, far a - way, We shall
poco rit.
lived at Trout-beck once on a day, . .
Now he has gone . . far, far a - way, We shall
poco rit.
poco rit.
poco rit.
Poco più mosso.
pp
cres. poco a poco.
ne'er hear his voice in the morn - - ing. For the sound of his horn brought
pp
cres. poco a poco.
ne'er hear his voice in the morn - - ing. For the sound of his horn brought
pp
cres. poco a poco.
For the sound of his horn brought
pp
cres. poco a poco.
For the sound of his horn brought
Poco più mosso.
pp
cres. poco a poco.
me from my bed, And the cry of his hounds, which he oft - times led,
me from my bed, And the cry of his hounds, which he oft - times led, . .
me from my bed, And the cry of his hounds, which he oft - times led, . .
me from my bed, And the cry of his hounds, which he oft - times led,


poco rit.
mp a tempo.
cres.
Peel's "View halloo!" would a - wa - ken the dead, Or a fox from his lair, a
poco rit.
mp a tempo.
marcato.
Peel's "View halloo!" would a - wa - ken the dead, Or a fox, ("View hal -
poco rit.
mp a tempo.
marcato.
Peel's "View halloo!" would a - wa - ken the dead, Or a fox, ("View hal -
poco rit.
mp a tempo.
cres.
Peel's "View halloo!" would a - wa - ken the dead, Or a fox, a fox from his
f poco rit.
mp a tempo.
cres.
ff largamente.
rit.
fox from his lair, a fox from his lair in the morn - - ing. .
ff largamente.
rit.
- - loo!") . . a fox from his lair in the morn - - ing. .
ff largamente.
rit.
- - loo!") . . a fox from his lair in the morn - - ing. .
largamente.
ff
rit.
lair, a fox from his lair, his lair in the morn - - ing. .
ff largamente.
rit.

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2. FANTASIA IN G ... ... *Parry*
3. SYMPHONY (No. 6) (First movement) ... ... *Widor*
4. FIRST SONATA (Third movement) ... ... *Guilmant*
5. SCHERZO FROM SECOND SYMPHONY ... ... *Vierne*
6. {(*a*) FUGUE IN G MINOR / (*b*) VARIATIONS ON AN OLD FRENCH NOËL} ... *Dupré*

FEBRUARY 12th.

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2. ELEGY ... ... *Parry*
3. CONCERTO IN F... ... ... *Handel*
4. ALLEGRETTO GRAZIOSO ... ... *Frank Bridge*
5. VARIATIONS ON AN ORIGINAL THEME *J. Stuart Archer*
6. PASTORALE ... ... *F. de la Tombelle*
7. MARCHE HÉROÏQUE ... ... *A. Herbert Brewer*

FEBRUARY 19th.

DR. PERCY C. HULL

(Hereford Cathedral).

1. EN FORME D'OUVERTURE ... ... *Smart*
2. ADAGIO (Symphony No. 6) ... ... *Widor*
3. PRELUDE AND FUGUE IN C MINOR ... ... *Bach*
   (No. 6, Book 2, Peters Edition.)
4. CHRISTMAS FANTASY (on an Old English Carol) ... *Best*
5. SONATA IN G (first movement) ... ... *Elgar*
6. CANZONE ... ... *Karg-Elert*
7. MARCHE TRIOMPHALE ... ... *Karg-Elert*

FEBRUARY 26th.

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1. First Movement from "SONATA EROICA" *C. V. Stanford*
2. AN ELEGIAC ROMANCE ... ... *H. Moreton*
3. {(*a*) PRELUDE / (*b*) FUGUE IN C MINOR} ... ... *J. S. Bach*
4. SCHERZANDO ... ... *G. Pierné*
5. PRELUDE AND FUGUE IN G ... ... *C. H. Parry*
6. {(*a*) INTERMEZZO / (*b*) ALLEGRO VIVACE / (*c*) PASSACAGLIA} (from 8th Sonata) *J. Rheinberger*
7. ALLEGRO VIVACE (from 4th Symphony) ... *C. M. Widor*
8. FINALE IN B FLAT ... ... *César Franck*

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The Musical Times

AND SINGING-CLASS CIRCULAR

FEBRUARY 1 1925

(FOR LIST OF CONTENTS SEE PAGE 175.)

GRESHAM ESSAYS

BY WALFORD DAVIES

(*Gresham Lecturer in Music*)

I.—MUSICAL PERSPECTIVE

Under this title the Editor kindly allows me to broadcast to his numberless *Musical Times* 'listeners-in' some of the things said in the course of Gresham lectures which may possibly prove to be of interest to a wider circle of music-lovers if put into essay form

ESSAYS NEEDED

It is clear that we live in a musically seething time. New chords arrive, so to speak, by every post. It is obviously not enough to receive these new riches casually, perhaps even to use them experimentally ourselves, and then leave them lying about in our minds. To put it in another way, it is not enough to enlarge our vocabulary with no corresponding effort to increase our mental grip. Luckily the human passion for clear thought, for mental mastery, seems as indomitable as is our passion for experiences. The healthy child—and the real musical public is surely a healthy child—wants more than merely to hear the musical watch tick, more than to tell the time by its face; it likes to 'see the wheels go round,' and even to handle the wonderful thing. To meet this inquiring spirit, Dr. Dyson's recent book 'The New Music,' comes as a most welcome boon, and will doubtless be eagerly read and re-read by every one thoroughly interested in present-day musical progress. Such level-headed Essays on Music can never have been more timely than they are now, except possibly in the post-Palestrina period in Italy.

Obviously we do not need at this moment the essays of a cautiously-learned professor on the musical situation. His day is either gone or not yet come. Nor, I believe, is there any very substantial help to be found in the essays of the incautious hero-worshipper, Mr. So-and-So, who with apparently unbounded self-confidence (dear man!) will assure us exactly, not what we should think of music, but what we should think of individual composers, whom he is then pulverising or praising.

Our essayists, at the moment, will perhaps help us most if they will neither fear to give themselves away, nor hope to impose themselves upon us—essayists like Grove, who, with equal humility, continually give themselves away, and set as incurably little store upon what they can give as he did. The musical writer of to-day needs to be an enthusiastic child in the Kingdom of Music, prattling intelligently to us: not a childish prattler about one spot on the musical globe; but an open-eared, open-minded traveller in the world of sound; a fearless, child-like receiver of every musical impression he can take in—an equal lover of things new and old, a simple, 'silly fellow' who actually thinks the world of music as measureless and as varied as the visible universe he looks out upon, if only it can be discovered. And this brings me to the immediate subject of this essay, namely, the musician's urgent need for cultivating the faculty corresponding to that which artists call perspective.

MUSICAL PERSPECTIVE

Painters acquire a power of looking through (or perspecting) a picture. There is undoubtedly a similar power given to men to hear through (di-audit) a piece of music. Painters take time to look into space. We stand in space as they do, but we gaze with our ears into time. Gazing, we need a right sense of relation, as they do. We must momentarily call this sense the power of musical perspective. 'Look with your ears' is always a good motto, but it is necessary to look knowingly, remembering to allow for the equivalent of perspective. (A Latin scholar assures me that the right word is either Di-audition or Di-auscultation—both very alarming terms!)

There is keen sight, and there is keen hearing. And as there is a defect known as short-sightedness, so we can recognise the corresponding defect of short-hearingness. Some people can see miles and miles into space. Do we not possess and need to cultivate a corresponding power of hearing long reaches into time? Happy are the critics of the daily papers if they only acquire this one power of 'di-auscultation' as a reward for the dreary duty of incessant concert-going.

The conditions of looking with the eyes into space and looking with the ears into time are of course inherently different. Yet they have useful resemblances; and the desirability of far-hearing and clear-hearing is as great for an intelligent lover of sound and music as that of far-sight and clear-sight for an intelligent lover of scenery and pictures. A music-lover needs to allow for temporal perspective (or looking into time) as well as for spatial perspective.

What is meant by allowing for the accepted spatial perspective? Take a simple example. If you are walking at night and see a welcome candle in a cottage window half a mile off, and at the same time see the planet Mars gloriously setting, you allow for perspection, *i.e.*, you will not forget or stupidly under-rate the fact that Mars is bright to the eyes of millions simply because your little candle happens to be brighter still to the eyes of one. If you do forget it, your values will be unreliable to other men.

In the same way temporal perspective has to be allowed for as a perpetual and not a casual factor in our musical judgment. Who is not familiar with this need in some form or other? The

effect of the last-heard work on the ear, and through it on the mind, may momentarily eclipse the far-away masterpiece as surely as a small rock when you pass it by the roadside will momentarily eclipse Mont Blanc. Every looker upon nature knows how to allow for perspective; more than that, he knows how to enjoy all its delicious vistas and mystic comparisons. In the same way the looker with his ears upon music must know how to allow for musical perspective or di-auscultation, and for all the lovely relations of tones which result from it.

DISTINCTION BETWEEN PHYSICAL AND MENTAL PERSPECTIVE

But here it is urgent clearly to distinguish between two essentially different perspectives—perhaps between three: (1) the physical or purely personal; (2) the mental, capable of being impersonal; and there is to reckon with a supermental one, viz., (3) the imaginative perspective, the power indescribable that rises to be not only what we call impersonal, but even personless, and at the last (we must believe) perfected.

There are physical avenues in space for all of us. Down these avenues the physical eye of any one of us may and does look daily (a few miles at most) along any radius of our particular visual circumference to any particular vanishing point in any particular moment of time. Furthermore, science gives us telescopes and microscopes to extend this physical vision both towards the infinite and towards the infinitesimal. Yet the visionary minds and radiant imaginations of men, in books and sonatas, do far more for us than this.

The physical perspective of each of us is necessarily a bounded personal thing; mental and imaginative perspective are not necessarily so bounded. Indeed, in our experience they lead us continually to the edge of the boundless and impersonal. Thus astronomers can use their mental vision till their own bodies become to them a negligible speck on a planet, which in its turn is a speck chipped off a sun, which is a speck in a system, which system can actually be grasped by their imagination. Though lying vastly beyond the physical vision, it yet lies easily within the imaginative vision.

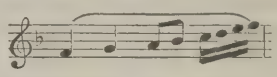
If it has been my good fortune so far to have made this important distinction clear enough here to serve the reader's own purposes, let him now carefully apply it to music. But first let me put forward one more reminder of the tiresome but crucial fact that, though a picture is seen in time as well as in space, and conversely, though a sonata is heard somewhere in space as well as in time, yet the fact remains, that, looking at Michael Angelo's art, we virtually stand still in time in order to look into space, while, looking at Beethoven's art, we stand still in space to look into time. The painter momentarily ignores or becomes unconscious of time. The musician momentarily ignores or becomes unconscious of space. The significance of this fact may be put in one sentence —while the eye can observe *art completed*, the ear can only observe *complete art in process*.

PHYSICAL PERSPECTIVE IN MUSIC

Here (with the reservation just mentioned) the artist's analogy can give musicians direct help. If a man looks, for example, at a series of poles thirty feet high, set at fixed distances from him —say fifty yards apart—receding to the utmost visible distance on his horizon, then the poles that look long in the foreground will look shorter and shorter in the middle distance, till on the far horizon they will look mere specks on the landscape, without either thickness or length. As he sees the poles get shorter, thinner, and fainter, the factor in art called Perspective is quite clear to him, and he is ready permanently to reckon with it. Yes, and even the subtler but very real factor, vaguely called *atmosphere*, the sight of which seems the last achievement of the fine art of perspecting, or looking through things—even *atmosphere* may become clear to any artist's patient and persevering eye in the same way, so that gradually all his pictorial values come right; at the last he gets truth for his reward.

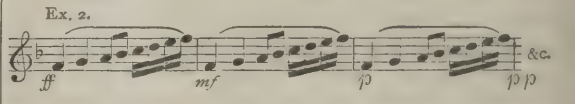
Now turn to a musical landscape. Let a man look with his physical ears into time as hard and piercingly as he looked with his physical eyes into space. Let him gaze at the same musical object at different distances—say, for example, at a scale an octave high and four beats long:

Ex. 1



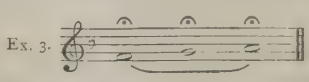
Let this object be set up (*i.e.*, sounded) at regularly receding distances from him—say thirty feet—but played with the same loudness at each distance. The following will be the result to his ear*:

Ex. 2.



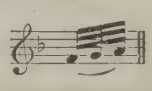
From this example we see at once that looking into time, though necessarily different from looking into space, is not wholly different—for the objects in the time-landscape do grow thinner and fainter to the ear exactly as the objects in the space-landscape did to the eye. But by their very nature they won't grow shorter in time as the poles grew shorter in space; or rather, if we try to make them grow shorter in time, we are bound to make a different thing of them, because this:

Ex. 3.



never can be the same as:

Ex. 4.



* It is unnecessary here to consider the rate at which sound travels, since it is obviously irrelevant at the moment.

any more than an old, old man can be the same as a brisk little child; and this for the simple reason that speed is naturally of the very essence of the contract in an art that draws its pictures in terms of energy on a canvas of time.

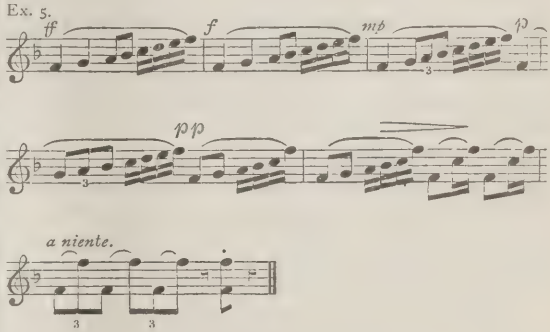
Physical perspective in music is therefore reduced at its simplest to a question of relative thinness or thickness (*pp* or *ff*), and of faintness or clearness—that is, in the details heard.

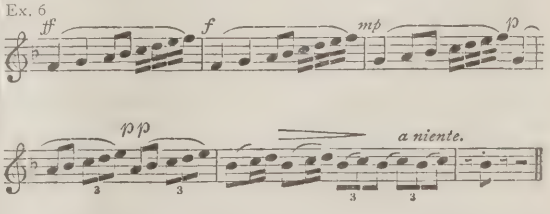
The above example seems to bring to light a practical hint, which may be put here in the form of a question to teachers: Should not *crescendo*, *diminuendo*, and all *nuance* be to the composer, performer, and hearer alike, exactly what perspective is to the painter and to the intelligent lover of pictures? This is only to ask: Should not all right-headed *expression* make its right responsible *impression?* To put it primitively for beginners: I can imagine many a good teacher to have said, even to his elementary pupils, 'Always look at your musical picture while you make it, and bear in mind that your *ff* is bound to be in your hearer's foreground, your *mf* in his middle distance, and your *pp* in his lovely horizon.'

Two personal experiences bearing on this point may be useful. I remember inviting two counterpoint pupils from the Royal College of Music to play on a Bechstein grand in a small drawing room. Both were fine pianists; but only one instinctively subdued his output to the needs of his hearers in a small room, producing fullness without confusion. The other played with fine, unthinking vigour, and he was perhaps the better musician—but he bored everybody in the room. This was years ago. The first is now a noted pianist; the second would perhaps have learned good sense for life, if I had only had the *nous* and courtesy to tell him that his playing, though fine, was all foreground, and therefore a cruel distortion of Brahms's picture; if only I had told him to *learn perspective.* The other incident was with Temple choirboys in their small practice-room adjoining the Church. I was on that occasion hard put to it to get them to understand a subtle piece of choral writing. Phrase by phrase it had to recede. I suddenly said, 'Put this phrase into the Church, put the next beyond the Church, put the third on the Embankment, and put the last on the south side of the river.' The result was startlingly perfect. The boys had achieved di-auscultation for themselves.

And while speaking upon practical matters, one cannot but reflect here upon the present appalling screaming habit of multitudes of our good vocalists. Of course, composers are much to blame. A learned judge who loved Greek once said to me, 'I went to the new opera in order to hear the Greek play [Strauss's 'Elektra']. They screamed for an hour and three-quarters, and I came away.' Many of our singers with the best voices nowadays come into small-sized rooms, or even class-rooms, and callously scream the listeners mentally hoarse, and any little child could tell them the folly of it. I used to imagine that only corporal punishment could cure the perverse singer who exhibits his or her vast vocal organ as a fruiterer might exhibit the largest pumpkin ever grown. Personally they remind me of a great passage in Parry's 'Voces clamantium,' where woe is declared to them who 'draw iniquity with c(h)ords of vanity, and sin(g) as it were with a cart-rope, and call evil good.' But is it not astonishing to reflect that possibly the real, simple, and quite permanent cure lies in the universal cultivation among children of the barest notions of di-auscultation?

Before leaving the question of physical distances in music, it is curious to reflect what might have happened if speed of utterance on the canvas of time made no essential difference to the phrase uttered. Of one thing we may feel certain; we should in such a case have had totally different sonatas and symphonies from Beethoven, whose grip of musical perspective seems outstanding and amazing. But here it is entrancing to notice that even in the realm of physical impression it is sometimes possible at least to *simulate* shortening of phrase without actually changing the speed-impression, and without much changing the especial object observed. Thus such a passage as this:

Ex. 5.

is almost, but not quite, as void of all other interest as a line of telegraph posts seen along the Bath Road; that is, it stands as a fair simulation of objects arranged in perspective to the ear on the canvas of time, growing naturally and noticeably fainter, but also *taking up less space in time.* For interest and completeness yet another simulated shortening of the musical height of the object set up may be suggested here. It also resembles a receding avenue of musical lines—not wholly unlike a receding avenue of poplars in a landscape:

Ex. 6

But however gradual or slight the changes made, it is useless to pretend that the passage is not materially changed. And certainly to play these examples over, keeping strict but unlaboured time, and observing the steady *diminuendo*, is to pass

naturally from the mere observation of physical perspective in time to thoughts about the far more potent, interesting, complex, difficult matter of *mental perspective in music*. There seems no doubt that the mind observes things in as habitual a perspective of its own as ever the eye or the ear can do.

(To be continued.)

THAT 'PLAYED OUT' THEORY

By Hugh Arthur Scott

It is sometimes advanced as an excuse, if not a justification, for some of the more monstrous exercises offered the public nowadays in the name of music, that on its accepted lines the art is now played out. Everything, it is declared, that can be said on the existing lines has been said, and composers have no alternative accordingly but to try new directions altogether.

Is there any truth in this? No doubt to many a young composer—and to many an older one too—the notion commends itself as painfully true the while he cudgels his brains in vain to find anything whatsoever to say which has not been said before. And the concert-goer may well be excused also, if he feels no less convinced of its soundness when wearied by the vain and seemingly hopeless search for something genuinely original among the hundreds of so-called 'new' works annually submitted for judgment.

Certainly too it is easy to realise that it may well be more difficult to invent fresh music now than it was in earlier ages—before all the old masters and others had explored and exploited all the more obvious possibilities of the art.

Similarly one may say that the task of the earlier poets must have been vastly less hard than that of their 20th-century successors, who have come upon the scene only when all the most obvious reflections have been made, the best rhymes bagged, and so on. Nevertheless, great poets do continue to appear as the generations run on, and do contrive to find something new to say; and so it has been also hitherto in the case of music.

In this matter indeed the composer has a distinct advantage over the poet, inasmuch as in the case of music the materials and resources of the art are undergoing a process of continuous expansion and development to an extent which is totally unknown in the case of poetry.

In other words, if the composer of each succeeding generation finds himself up against all the great music which has been written by his forerunners, he enjoys at least the advantage of having at his command resources in the matter of harmony, treatment, and so forth, of which they knew nothing.

Thus Beethoven used chords which would have been simply incomprehensible to Handel, but which were quite agreeable to the hearers of his own generation. Wagner in turn advanced on Beethoven in just the same way, as more recent composers have advanced again on Wagner. And so it goes on continually in music, each generation building on the ground already won and extending it still further in new directions.

In poetry, on the other hand, there is little or nothing of the same kind to offer any sort of analogy. The poet of the present day must use practically the same vocabulary as Shakespeare and Milton, as Dryden and Pope, and to this extent therefore he would seem to be even worse placed than the musician to produce anything original.

Yet rather curiously it is the musician who seems to be the more acutely conscious of his difficulties and of the paralysing influence of the past—at the present time, that is to say, for in earlier days this was far from being the case. Quite the contrary; down to comparatively recent times there never lacked great masters capable of writing music absolutely individual and completely different from that which had been written before.

Bach, Mozart, Beethoven, Schubert, Chopin, Schumann, Mendelssohn, Wagner, Brahms—it is necessary only to cite the famous names to be convinced of the truth of this statement. Why is it then that it should be found necessary to raise such a plea as that which I have referred to on behalf of the modern composer? Why should he find it so much more difficult than his predecessors to break fresh ground?

In a word, is there anything in this suggestion that music on existing lines is exhausted? Or is it not more properly to be regarded as a feeble excuse for those who do not happen to have anything fresh to say? One is indeed rather reminded in this connection of the school-boy who, called on to write a Latin essay, explained that unfortunately all his views on the subject prescribed had been anticipated by Cicero. It is so fatally easy for those not favoured with new ideas to conclude that there is nothing more to be said.

But you never find the really big men complaining in this way, even after a life-time of creative labour—though in that case there would be nothing surprising if they did find their powers exhausted. In actual fact, however, it was almost invariably quite the other way with them.

Thus Haydn, dying at seventy-seven after having composed incessantly all his life, told Griesinger in his last years that though he was failing physically he had by no means come to the end of his creative powers. On the contrary, ideas were in his mind, he said, by which he could have carried the art far beyond anything it had yet attained. And Beethoven, in turn spoke to much the same effect—as when, in a letter to Schott, he wrote: 'I feel as if I had scarcely written more than a few notes.'

Here certainly is nothing to support the 'played out' theory. Who can doubt indeed that had Beethoven lived longer—and he was only fifty-six when he died—he would have given us other works as great as, if not actually greater than, any which he actually wrote? Sketches for a tenth

symphony are of course actually in existence, while he is known to have contemplated further an overture on the name of Bach, a Requiem Mass, and music to 'Faust,' among other things. These and other masterpieces (as they doubtless would have been) are lost to us, not because Beethoven had exhausted his creative powers, but simply because he was not spared to write them.

And what applies to masters like Haydn and Beethoven is still more manifestly true of composers such as Mozart, Schubert, Chopin, and Mendelssohn, who all died so much younger.

Take the case of Schubert, who was cut off at thirty-one. Every one knows the lines of Grillparzer inscribed on his grave: 'Music has here entombed a rich treasure but much fairer hopes.' And who can doubt the justice of this epitaph? Consider the works which he produced in the last twelve months of his unparalleled life. They include, as Grove put it, 'his greatest known Symphony, his finest piece of chamber music, his greatest and longest Mass, his first oratorio, three noble Pianoforte Sonatas, and some of his finest songs.'

Who can compute what additional treasures Schubert might have left us had he lived another twenty or thirty years?

And the same applies more or less to all the other great masters. However long their days we may be sure that they would always have gone on adding to their previous creations. Verdi at seventy-nine gave us 'Falstaff.' Wagner wrote 'Parsifal' at sixty-nine. Brahms's last compositions, such as the glorious Clarinet Quintet, are among his very greatest. And all these works we may be sure would have been added to, and even surpassed, if only their creators had been permitted to live longer.

What nonsense, then, is this talk of music being played out, and of its possibilities having been exhausted! If it was not exhausted for Wagner and Brahms and Verdi to the end of their days, why should it suddenly be found incapable of further development by their successors? Why indeed?

The futher consideration that a certain number of composers of the present day are in point of fact continuing to produce new music of value might also of course be touched on. But that is another aspect of the matter which for the purpose of the present argument it is unnecessary to go into. I am concerned for the moment merely to point out that down to quite recent times there never was any thought, so far as the acknowledged great masters were concerned, of the exhaustion or the exhaustibility of music.

Those interested in the operatic side of Handel's work should note that 'Semele' will be performed at the Theatre, Cambridge, on February 10-14, conducted by Dr. Cyril Rootham. There will be a matinée on February 14. In view of this revival, we are glad to be able to include in the present issue an article by Mr. Barclay Squire, dealing with 'Semele.'

LISZT'S 'FAUST' SYMPHONY

By M.-D. Calvocoressi

I shall begin my survey of Liszt's neglected masterpieces with his 'Faust' Symphony. This is a little better known in this country than the 'Dante' Symphony, but opportunities to hear it remain very few. The only practical way of getting acquainted with it is to read the score; or, better, to procure an arrangement for pianoforte solo or pianoforte duet, and play it or have it played. Although essentially conceived and carried out as an orchestral work, it will be found to stand the test quite well, except that a few repetitions, which in actual orchestral performance fall into place quite naturally, will perhaps be found to drag in the pianoforte arrangement.

I well remember how at Paris, during the 'nineties, Risler and Cortôt carried out splendid Liszt-propaganda by giving performances of the 'Faust' and 'Dante' Symphonies arranged for two pianofortes, and with the assistance of a small choir for the choral *Finales*. These performances were the origin of my deep love for Liszt's music—a love which since then has never ceased to grow. Something of the kind might well be attempted to-day by circles of music-lovers. I am sure that it would set the ball rolling, and create for orchestral performances a demand which concert organizers could not for ever ignore.

The 'Faust' Symphony is usually acknowledged as one of Liszt's best and most thoroughly representative works, although it has been criticised as mercilessly as any other. Even those writers who have not a single good word for it from the purely musical point of view agree that, as a musical comment of its 'programme,' it is remarkably telling. But let us take this point for granted and start where programme talk usually leaves off, viz., with the music as music pure and simple—for it is as such that Liszt's true votaries declare it admirable.

This music has been criticised on three grounds: the quality of the themes, the methods of dealing with the themes, and the form.

Thus to establish a sharp distinction between the working-out and the form is not altogether sound—for, when all is said and done, the two are interdependent. But we are only following Liszt's censors on their own chosen ground.

Last month I quoted Parry's view that in the 'Faust' Symphony themes 'were not used for purposes of defining the artistic form.' If we try to analyse this saying, we cannot fail to see that its meaning depends on that of the word 'define,' which in turn is not quite so unequivocal as one might wish. What is really meant is that the themes are not devised and handled in accordance with the definite rules governing the treatment of usual forms. Mr. Scott Goddard once referred to Brahms in the following terms:

> He seems at times to have used a tune for its desirability as a vehicle for contrapuntal devices rather than for its beauty of inspired form; and, slave to his ancestry, to have pinched and cut, docked and deformed, his tunes in order to fit them into a 'scheme.'

This quotation ought to make it clear that Parry's criticism, even if taken at its face value, is not so damning as it appears to be.

On the other hand, it may signify that in Liszt's 'Faust' Symphony, the form is imposed from without, instead of being evolved from within. This may be true in appearance—as it is, indeed, of all programme music without exception—but we should not trust to mere appearances. In point of fact, the planning and carrying out of the 'Faust' Symphony are perfectly satisfactory from the purely musical point of view. Nothing, for instance, could be more musicianly than the way in which the themes circulate throughout the work; and their transformations are fraught with musical interest. The way in which the themes of the first movement, strikingly altered in character, are used to novel purposes in the *Finale*, while the main theme of the second movement is husbanded in order to serve as principal element in the magnificent choral conclusion, is a wonder of purely musical imagination, quite apart from any question of the programmatic or symbolic value of the scheme.

It has been written by Mr. Fuller-Maitland (in the article 'Liszt,' in 'Grove's Dictionary') that

> . . . the system of 'Transformation of Themes' is beyond question an easier thing to handle than the logical development which the older masters preferred. Even when it is used by a master of construction, it has evidently little to do with musical interest of the best kind.

The second of these propositions is altogether a matter of taste. As to the first, with due respect to Mr. Fuller-Maitland, I shall say that it is both untenable in principle and confuted by facts. As mechanical processes, both working-out and transformation are equally easy. The former is perhaps a shade easier to learn, because it may be conducted on safe, stereotyped lines; and tell-tale differences between the mechanically-contrived imitation (often described as *Kapellmeister-Musik*) and the genuine article are not easily discernible. A mechanically-contrived transformation, or a theme mechanically contrived for transformation purposes, generally gives itself away at first sight—far more plainly than the themes mechanically contrived for working-out purposes to which I have shown Mr. Scott Goddard referring.

But if the hall-mark of good form and good treatment is continuity of interest, then indeed we may agree that there is no difference in principle between transformation and working out. Moreover, it would be a mistake to think that Liszt does not resort to both as need arises.

Mr. Ernest Newman very rightly wrote (*Musical Times*, November, 1911):

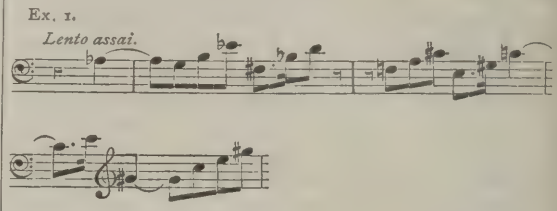
> Critics of Liszt's form would do well to remember that perfect form is extremely rare, even in the great classical writers. Any number of examples of bad building in Beethoven or Brahms would not turn some of Liszt's obvious faults into virtues; but before we condemn him for often failing as a movement-builder, we need to remember that the law by which he is tried is itself imperfect, and the judges who administer it are often very fallible, even when they are not wilfully blind.

And music-lovers who take the trouble to examine the 'Faust' Symphony carefully and without prejudice, will very probably agree with the same critic's statement (*Musical Times*, December, 1911):

> It was no bungler in form who cast the vital substance of Goethe's 'Faust' into a form at once so concise and comprehensive as that of the 'Faust' Symphony.

There remains the question of the musical value of the themes and their transformations and other adventures.

The opening theme:

Ex. 1.

has been described by certain writers as a rather mechanical sequence; by others as a thing of inspired and prophetic beauty. It is Wagner, perhaps, who paid the highest tribute to its expressive significance by transplanting it, practically unaltered, in the second Act of 'Die Walküre,' thus:

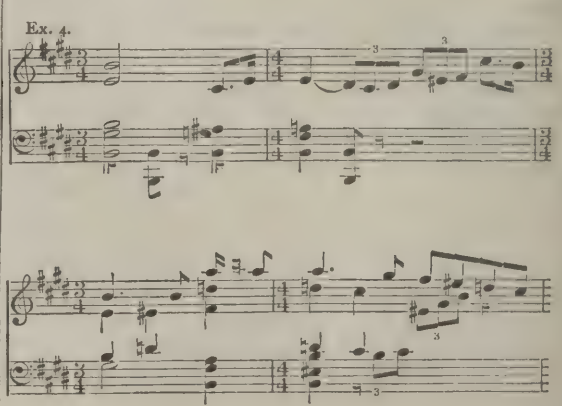
Ex. 2.

As for the second theme:

Ex. 3.

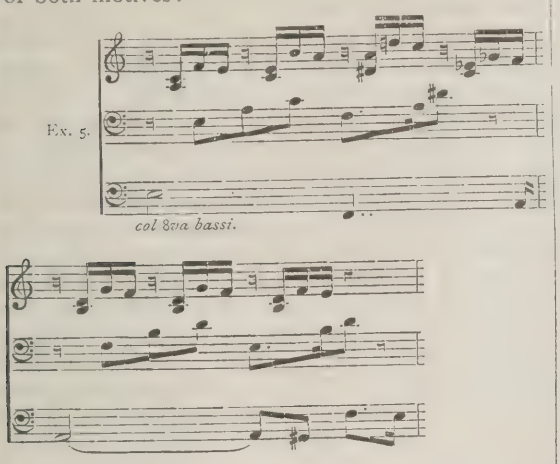
it is very beautiful and expressive in its extreme simplicity. And there can be no doubt, I think, that its various transformations are rich in 'musical interest of the best kind.' They are the outcome of genuine musical imagination. Here is a first instance, its reappearance *Affettuoso (poco Andante)*:

Ex. 4.



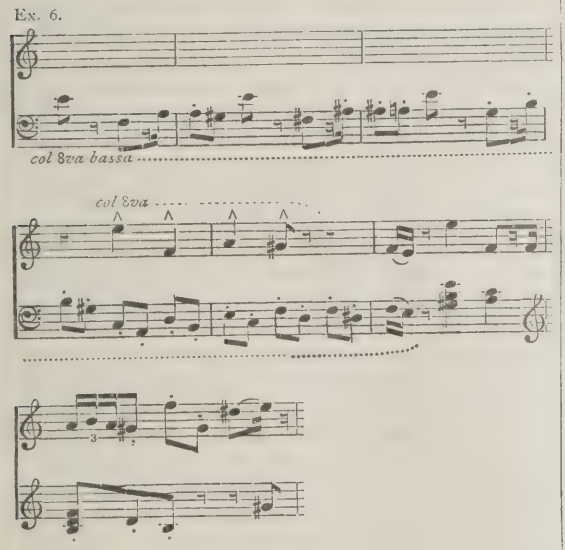
And here is a superbly significant combination of both motives:

Ex. 5.



Having noted how the second motive becomes expressive of a tender mood after its first suggesting an altogether thoughtful, introspective mood, it is instructive to observe the treatment of this same motive in the sarcastic, Mephistophelian vein of the final section. The quotation gives an instance of working out as well as mere transformation—and from this particular point of view, the whole *Finale* teems with interest:

Ex. 6.



Of the second section, 'Gretchen,' Mr. Ernest Newman has said ('Musical Studies,' p. 93):

> This section is surpassingly beautiful throughout. In face of this divine piece of music alone the present neglect of Liszt's work in England is something inexplicable.

On the other hand, Edward Dannreuther ('Oxford History of Music,' vol. vi., p. 149) says that:

> The Gretchen themes are delicate and tender, the dainty illustration of 'Er liebt mich, er liebt mich nicht' is of charming *naïveté*, the modifications of the Faust subjects quoted or adapted from the first movement, are sufficiently eloquent. Yet the section, taken as a whole, produces an incongruous effect.

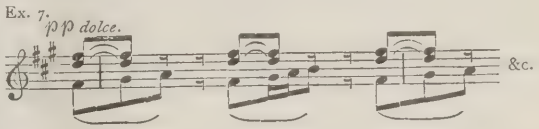
It may be as well to recall the fact that this writer, with a wisdom and sense of fairness all too rare in musical criticism, writes in his preface:

> A book so closely in touch with the actualities of present day musical life . . . can hardly avoid the expression of disputable criticisms. These must be understood to represent merely the personal opinions of the writer.

I quote his view and that of Mr. Newman side by side in order once again to show how far we are from having reached with regard to Liszt's music the same practically satisfactory adjustment that we have attained regarding the music of the other great masters of his time.

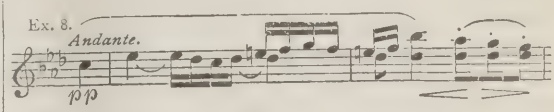
The illustration of 'Er liebt mich, er liebt mich nicht' to which Dannreuther refers is a bone of contention *par excellence* among writers on programme-music. It has often been alleged that it is unintelligible except by reference to the programme. Here is the passage in question:

Ex. 7.



Now can anybody fail to realise its intimate musical relation with the introductory bars of the section:

Ex. 8.



of which it is a formally logical outcome?

Broadly speaking, the full significance of the final movement depends upon one's recollection of the former movements. This, musically speaking, is only as it should be. There are, I believe, few music-lovers who would care to maintain that the same is not equally true of a Mozart or a Beethoven symphony as well as of Franck's 'Cyclic' Symphony. But to realise the significance of the motives in their new, distorted forms (*see* above, Ex. 6), you need not conceive them as distortions. Even without reference to their previous aspects, they are eloquent and fully satisfactory just as they stand. So that here, again, it is impossible to allege that Liszt's music cannot be accounted for except by reference to the programme. Consider it as music, purely and simply, if you wish to realise its true spirit—for Liszt was, indeed, as Wagner has said, 'the most musicianly of musicians'; and his many errors never included that of writing 'literary' music, or music intended to be conceived as a logogriph. It is quite rightly that Cecil Gray, in his 'Survey of Contemporary Music,' points out that Strauss's conception of programme-music is the very reverse of Liszt's. No better proof could be found than this 'Faust' Symphony, the altogether admirable work of which, alas! I have barely touched the fringe, despite my desire to describe its beauty.

Ad Libitum

By 'Feste'

Preaching to the converted is mere waste of time. I have received so many letters saying 'Hear, hear!' to my article of last month, that there seems little point in carrying out my promise to back it up with illustrations. Moreover, I find that the best—or worst—of these examples call for a prohibitive amount of space and music-type. I propose, therefore, to shift my ground somewhat, and deal with one or two aspects of the question that were not fully discussed.

But first I may be allowed to say a few words in reply to Mr. Gwynn Williams's letter, which appears on another page. In quoting last month some recently published music I purposely refrained from mentioning the composers' names, because I wished the discussion to be as impersonal as possible. As the works were hot from the press—if one may use so generous a term in connection with music which was not even lukewarm—and were not of a type that would take the market by storm, I felt that there was little risk of treading on anybody's toes. Apparently my softheartedness was in vain. Mr. Gwynn Williams's plea that his 'Dance of the Two Fairies' was intended for children makes his case the worse. Surely, if there is one department of music in which the models, however simple, should be of the very best, it is that for the use of the young. Is a piece in which the part-writing consists entirely of fifths a good model? Is it even useful on the technical side? A child able to play these fifths cleanly and at the right speed would be more profitably employed in real part-writing, with the hands engaged in different time-values, and oblique or contrary motion. To play in consecutive fifths is really no more difficult than playing in octaves, one part to each hand.

However, there is no need to dwell on this matter. The 'Dance' was quoted as a particularly striking example of the length to which our consecutive fifth enthusiasts are ready to go—a length which absolves them from any responsibilities in the way of skill or labour. Readers have seen the sample I quoted; they may read elsewhere in this issue what the composer has to say on its behalf, and they may take their choice. For my part, rather than start youngsters on such uninteresting fare, I would draw on the despised Sonatinas of Clementi, wherein I should be sure of their finding material that would begin to pave their way to the classics, just as the elementary reading-book that tells them the cat is on the mat and Ned is a sad lad puts their young feet on the road to the finest literature. If, however, it led off by saying that the tac is on the tam and that Den is a das dal it would not only be useless; it would be dull and uninteresting as well. Nevertheless it would have almost as much relation to literature as a piece entirely in fifths would bear to music.

A note on the other question raised by Mr. Gwynn Williams: If, like many musicians this side of Offa's Dyke, I have got an impression that the aims of the Welsh Nationalist party tend to self-isolation, the blame lies at the door of some of the Nationalists themselves. Their public utterances are usually in the form of a diatribe against 'flat-footed Teutonism' or 'feeble Anglicanism,' with a plea for Welsh composers—not because they are great but because they are Welsh. I recall, amongst other signs, an account of the Welsh National Eisteddfod, written by one of the Nationalist leaders, Mr. Leigh Henry, in which a large proportion of the space was given up to a personal attack on Sir Walford Davies, on no better grounds, apparently, than that Sir Walford is doing his best to enlarge the Welsh outlook. (By the way, this report was something of a journalistic feat, inasmuch as it set out to tell the reader about the National Eisteddfod, and ended by doing little more than let us know that the writer couldn't stand Sir Walford Davies's conducting, speaking, or anything else. Not a single result of any competition was given—and after all, readers do like to know the winners of the chief events.) Mr. Gwynn Williams may be surprised to hear that I do my best to keep myself informed of the aims of the Welsh Nationalists by reading the English portions of *Y Cerddor Newydd*, edited by himself, and I struggle regularly with the long articles contributed by Mr. Leigh Henry to the *Western Daily Mail*, though it is true that the latter is largely made up of reiterations of Mr. Henry's discovery that Brahms was a flat-footed pedant, and Victorian music a foul thing and to be avoided. What Wales needs, in order to make the most of the rich possibilities of her temperament, is to become a good bit less Welsh for a generation or so. When she has made up her lee-way in regard to knowledge of great music generally, and especially orchestral and chamber music, her composers will get busy, and will turn out something worth the attention of musicians over the border. At present, is there one Welsh composer of importance who has not learned his craft in England or elsewhere outside the Principality, and so become more or less of a cosmopolitan? Mr. Williams says that the need now is for Welsh composers to be given opportunities for developing their art. There can be no better opportunities than those which Sir Walford Davies and his staff are trying to bring to Wales, despite the opposition of the Nationalists. Some day they may see that he is really a truer Nationalist than the Leigh Henrys who yap at his heels. National characteristics should be preserved, but without fertilisation from outside they will produce little. Mr. Williams quotes the early German school. Very well; I suppose he will agree that Bach was German music personified. Yet Bach went to Italy for a great deal of his string idiom (which in its turn influenced his writing for other media—even the organ), and we know what he owed to the early French

claveçin school. In fact, he took in all the good music he could find, from whatever part of Europe it came. 'Let's go and hear the pretty little tunes,' he said to one of his youngsters, and took him off to the Italian opera of the day. And with all the music-writing he had to do in connection with his own works, he yet found time to make copies of things from outside that pleased him. All these external influences helped him to be the composer he was, without making him any the less a German. And I'll bet, anyway, the old chap never thought about developing a 'German school.' His job was merely to write as well as he could, aided by the best models, no matter from what country they came. Hence the German school, the result of so little conscious effort towards nationalism that we might almost call it a mere by-product. And that's how the Welsh school will come in due season.

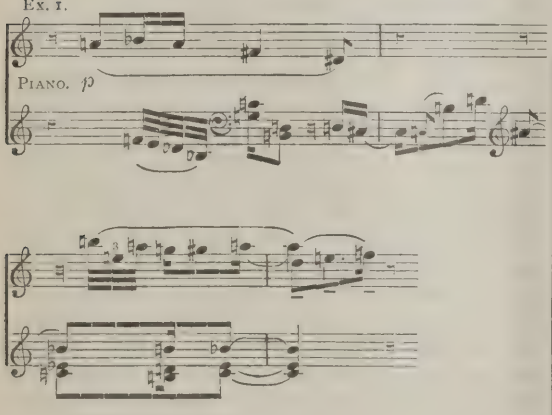
Last month I suggested that one of the faults of modern music was its excessive difficulty. There is a practical point here that seems to be generally overlooked. It is a well-known fact that there is a very strong connection between the amateur performer and concerts of the solo recital type. Thus, the audience at (say) a pianoforte recital is very largely made up of pianists, mostly amateur. And it is also a familiar fact that a pianoforte recitalist who wants to make sure of a full hall must play a good proportion of familiar Beethoven, Chopin, Schumann, &c. I have not the least doubt that if you canvassed the audience at an average recital you would find the majority were in the habit of playing or teaching a good proportion of the pieces in the programme, and that they had come to hear them partly for enjoyment, and partly to pick up tips, or to compare the player's reading with that of other pianists. Now, technically the bulk of this music is within the powers of the average well-taught amateur. In fact, if you look down the classical catalogue you will be astonished at the amount of music that is both fine and only moderately difficult—some acknowledged masterpieces may almost be described as easy. Very well. The question is, What are these thousands of more or less well-equipped amateur players to do if they want to become as familiar with contemporary music as they are with classical? How many sonatas or other important works for pianoforte by present-day composers can be tackled by the amateur who is able to make a creditable show with all but the knottiest of Beethoven, for example? It is hardly an exaggeration to say that such a player, looking round for contemporary music to add to his repertory, would find on one side a stack of pieces for children, and on the other a pile of music making demands, both mental and technical, hopelessly beyond him. Even a short piece of a few pages in the latter class will probably contain in a concentrated form as much difficulty as would be found in many a big classical work. This is a most unfortunate state of things, and points to short sight on the part of both composers and publishers. Why should not our Irelands and Baxes, Schmitts and Ravels, Kodálys and Bartóks, write pieces that are as negotiable as the hundreds of fine classical pianoforte works that are played in the domestic circle? In other words (since even composers must eat, drink, and be clothed), why not sell ten thousand copies instead of ten hundred? Why leave all the big sales to the classics, on the one hand, and the 'tripe,' vocal and instrumental, on the other?

A reader says, 'Oh! but a composer must write as he feels.' Musical history doesn't bear the reader out, for it is certain that many fine works have been written to order, or in competition. I have no doubt that if a publisher approached a composer with a sufficiently tempting offer for a pianoforte sonata calculated to sell even half as well as any one of the first twenty Sonatas of Beethoven, the composer would somehow contrive to 'feel' like rising to the occasion. During the past few years I have listened to the first performances of a fair number of big modern pianoforte works, and on several occasions I followed the music, copy in hand. Time after time I found myself noting passages in which the almost grotesque technical demands could have been halved, with no loss of effect—sometimes with actual gain. It seems as if composers imagine there is some merit in saying what they have to say in as difficult—sometimes merely awkward—a form as possible. It is all a part of the wrongheadedness that leads them to write songs in which almost all the interest is in the accompaniment; and choral music wherein the singers spend most of their effort in hitting on the mere notes, or the various voices are kept hard at work in the least effective parts of their compass. Any competition festival judge, and many a choral competitor, will bear me out when I say that a large proportion of part-music of the up-to-date type simply doesn't 'come off' in performance. It looks well on paper, and it sounds well on the pianoforte—in fact, much of it seems to have been painfully evolved at the keyboard. Now, we are always being warned not to judge madrigals and other examples of pure choral music by playing them over, and the advice is so sound that we may almost deduce a rule, viz., that good vocal part-writing doesn't sound well on the pianoforte, whereas bad vocal part-writing does. The 'advanced' modern composer will rarely write good music of this kind till he can overcome his chromatic and dissonant obsession, and think in lines rather than blobs of colour.

I imagine that the case of the ultra-modern school has not been better put than by Mr. Rollo Myers in his little book, 'Modern Music' (Kegan Paul, 2*s.* 6*d.*). Yet despite Mr. Myers's lucidity and fairness, a second careful perusal leaves me convinced that certain features of the 'advanced' school will be as barren as the whole-tone scale. What a fuss was made over that! For a time

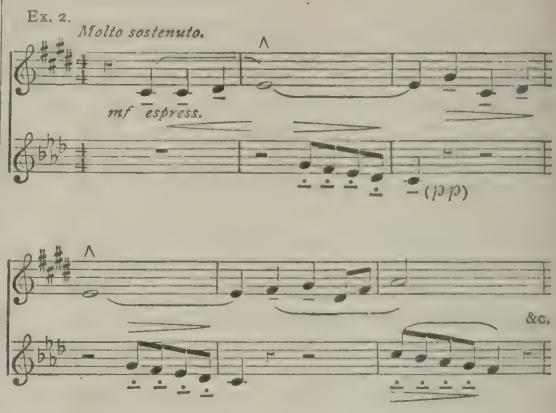
every composer who didn't wish to appear too far behind the van of progress dragged the scale in; but never, surely, was a piece of musical material so soon exhausted. Of course its weaknesses ought to have been apparent from the first; the fact of all its intervals being whole-tones made for monotony both in melody and harmony. It has no future, except in the hands of the organ-tuners, with whom it had had a useful career long before composers discovered it. (Every organist reader will recall many an occasion—generally on a Saturday morning—when his entry into church has been greeted with the sound of the whole-tone scale, with halts, and wails, and wrestlings, and cries from the tuner: 'Next; next; back one; BACK one, d'ye hear! next; right. Now the other side.' And so on. In fact, to many of us the scale does little more than recall these visits of the tuner and his long-suffering boy.)

I see little more of a future for atonality and polytonality than for the whole-tone scale, and, so far as atonality is concerned, for the same reason—it leads to monotony. 'A-tonality,' Mr. Myers tells us, 'is the abandonment of any recognisable key,' and, in order to whet our appetite for it, he gives us this extract from Schönberg's 'Sechs Kleine Klavierstücke':

Ex. 1.

(I quote the shortest and simplest of the examples.)

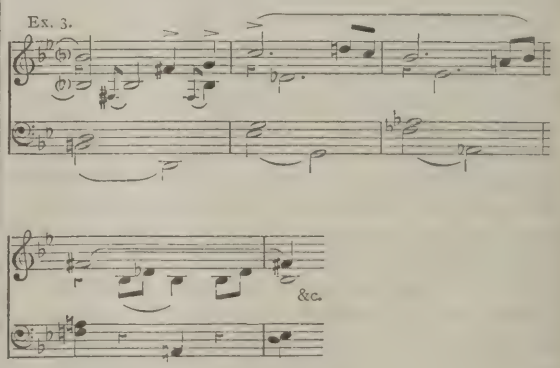
You may object to this on various grounds, but my chief complaint is that after a few bars it would become deadly monotonous. Consider how much the variety and interest of music depend upon modulation, the contrast and opposition of different keys, of major and minor, and even of the now-revived ancient modes; add to it the importance, so far as construction is concerned, of a good key scheme, and the dependence of melody and rhythm on the harmonic structure. All these things make for life, variety, interest. What is atonality able to give us in either respect?

As for polytonality: this seems to be either (*a*) largely a matter of notation, or (*b*) so dissonant as to be not worth considering. Mr. Myers quotes the following from a Bagatelle by Béla Bartók:

Ex. 2.

He calls it 'interesting and beautiful.' Interest and beauty are so much matters of taste that we can't argue about them, but it seems to me that the piece has little significance apart from the fact of its being noted in two keys. If the signature in both staves were four flats, the result would be nothing much more than the simultaneous use of major and minor thirds (F♭ and F♮, &c.)—an effect which has long since been familiar, though not exactly in this shape. Still, it must be admitted that the Bagatelle opens up possibilities of various melodic strands in different keys played by instruments carefully chosen for their tone-colour. But such effects would soon pall, and for practical purposes would be of little more use to a composer than any of the existing supply of discords.

Mr. Myers's other examples are less happy. This, from a Fox-Trot by Auric:

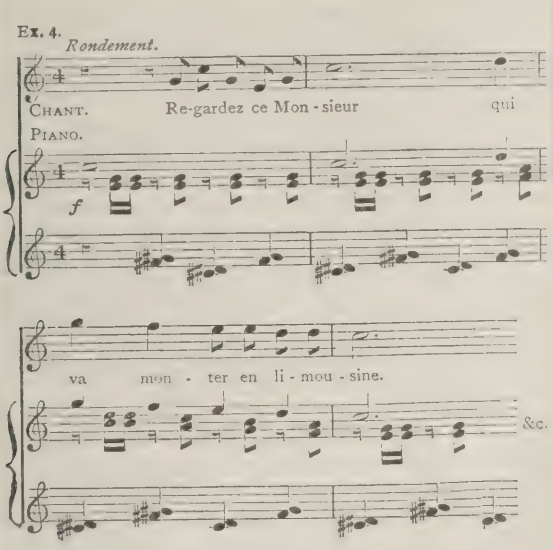
Ex. 3.



is certainly polytonal, but is it of the slightest musical value? And even so, some of it might have been noted in such a way as to destroy the poly. For example, the last bar, which on paper gives us three keys, might be regarded as a 13th in B♭ minor, with F♯ as G♭, the minor 9th. And, in the second half of the bar, we might change the D♭ into C♯, and regard the result as simultaneous major and minor 13ths on A, with a minor 9th. But regard it how you like, it is a poor effort.

Mr. Myers draws on another of the young Paris bloods for this third example:

Ex. 4.



It is from Milhaud's 'Monsieur Protopopoff,' and being a humorous effort, need not be regarded too seriously. Mr. Myers calls it 'a good example of polytonality,' but to most of us it is merely a bald commonplace in C, with some irrelevant clusters of notes stuck on. If this is polytonality, what are the keys used beside C major? They might be E, B, C sharp, F sharp, and, if noted in flats, we have a further choice. But, again, what is the musical value of such a passage? Here it has a certain impudent flavour that is not unfunny, but the ultra-modern cause must be in a bad way if such japes are to be drawn on as examples of 'progress.' Mr. Myers might have found much more interesting and significant illustrations of polytonality in some of the short pianoforte pieces of Eugène Goossens. But so far I have seen nothing in the polytonal line that seems to suggest anything beyond more or less clever 'stunting.'

Bound up with these questions of polytonality and atonality is what Mr. Myers calls 'an extreme form of polyphony (contrapuntal independence) pushed to its logical conclusion.' This is the foundation of Schönberg's system:

> . . . the doctrine of complete independence for each voice, which he pushes to extreme limits, naturally results in the abolition of tonality, and thence (in some cases) to cacophony.

This, of course, is merely a development along lines as old as Bach, or even older. The only question is, how far may a composer go without producing effects that the human ear can neither understand nor tolerate? Polyphony may be so extreme, and the independence of the constituent parts pushed so far, that the result may not be 'logical,' but the reverse. A polyphonic discussion, like a verbal argument, may be carried beyond reasonable limits, and become a *reductio ad absurdum*.

Mr. Myers thus explains the different outlook of the old and new polyphonic composers:

> Whereas the problem for the old contrapuntalists was how to combine two or more 'voices' within one embracing parent harmony, so to speak, while allowing to each as great a degree of independence and melodic interest as possible, the tendency of the modern contrapuntal school is to concentrate first upon the melodic line or lines, and then to find, if possible, a harmonic formula into which the various parts may be somehow squeezed.

These problems don't seem very dissimilar, after all. But a good deal depends upon that 'if possible.' If the modern composer can't hit on a harmonic formula into which the parts may be 'somehow squeezed,' what does he do? Presumably in such cases, he goes on, as Mr. Myers admits, to cacophony. This strikes me as a poor sort of 'progress.' Surely there was a kind of beauty in the skill with which the old contrapuntists combined widely dissimilar parts within one parent harmony. That was their problem, and to its solution we owe some of the finest pages in all music, from the tremendous opening chorus of the 'St. Matthew' Passion to the 'Meistersinger' Overture. But Bach and Wagner did not work on the policy of combining themes harmoniously 'if possible,' cacophonously if otherwise. If a combination of themes couldn't be made to 'go,' they gave up the idea, since they were out to write music, not to perplex or outrage the ear. The modern composer who *makes* his themes go together, willy nilly, may claim that he is 'progressing'; but he is more likely to be shirking a difficulty. Mr. Myers goes on:

> It is probable that if our ears could ever be trained to follow each 'voice' separately—and Schönberg's music, for example, really pre-supposes this possession of this faculty—much that at present sounds obscure or even cacophonous would then appear harmonious and clear.

Much virtue in your 'if'! A composer may 'pre-suppose' the development of this faculty to any extent he pleases, but the fact remains that the limits of the normal musical ear, so far as polyphonic perception is concerned, are soon reached. After all, the chief beauty in polyphony is in the collective result. What matters most is not that a number of parts are all saying different things at the same time, but that the combination gives us a harmonic richness and beauty of texture that are obtainable by no other means. Mr. Myers says that it is along the Schönbergian lines that music is progressing, and that 'our ears will somehow have to adapt themselves to the new demands which are being made upon them.' Will they? The only possible means of enabling them to do so will be to give us very frequent performances of such works as 'Pierrot Lunaire.' As, however, it calls for a prohibitive amount of rehearsal, our ears are not likely to have much chance of growing sufficiently lengthy to take in the Schönbergian cacophony. Moreover, even if the facilities were forthcoming, life isn't long enough to justify our spending time in trying to cultivate abnormal ears for abnormal music, when

there is so much normal music, old and new, which we want to hear. Think of the vast amount of music by Bach, Purcell, the Tudor and Elizabethan writers, the pre-Bach Germans, Palestrina, Vittoria, and a host of others, which is either unknown, or heard only on rare occasions. All of it can be taken in by the normal ear, and I hope mine will be knocking about long enough to take in lots of it. Until I have exhausted this field, I have no time to spend on music that must be listened to with a wet towel round my head, and aural faculties slowly trained to be able to perceive a large number of parts being 'somehow squeezed' into a formula which can only by courtesy be called 'harmonic.'

One of my correspondents points out that I have said nothing about a pet cry of the modernist —'the elimination of the unessential.' What do I think of it? Well, like every other idea that has economy as its basis, all depends on our definition of 'unessential.' The theory of the modern composer is that having suggested (for example) a cadence, he needn't waste time and space by seeing it through; he leaves the listener to do the job mentally. Similarly, discords may be left in the air instead of being resolved. There is a good deal in this natural reaction against the habit of the Vienna classics of emphasising full closes and reiterating final cadences to maddening point. (The final *Prestissimo* of the Ninth Symphony, *e.g.*, consists of seven bars of tonic and dominant, followed—in order that we may have no doubt about the matter—by fourteen bars of tonic chord. There may be even worse cases, but this one occurs to me first.) And of course there is nothing very new or even daring in the practice of leaving discords in the air, or deferring the resolution to a later point. But the short cut principle may easily be carried too far. Music has gradually acquired a stock of conventional matter (the word conventional is used here in no derogatory sense) corresponding to those humble little word-groups with which we link up the important expressions that carry our meaning. In themselves they are commonplace, but a writer or speaker who deliberately avoided them would be not only stilted and artificial: he may even end by becoming barely intelligible. They may be regarded as the copper coinage of language: and you won't travel easily and far without such small change. (When you want to buy a paper or a postage stamp or pay a bus fare, a penny will meet the case more expeditiously than a sovereign.) Now, music has plenty of progressions that correspond pretty much to these verbal ha'pence—the various types of cadence, half-close, sequence, &c., are not unlike such conventional locutions as 'in fact,' 'this may be so,' 'by the by,' and so forth, and a composer who has something to say needn't be afraid to employ a reasonable number of them. You will find typical examples in every great piece of music, and only when the classical composers were temporarily 'off colour' and less ready of invention than usual, do we find the conventions assuming too large a place in the scheme. I believe the fatigue we feel in listening to a lengthy modern work is largely due to the fact that the material is too continuously important, or (more likely) pretentious. The ear is kept too long on the stretch. If composers would cut out a lot of the notes and accidentals that merely cloud the issue, and drop in a few straightforward passages as mental breathing-places for the hearer, they would be eliminating the unessential in a way that would help. Present efforts direction unintelligible inevitably cause hearer excessive demands grey matter. And if I eliminated any more you wouldn't understand me at all. This analogy between music and language is not perfect, I know, but 'tis near enough to serve.

It occurs to me now that I have got away rather from the British composer, and have been concerned mainly with some Continental extremists. It doesn't matter much, as the difference is chiefly one of degree. Happily a good distance separates the best of our native composers from such abnormalities as Schönberg and the more puerile of the young French school. But they show signs that in a different way, are hardly less disquieting—mannerisms, excessive complexity and difficulty, and, above all, an apparent lack of ability to say the big simple thing that has always marked the great composer of the past. Is there one among our Englishmen who is writing fresher, better, more convincing music than he did ten years ago? The very fact that such a question is being constantly asked is ominous, for most of them are just around the age when all the great composers who didn't die young were producing their finest work.

STUDIES ON THE HORN

By W. F. H. Blandford

III.—The Fourth Horn in the 'Choral Symphony.'

II.

It should be evident to the reader who has been at the pains to study this long preamble, especially if he turns to the complete second-horn part of Beethoven's Sextet, Op. 81*b*, or the parts of his Wind Quintet, Septet, or Horn Sonata, that the solo in the Ninth Symphony is strictly a *cor-basse* part. The only phrase in it that requires proof is the scale in A♭, which does not find its counterpart elsewhere in Beethoven's works.

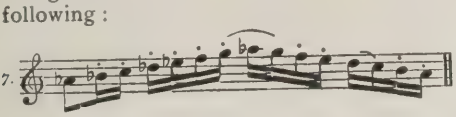
Domnich, on pp. 54, 55 of his Method, under the heading 'Premier Cor,' and on pp. 82, 83, under 'Deuxième Cor,' gives two corresponding series of exercises on scales, rising by degrees of a semitone, the series for the *cor-alto* being naturally continued farther than that for the *cor-basse*. He prefaces them by saying

> The two following exercises, which depart from the natural gamut of the instrument, present difficulties in respect of intonation and the use of the hand in the

bell. . . . It should be observed that they cannot be executed as rapidly as the preceding ones [in the key of C], and it follows that they can only produce a good effect in moderate time.

Among the scales common to both registers is the following :

Ex. 7.

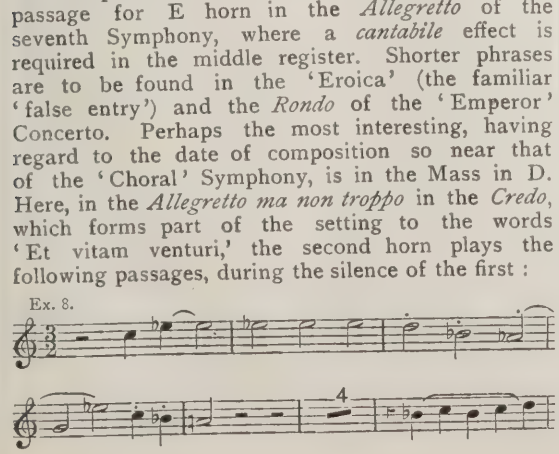


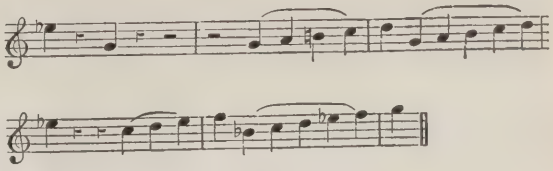
These exercises therefore prove decisively that Beethoven's scale was within the course of training of the *cors-basses* of his day. The conjecture that he was in any way influenced by the valve-horn is as foolish as it is without foundation. If he had contemplated writing for the valve-horn—which he was probably too deaf to appreciate, if he ever met it—we may reasonably suppose that he would have given it something to do which the natural horn could not accomplish, as did Halévy, Schumann, and Wagner. Even proof that the player used a valve-horn at the first performance would establish no stronger case against the composer than does the fact (for which, with other valuable information, we are indebted to the courtesy of Dr. Eusebius Mandyczewski, Librarian of the Gesellschaft für Musikfreunde, at Vienna) that they were used in the centenary performance last year.

It may be argued that Beethoven could have well divided the part between the fourth horn and one of the others, as is often done in modern performances. No doubt he could, but that this would have offended against his artistic canons is shown by a detail that has hitherto escaped notice. In the Philharmonic manuscript, at bar 11 of the movement, and under the second entry of the fourth horn, are the words, in the handwriting of the original copyist, 'Sempre Corn : 2do.' They are omitted from all the published scores, including the *editio princeps* of Schotts Söhnen, Mayence, &c. (1825). But the best printed scores are apt not to give instrumental headings and the like in the exact words of a composer.

There is no indication whatever in Beethoven's music that he under-estimated the value of the *cor-basse*, which had so impressed him when he heard Punto play it. His chamber music parts for it have been mentioned. Among his orchestral passages are the subject which opens the *Allegro* of the 'Fidelio' Overture, and must be reckoned among the ancestry of the horn motive in 'Till Eulenspiegel'—although Strauss gives the latter to the first and third horns, a step which would surely have surprised Beethoven. Another is the beautiful passage for E horn in the *Allegretto* of the seventh Symphony, where a *cantabile* effect is required in the middle register. Shorter phrases are to be found in the 'Eroica' (the familiar 'false entry') and the *Rondo* of the 'Emperor' Concerto. Perhaps the most interesting, having regard to the date of composition so near that of the 'Choral' Symphony, is in the Mass in D. Here, in the *Allegretto ma non troppo* in the *Credo*, which forms part of the setting to the words 'Et vitam venturi,' the second horn plays the following passages, during the silence of the first :

Ex. 8.





and, what is even more remarkable, in the *Sanctus* the second horn in E and the third and fourth in D sustain the work while the first has a *tacet* throughout the movement. Can a parallel case to this, in which the first horn alone is not made use of in a movement, be produced?

Once it is admitted that the composer was merely following contemporary practice and his own artistic inclinations in giving this solo to a *cor-basse*, so that the choice of executant rested between the second and fourth horn, the 'fourth-horn problem' loses much of the importance it has assumed through being scanned through modern glasses.

The practice of employing four horns in the orchestra may be said to date from Cherubini's 'Lodoiska' (1791), for the isolated examples to be found in the works of Handel, Haydn, and Mozart cannot have gone far to establish it. Sometimes the four were placed in the same key; the better practice, as is generally known, was to write for two pairs in different keys, so that each supplemented the other's deficiencies. Other exceptional modes of distribution may be disregarded.

When the pairs were in different keys, the commonest method was to place the first pair in the tonic key of the movement (in minor modes, the tonic or relative major) and the second pair in a more remote key, usually that of the principal modulation. This is familiar knowledge that can be verified in any collection of scores of a century or more ago.

Beethoven's scores form no exception. Taking the movements in which his pairs are placed in different keys, the number in which the first pair is in the tonic, or relative major, exceeds the number in which it is not so placed by about three to one ; and the converse, when met with, can sometimes be accounted for by special circumstances. Thus, in the quartet accompaniment to the bass *aria*, 'Will unser Genius,' in 'The Ruins of Athens,' the second pair is in C, the tonic, to form the foundation of the harmony, and the first pair is in F, because the C-horn would be unmanageable for these parts. This arrangement was followed by Weber in the opening of 'Der Freischütz.'

If the custom of writing the first pair in the tonic were founded on a desire to subordinate the second pair on account of the presumptively less efficiency of the executants, one would expect to find evidence of this in the parts themselves. In Beethoven's scores we have failed to find such evidence. Sometimes the first pair is pitched in a high and the second in a low key; at other times the converse is the case. Either may have the longer or more strenuous parts. If examination of a few movements seems to establish a principle, some other movement is sure to upset it. We are therefore driven to the conclusion that the two pairs were regarded as of practically equal importance, either of which could be written for as the exigencies of composition required. One had to precede the other in the score, and it was natural that the pair in the tonic should stand first.

The horn parts of the 'Choral' Symphony follow the common custom, and this fact affords the simple explanation why, in an *Adagio* in B flat, the first and second horns are in that key and the third and fourth in E flat, although it involves assigning to the fourth horn this elaborate and important part. The note in the Philharmonic manuscript against the fourth horn part, 'Sempre Corn : 2do,' is confirmatory of the view that the pairs are to be regarded as co-equal—although it would be a mistake to attach excessive importance to the direction. For Beethoven it was not the fourth horn, but the second horn of the second pair, that he regarded as his principal.

It is unfortunate that his works afford no other symphonic material for comparison. His remaining parts for four horns are to be found in overtures and dramatic and vocal works, the scope of which offers little opportunity for differential treatment of the two pairs. For some reason that is difficult to fathom, the use of four horns in the symphonic, lagged behind their use in the dramatic orchestra. When in 1815 Cherubini presented the Philharmonic Society with an overture and a symphony, both of which were performed the same year, the former was scored for four horns and the latter for two only.

When a musician of the front rank composes a score—whether it be the Mass in B minor, the 'Choral' Symphony, or the 'Ring der Nibelungen'—that is in advance of its time and destined for performances involving special resources and preparation, there is no valid reason why he should assume and allow for technical incompetence on the part of any executant. Provided that his parts do not transcend the limits of human endeavour, he has the right to expect due provision to be made for securing competent performers, and is not called on to provide against failure in this respect. Has it ever been suggested that Wagner expected that his parts for horns five to eight in the 'Ring' were to be taken by players inferior to the other four? Probably not; and it is not necessary to credit Beethoven with a similar belief about his fourth horn.

It would be of service to know when four horns came into general use as permanent components of good orchestras—but any dates are most difficult to ascertain. The presence of four names in an old programme—and they are scarce enough—does not indicate whether or not the third and fourth players were specially engaged for the occasion. If they were, they might be of any degree of competence that the parts called for, provided that an adequate supply of players existed on which to draw. One cannot even, without confirmatory evidence, infer the existence of four horns from the fact of a programme including works that required that number. The orchestra list of the Edinburgh Festival of 1824 contains the names of two only, the brothers Petrides*; nevertheless the Overture to 'Der Freischütz' was performed at the second concert. Could the introduction have been transcribed as a duet? Hardly, on hand-horns.

A collation of the names given in Ledebur† and Köchel‡ discloses, subject to the completeness of the information there given, that the Royal Orchestra at Berlin did not possess three horns until 1815, or four until 1817. The Imperial Court Orchestra at Vienna possessed three in 1808; but down to 1867 no four names given by Köchel overlap. Such lists afford no great help unless one can take account of the conditions of full membership and the employment of supernumeraries. The Paris Opera House is as likely as any to have early admitted four horns to permanent membership of the band, but it has not been possible to ascertain the date. There is no reason for supposing that the King's Theatre employed more than two, except as supernumeraries, before the departure of the Petrides.

In 1817 Beethoven wrote to Ries, then in London, to ask the strength of the Philharmonic Society's orchestra—'Have you *one or two sets of wind instruments?*' being one of his questions.* Ries's reply is not recorded. Probably he said that four horns were procurable; but he is unlikely, judging from what can be gathered about the Society's early concerts, to have given such information as would lead Beethoven to compose five or six years later with any special London horn-player in view. But the question itself proves that the presence of four horns was not to be assumed without inquiry.

When a third and fourth horn were first permanently attached to orchestras, probably theatrical, they may have played other instruments when their services on the horn were not called for. It was customary for the hornist to learn some second instrument so that loss of teeth or other mishap should not deprive him of a livelihood.† Punto was a violinist, and acted as leader in the Théâtre des Variétés Amusans in Paris during the Revolution. In this capacity he esteemed himself more than others did; for, when he appeared as leader at Vienna, 'it was wished for his credit that he had never done so.'

The idea that the fourth horn is 'usually the inferior of the other three' must have arisen since it became customary to place four players on a permanent footing, and since the introduction of the valve-horn put them all on an equality and abolished the alternate use of two pairs of instruments in different keys. The disappearance of the distinction between *cor-alto* and *cor-basse*, and the uniform method of training now adopted, have diminished the importance of the lower register, and the merits of the modern artist are gauged by his capacity to command the entire compass of the instrument. Nevertheless, in an orchestra not composed of a leaven of a few fine players in a host of incapables, there should be no ground for regarding the fourth horn as inferior to the others. If he can play his parts with real efficiency (and they require a special aptitude) there is no more justification for regarding him as inferior to his colleagues than for regarding the bass trombone as 'the inferior of' the two tenor trombones.

The modern plan of concentrating all important passages, high or low, in the first-horn part (with occasional relief by the third) has the disadvantages that attend all developments of the 'star system.' The first horn becomes a sort of high-priest, with attendant acolytes. He is overworked, all-round efficiency is not stimulated, and it is not surprising if the second and fourth horns, fallen from the high

* John and Peter Petrides, horn-players at the King's Theatre. They had in their time been touring performers, and, after settling in London in 1804, made frequent appearances at the Philharmonic concerts and provincial festivals. In 1824 they retired to their native country, Bohemia. For an amusing account of them *vide* J. Ella, 'Musical Sketches at Home and Abroad' (London, 3rd edition, 1878, p. 337).

† C. von Ledebur, 'Tonkünstler-Lexicon Berlins,' Berlin (1867).

‡ L. R. von Köchel, 'Die Kaiserliche Hof Musikkapelle in Wien von 1543 bis 1867.' Vienna, 1869.

* L. Nohl, 'Briefe Beethovens,' Stuttgart, 1865, p. 175; 'Beethoven's Letters,' translated by Lady Wallace, London, 1866, ii., p. 19.

† The saying is ascribed to Richter that 'Fiola-blayers are horn-blayers who haf lost deir teefs.'

estate of the old *cor-basse* and having often little to do except filling up harmonies and admiring the evolutions of their companions, are liable to an access of bashfulness when called on to lift up their unsheltered voices in song.

If it were certain that Beethoven wrote this part for a particular player, as Grove suggests, the problem would assume a different aspect. There is no evidence that he did, but the impossibility of proving a negative precludes any positive assertion that he did not. In our opinion, he did not so intend it, and we shall examine what evidence there is that leads to a presumption for or against.

Supposing that it could be established that Beethoven composed the *Adagio* at a time when his ideas were concentrated on his commission for the Philharmonic Society, it would be safe to assume that he had no special executant in his mind. But when an attempt is made to fix the date of composition from the available data, one is confronted with one of those mysteries with which musical research teems. The subject is too long and involved for full discussion here, but one point of interest and importance may be referred to.

On September 5, 1823, Beethoven wrote to Ries in London:

> The copyist to-day at last finished the score of the Symphony. . . . The copy will shortly be sent off . . . it is too bulky to forward by express.*

On the face of it, this letter would appear conclusively to fix the date of the composition; nevertheless, it has not been generally accepted as so doing. Grove observes that it must refer to some preliminary draft, or at any rate can refer only to the earliest movements,† and adduces three reasons, one of which is a statement by a writer in *The Harmonicon* for January, 1824, who, describing a visit to the composer on September 28, 1823, said that Beethoven was desirous of ascertaining for a particular composition he was then about, the highest note of the trombone. The inquiry might well have related to a finished composition the score of which had never left the composer's possession.

It so happens that the trombone parts, with the exception of those in the *Andante maestoso*, are not contained in the body of the Philharmonic manuscript, but are relegated to a separate appendix. The note at the beginning of the *Presto*, where 'the bass trombone wakes up from its long sleep,' is cued into the score by the copyist, but it is not the highest note on the instrument, nor in the Symphony.

It is curious that the parts should be present in the *Andante maestoso* and not in the succeeding *Allegro energico;* this might be accounted for by the desire not to overcrowd the score by introducing two more staves. But the same reasoning does not explain their absence in the *Molto vivace*, where there is ample room. Further, the prospectus recently issued by Messrs. Kistner & Siegel, of Leipsic, of the proposed photographic facsimile of Beethoven's autograph score, contains a reproduction of two pages, readily identifiable as bars 35 to 48 of the last choral movement—*Prestissimo*. There are no trombone parts in the autograph.

This strengthens the presumption that some of the movements which contain trombone parts may have been composed before September 28, 1823; because, the decision to employ trombones having been once taken, the natural course would have been to incorporate parts for them in so much of the score as remained to be put on paper and in which trombones were required.

The Berlin fair copy has these parts written in the *Molto vivace;* but we have no information as to the choral movements.

Relying on the 'sketch-books,' Nottebohm* states that the Symphony was composed in sketch form during the autumn of 1823, and completed by the end of that year or the beginning of 1824, and that it was written out in score from the sketches by the end of February, 1824. These dates are accepted by Thayer, or rather his continuators. It will be apparent that this chronology conflicts with the facts stated about the trombone parts. But here the matter must be left for the present.

Even on Nottebohm's dates, it may still be accepted that the *Adagio* was complete before the idea of a Viennese performance had taken shape in the composer's mind. It could not be speedily modified to accommodate the wishes of a special player, because the fourth-horn part is built into the structure of the movement, not merely as regards the solo quoted, but for a further twenty-eight bars, during which there is never a complete bar's rest. It remains in the foreground of the orchestral picture and, if of less executive difficulty than the first fourteen bars, is liable to become extremely fatiguing before the end is reached.

It was not until February, 1824, that a proposal to perform the Symphony at Vienna was made to Beethoven by a 'round-robin' of music-lovers. In spite of his first refusals and the delay caused by the difficulty of settling on a suitable concert-hall, the first performance took place on May 7, 1824. This would allow just enough time to prepare and correct orchestra and chorus parts from the one or two fair copies in existence.

One would like to know beyond doubt the name of the fourth-horn player at the first performance. Dr. Mandyczewski, however, states that not only are the names of the original horn players unknown, but even the precise composition of the orchestra is uncertain, some saying that there were twenty and others twenty-four violins; so that the centenary performance at Vienna represented no more than an approximation to the original. A few of the original players are known — Umlauf, the conductor, Schuppanzigh, the first violin, Mayseder, Boehm, Jansa, Linke, and Conradin Kreutzer, who 'presided at the pianoforte.'†

Oral tradition, how widely spread or accepted is doubtful, appears to have coupled this part with the name of Lewy.‡

It is to this tradition that Hofmann refers in his statement about 'Levi, a fourth-horn player at Vienna,' a way of putting it that shows that he did not appreciate the point of what he wrote. Lewy was a very distinguished artist, and nearly as far from being habitually a fourth-horn player as Nanki-Poo was from being a second trombone. But if the statement is amended to read, 'Lewy, the fourth-horn player

* L. Nohl, *op. cit.*, p. 251; 'Beethoven's Letters,' ii., p. 143.
† *Op. cit.*, p. 336.

* G. Nottebohm, 'Zweite Beethoveniana,' Leipsic, 1887, p. 192.
† 'Mayseder, Boehm, Jansa, Lincke, &c.,' are mentioned in a letter by Dr. Sonnleithner, Beethoven's 'young Sonnleithner who has all the amateur singers under his thumb.' 'Allg. mus. Zeit.', 1864, p. 245. Kreutzer's name rests on a verbal statement made by Thalberg to Thayer in 1860.
‡ Eduard Constantine Lewy (1796-1846). Pupil of Domnich. Settled at Basle, 1817. Appointed solo horn at Court Theatre, Vienna, 1822, professor at Conservatoire, 1834, first horn at Court Orchestra (*Hofkapelle*), 1846, where he was succeeded by his son. Teacher of his brother Joseph (*cf.* 'Studies on the Horn,' II) who joined him at Vienna at an unknown date. Joseph died as recently as 1881, and might have told much.

at the first performance at Vienna, &c.,' we get at something that is plausible enough to call for further consideration, even though, as Dr. Mandyczewski rightly points out, rumour is apt to be untrustworthy.*

Eduard Lewy was persuaded by Conradin Kreutzer, an admirer of his talent, to come to Vienna in 1822. Now Kreutzer held in various years the post of musical director of the Kärnthnerthor Theatre and, according to Riemann, was there in 1822-25. The troublesome negotiations in connection with the venue of the 'Akademie' of May 7, 1824, have often been told. They ended in the decision to hold the performance at the Kärnthnerthor Theatre, and Schuppanzigh in particular was commissioned to collect a special orchestra worthy of the occasion. It violates no probability to suppose that he consulted the musical director of the theatre on the composition of the band, which probably included many of the Theatre band, or that the director, Kreutzer, recommended the engagement of Lewy, his own importation, as one of the horn players. It is immaterial whether he was specially engaged on account of this part or not. His position might have given him the right of choice, or he might even have been a sub-contractor, undertaking to come and bring three other competent players with him. It would take him little time to decide which was the most important part, and, if he executed it, the solo was played for the first time, not by one who was inferior to the other three, but by one of the finest players of the day, at Vienna or elsewhere. Whether Lewy was a *cor-basse* or not does not seem to be recorded ; seeing that he was a soloist, and who his master was, it is not unlikely.

If it could be proved that Lewy was the original player—it is no more than a presumption—it may be asked whether that does not go to show that Beethoven wrote the part for him or at his request? That is improbable. It involves the supposition that Beethoven, in poor health, practically stone-deaf, full of worries, financial, legal, and otherwise, for some years previously out of touch with orchestras and orchestral players other than his personal friends, should have so far interested himself in a new-comer to Vienna, and a talent that it was probably out of his power to appreciate, as to write a special part for him. It would be more reasonable to suggest that the contrabass recitatives were written specially for Dragonetti, who for years had enjoyed a European reputation, and had played under Beethoven.

Schindler informs us—though not of his personal knowledge, for he was a child at the time—that Beethoven in his earlier days learnt the mechanism of instruments from various eminent players, that of the horn from Punto, and used to consult them on his compositions, reluctantly deferring to their opinions when they advised him to alter a passage—a statement that is in effect confirmed by the writer in *The Harmonicon* to whom we have referred. It is, therefore, possible that he submitted this solo to an expert, who may or may not have been Lewy, and that this led to its performance by the expert who passed it. But this is not the same thing as composing it specially for him.

Following Schindler, it is customary for biographers to say that Beethoven learned what he knew of writing for the horn from Punto. If the ascriptions of the posthumously published Rondino, the Quintet for pianoforte and wind, and the Sextet for strings and horns to dates prior to 1799 (when Punto first visited Vienna) are correct, this cannot have been the case, for these works show a complete mastery of the technical side of the instrument, even though the artistic use of it is less mature than in Beethoven's later works. Actually, as Thayer states, he founded his knowledge of the horn on the teaching of Nicolas Simrock, from 1773 'Court Hornist on the Electoral Toxal, in the cabinet and at table' at Cologne,* and afterwards better known as the music publisher, and in sending him his Sextet for publication in 1810, Beethoven wrote, 'The pupil has given his master many a hard nut to crack.' †

To sum up, we have endeavoured to show, on such evidence as is accessible, that Beethoven composed this fourth-horn part in strict conformity with the principles of writing for the natural (*sc.* the hand) horn ; that it was intended for that instrument ; that contemporary practice caused it to be assigned to a *cor-basse*, that is, a second- or fourth-horn player ; that the choice of the fourth as soloist was governed by the key of the movement ; that there are no adequate grounds for supposing that it was written to oblige a particular artist, but that it may have been submitted to the judgment of an expert ; and that, if tradition may be trusted, it was played by a first-rate soloist, E. C. Lewy, at the original performance—in which case the fourth horn was good because the part was difficult, and not, as Grove and perhaps Stanford seem to imply, that it was difficult because he was good. How far the proofs are adequate must be left to the reader's judgment.

The basic problem of this *Adagio*, so far as it touches the subject-matter, does not lie in the questions that have been discussed, but in the deeper one of how Beethoven came so to develop his conception of the orchestral treatment of the horn as to write for the fourth horn a part that has no parallel in his other works. Up to the Ninth Symphony his treatment of the horns does not differ fundamentally from that of Haydn or Mozart, except in the use of closed notes in prominent passages. When the instrument is brought in front of the general orchestral plane, it is either to deliver short isolated phrases, to which its voice is required to add a special prominence, or one of those subjects that have been always the special property of the instrument used in pairs or groups, such as the trios of the 'Eroica' and the Eighth Symphonies, or the accompaniments to 'Komm Hoffnung,' or 'Will unser Genius.' Here, however, the horn tone is interwoven throughout the texture of the movement, except the *Andante* sections, and the instrument figures as one of the protagonists of the moving orchestral drama. But this problem who shall answer?

* A century is easily bridged over, and it may not be irrelevant to mention that the present writer, in common with many persons now living, was personally acquainted with a violinist who took part in the second performance in England of the Symphony, and almost certainly in the first. This was John Ella (1802-88). Almost blind and deaf in his old age, his memory and intelligence were unimpaired.

* A. W. Thayer, 'The Life of Beethoven,' London, 1921, i. 24.

† The article 'Horn' in Grove's 'Dictionary of Music' speaks of this work as being 'so difficult as to be never played.' It could be played to-day as often as the public demanded it ; but Stone's article, good as it was, was out-of-date almost by the time it appeared, and should have been re-written for the second edition.

It is with good reason that Weingartner observes :

> The treatment of the orchestra in this movement is so wonderful, and the use of the horns, which is not generally Beethoven's strongest point, so magnificent, that I almost shrink from adding anything whatever to the notation. *

although one need not implicitly accept his views.

In considering the æsthetic effect of this movement it should be noted that the most important part of the fourth-horn solo is written with a multiplicity of stopped notes, to the colour of which the open notes must be subordinated. This gave it a timbre in performance that is now missing, but which was essential to the full effect. To establish this, two appreciations are quoted. The first is that of the critic who reviewed the second German performance of the Symphony at Aix-la-Chapelle (May 23, 1825).

He observes :

> The *Adagio* appears to me, at least in its first half, [it was not played through !] to represent a severance between the two groups of instruments, whereby the wind instruments breathe out a heavy sorrow, and the horn in particular sounds a deeply melancholy appeal, so that everything appears to combine in uttering a silently-weeping lament.†

The other is from Deldevez :

> This variation is in the subdominant of the principal key. Simple enough in melody, although not in harmony, it seems to have been the object of the boldest experiments on the composer's part. As regards executive difficulties, Beethoven may be said to have attempted to reach to the very limits of the possible. The sombre colouring, the closed notes of the horn, the flats that abound in every part, succeed admirably in producing that masterly and deliberately-planned obscurity in which the picture is shrouded, in order to give the third and last variation the brightest and most melodious contrast possible.‡

It has been said—and by a horn-player of the last generation :

> It seems absurd to say that Beethoven or any composer wrote passages of *hand* notes for effect ; when certain notes were written, the only way that they could be produced was by closing the bell with the hand, therefore nothing else could be done.

This is a combination of platitude and bad judgment. It was always open to a composer to abstain from writing closed notes altogether, and Beethoven did so, with one or two exceptions, such as f^{11}, when the horns were used for general filling-up. In some passages, also, of stopped notes we may concede the above statement. But there remains a certain number, of which this solo is one, in which the tone-colour of the stopped horn appears as studied and intentional on the part of the composer as it is in any passage from a modern score marked 'bouché,' or the like. This, according to Dr. Mandyczewski, was the opinion of Brahms, who considered that this passage should be played on the old instrument.

(To be concluded.)

* *Op. cit.*, p. 166. The last clause refers to Weingartner's efforts, following Wagner's initiative, to put old wine into new bottles by amending Beethoven's orchestration to what it is presumed he would have written if he had had chromatic instruments at his disposal. Perhaps Beethoven does occasionally show signs of being 'pot-bound' ; but a logical extension of this principle would lead to all old music being performed with the modern orchestral glitter, to the destruction of the natural connection—between form and technical resources.

† 'Allg. mus. Zeit.,' 1825, p. 446.

‡ E. M. E. Deldevez, 'Curiosités Musicales,' Paris, 1873, p. 160.

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Music in the Foreign Press

THE GENUINE 'BORIS GODUNOV'

In *Le Courrier Musical* (December 1), M. Benisowitch writes :

> Attempts are now being made to revert to the real 'Boris Godunov.' The original version, re-scored from the only accessible source (viz., the original vocal score), by a Lettish composer, M. Meligailis, was produced at Riga. Excerpts, scored by Eugène Goossens, were recently performed in England. Nowadays all best qualified judges agree in considering that this masterpiece should no longer be produced in the altered form devised in order to conciliate the public of fifty years ago. The custodians of Moussorgsky's genuine autograph score should realise their responsibility and undertake (with or without aid from abroad) the task of publishing this score.

MOROCCAN MUSIC

In the same issue and the following is an interesting article on Moroccan music, with many musical examples, by M. Mény de Marangue.

MOZART'S SYMPHONY IN D (K. 506)

In *Die Musik* (December), F. X. Pauer calls attention to this Symphony, analyses it, and compares its materials with those of other works by Mozart. He also compares certain motives with motives that occur in works by Gluck and Beethoven. His conclusion is :

> This Symphony is a valuable and, indeed, indispensable complement to Mozart's last three instrumental masterpieces. It stands in most effective contrast with the riotous E flat major Symphony, the elegiac G minor, and the powerful, solemn 'Jupiter.' Despite Reinecke and Mottl's exertions, it has not yet quite come to its own.

A REDISCOVERED BEETHOVEN MANUSCRIPT

In the December *Zeitschrift für Musikwissenschaft*, Wilhelm Hitzig writes :

> Thayer mentions the song written by Beethoven on the occasion of the wedding, in 1819, of Giannastasio del Rio's daughter. The manuscript was brought to England, and was lost after remaining some years in the possession of Messrs. Ewer & Co., publishers, who published it in 1858 on the occasion of the marriage of the Emperor Frederick III. with Princess Victoria of England. Thayer possessed a copy of the lost original, which has now been rediscovered. The English edition of 1858 is inaccurate ; it contains things—such as a very poor four-part chorus—not written by Beethoven, whereas parts of what Beethoven actually wrote are omitted.

SATIE AND HIS BACKERS

In the November *Nouvelle Revue Musicale*, Léon Vallas writes :

> If Satie has remained the ironist he used to be, he must be intensely amused just now : for he can never have taken seriously the ridiculous homages paid to him of late. Like an apprentice who mixes pigments which a painter shall use, he had been fortunate enough to discover, some forty years ago, a few startling harmonies, whose utilisation he left to Debussy because he was incapable of employing them properly. But a day came when 'The Six' decided to hail him as a master. The episode of his 'Socrate' unaccountably carried him to a pinnacle of sorts ; this clumsy, puerile, and incoherent rhapsody was taken quite in earnest by a few eager, but very Parisian persons. One critic described Satie as the pioneer of a supremely beautiful art, closely connected to that of Peri and Caccini. What

do people think, outside France, of these characteristically Parisian exaggerations? It is to be hoped that they will remember that Alexandre Dumas *fils* once said: 'God created Parisians so that foreigners should never quite know what to think of the French.'

A FRENCH CRITIC ON STRAVINSKY

In the same issue is quoted the following judgment of Jean Marnold on Stravinsky:

He began by imitating Korsakov and Moussorgsky, went nosing around Debussy's and Ravel's music a little, and under the influence of Schönberg wrote 'Le Sacre du Printemps.' The fact that now he is reverting to a prolix and stiff pseudo-classicism shows how artificial—indeed, how altogether non-existent—his evolution is. His originality is deliberate and laborious. His melodic indigence is striking. One may admire the extreme dexterity of his art: but one can find in it very little sensitiveness, and not a sign of intelligence. It is primary art, not primitive art, which may suit the present period, but will vanish like a meteor. I write these lines for readers of ten years hence, in full confidence.

GETTING ON SWIMMINGLY

In the *Revue Pleyel* (November 15), Henriot tells how one day Litolff, lunching at Reyer's house at Paris, described his first meeting with Liszt:

One day [Litolff said] I was taking a walk on the banks of the Elbe. On the opposite bank I saw a man. I had never met him before, but I knew him at once from his portraits, and he likewise saw who I was. 'Liszt!' I cried, and he, looking up, shouted, 'Litolff!' There was no bridge in sight. I jumped into the water, all clothed. He did the same. We met in the middle of the river, and warmly kissed each other.

ROLAND MANUEL

In the November *Revue Musicale*, André Georges devotes an essay to Roland Manuel, whose music he praises for its ingenuity and delicacy.

BERNARD ZWEERS (1854-1924)

Cæcilia (December 16) contains an obituary notice on this composer by Willem Landré.

EMANUEL CHVALÁ (1851-1924)

In *Hudebni Vychova* (October), Emil Hula devotes an article to this composer, born at Prague, and a pupil of Josef Fœrster and Fibich.

PETER CORNELIUS

The December 15 issue of the *Neue Musik Zeitung* is almost entirely devoted to Peter Cornelius on the occasion of the centenary of his birth.

YOUNG ITALIAN COMPOSERS

In *Il Pianoforte* (December), G. Rossi Doria writes on Labroca, Massarani, and Vittorio Rieti.

NEW PERIODICALS

At Christiania, *Musik* has made its appearance. The editors are Jens Arbo and Alf Due. The first issue contains articles on Palestrina research by Dr. O. M. Sandvik, on French music by Oscar Morcman, and a reproduction of Grieg's Conservatorium testimonial, with comments by Dr. Johan Bechholm.

From Warsaw arrives the first issue of *Muzyka*, containing articles by Szymanowski on Chopin's music and Poland's soul, by Niewiadomski on musical criticism, by Stravinsky on his latest works, and by Adam Wieniawski on Fauré.

Both are monthlies, and both deserve a hearty welcome.

A MUSICAL SHORTHAND

The *Tablettes de la Schola* (December) announce that Mr. H. Raymond, professor at the Lausanne Conservatoire, has invented a system of shorthand, rendering it possible to note down at high speed both melody and harmony. The inventor is to demonstrate his system at the Paris *Schola Cantorum*.

M.-D. Calvocoressi.

The Musician's Bookshelf

'Music.' By Sir Henry Hadow.
[Williams & Norgate, 2*s.* 6*d.*]

'Music and its Story.' By Robert T. White.
[Cambridge University Press, 7*s.* 6*d.*]

'Musical Appreciation and the Studio Club.' By Eva Clare.
[Longmans, Green & Co., 9*s.*]

Sir Henry Hadow's little book is the latest addition to the 'Home University Library of Modern Knowledge'—a series that has reached well over its hundredth number before condescending to recognise music as among the things that mattered. The section devoted to literature and art has long ago included volumes on American, German, and Russian literature, Ancient Art and Ritual, the Age of Euripides, and other subjects on which the public was presumed to be yearning for knowledge. But music? . . . However, now that the compilers have at last taken one step towards making good an unaccountable hiatus, we must encourage rather than throw stones. But it may at least be permitted to point out to them that music can no more be disposed of in one book, however able, than can literature. It calls for the same sectional treatment, unless the library is content to give to the most popular of all the arts no more than a bird's-eye view. The whole unfortunate attitude of our learned bodies towards music could not be better exemplified than in the list of volumes in this series. You see almost every subject you want to understand (and a great many you don't) treated in vols. i. ('Parliament') to cxi. ('Patriotism in Literature'); and with vol. xcii. you meet with the word 'Music' for the first time.

Sir Henry had the hard task of compassing the history of music in two hundred and fifty small pages—which is pretty much like trying to get a quart into a pint pot. The job could hardly be better done than is the case here. Following is the scheme: (1) Introductory; (2) Music of the Greeks and Hebrews; (3) Mediæval Music: The Discovery of Part-writing; (4) Bach and Handel: the Development of Tonality; (5) The Viennese School: Sonata and Symphony; (6) The Romantic Movement: Extraneous Influences; (7) Wagner, Brahms, and their Contemporaries; Conclusion. Not all of us will see eye to eye with Sir Henry on some appraisements, but no matter. There are a few slips, chiefly in the bibliography, *e.g.*, Thomas Haynes Bailey for Bayley; W. F. Pratt for W. S. (Selden); Shellock for Shedlock (The Pianoforte Sonata); F. O. Morris for R. O. Morris; and this writer's book should have had its full title 'Contrapuntal Technique in the 16th Century.' The first two words alone would give the reader a mistaken idea of its subject. Dyson's 'New Music'

is included in the list of critical books, and under the historical section we see Dyson, 'Modern Music'—apparently the same book.

Dr. White covers much the same ground as Sir Henry Hadow, and does it all in a thoroughly readable manner. A few of his statements appear to have been made hastily, however. Thus we are told that 'Handel's operas are not very remarkable, and his instrumental works, apart from his organ concertos, are not important.' Much depends upon what Dr. White means by 'remarkable,' but one would have thought that operas so rich in melodic beauty would deserve a less grudging reference. And there is a mass of instrumental music which, slight and sketchy though much of it may be, is so fresh and enjoyable that it is certainly not unimportant. The 'Concerti Grossi' alone should save this side of Handel from oblivion. In discussing folk-music, Dr. White says that

> . . . some writers say that a folk-song is a composite production; that is, it was composed by several people, each of whom was responsible for some part of the tune.

The statement is one that the anti-folksongites are fond of sticking up and then ridiculing. I have never yet heard anybody seriously claim that folk-song was composite in any other way than that of evolution—*i.e.*, by the changes that inevitably occur when a tune is transmitted by ear and sung over a wide area. Dr. White has good ground for saying 'the finest folk-music is Irish'; but when he adds that the Irish tunes 'are extremely varied, and are so expressive that they can be effectively used as instrumental pieces,' he is, I think, putting the cart before the horse. There can be little doubt that the great bulk of the finest Irish folk-tunes were instrumental in origin. Their range and style point to their having been composed for harp or pipe, and played long before they were sung.

As usual we have some exaggerated statements about Beethoven. Dr. White says it was 'chance that made it natural for him to express himself in music rather than in any other art or science.' This surely credits him with an intellectual greatness that he did not possess. He was notoriously uncultured, and barely literate. Think, too, of the elementary methods of calculation he used throughout his life. A mastery of the multiplication table ought not to have been beyond a potential great scientist! And can we say seriously that 'no composer could make so effective a use of a tune'? One hates to appear to decry a giant, even by implication, but there are more uncritical things said about Beethoven than about any other great composer, and, in the long run, Beethoven himself suffers. Dr. White adds to the practical value of this excellent book by giving particulars of gramophone records, illustrations of orchestral instruments, some concise but clear descriptions of musical forms, &c. There are numerous musical illustrations, and one's only grumble in regard to the book has to do with these. They are reproduced from very poor manuscript. Surely the Press of a famous University could have raised a fount of music-type!

Miss Eva Clare is a Canadian, and discourses enthusiastically upon a feature of musical life that is familiar in Canada and the United States, and that might eventually become so here. In the first part of her book she deals briefly with music and education and the organization of studio clubs. Part 2 consists of seven specimen papers for club use. They treat of Bach; Beethoven and the sonata form; Schubert and the art song; Schumann and Romanticism; Chopin; Liszt and the symphonic poem; and Modern Music and Debussy. Part 3 contains material for club work — suggested programmes, &c.; and the final section is an exhaustive list of books for the club library. The outlook is perhaps inevitably a trifle on the sketchy side, and there are a few carelessnesses. Thus Bach's 'Capriccio on the Departure of a Well-Beloved Brother' was not 'his one attempt at programme music,' by a very long chalk; a defence of the fugue needs something far better than a quotation from de Quincey's famous rhetorical passage and Browning's 'Master Hugues of Saxe Gotha'; our famous Bach pianist is here called Harold Samuels; it is an over-statement to say that 'in the history of music no branch is of more importance or of greater fascination as a study than that of folk-songs.' Several of the suggested programmes include Preludes and Fugues from the '48,' but in no case is the Part specified. As the two in each key sometimes differ very widely in difficulty and attractiveness the point is not unimportant. On p. 46 Miss Clare asks, 'Why is Bach so little appreciated by the average person?' The question may have point on her side of the Atlantic; it has little on ours to-day, thanks be. Paradies (or Paradisi) appears on p. 57 as 'Paradis.' Is Miss Clare serious in suggesting among 'Interesting compositions by modern composers suitable for Studio Club Programmes' Stravinsky's 'Les Cinq Doigts'? The split infinitive which opens p. 55 probably doesn't matter much in these lawless days. The bibliography needs revision; there are many misspellings, *e.g.*, Cecil Forsythe, Cecil Sharpe, E. A. Baughar, Plunkett Greene, Stewart McPherson, &c. On the whole this volume suffers from having been read side by side with those of Sir Henry Hadow and Dr. White, so perhaps it is better than it seems—especially as Prof. Granville Bantock praises it highly in a Foreword. H. G.

'Schubert's Songs Translated.' By A. H. Fox-Strangways and Steuart Wilson.

[Oxford University Press. London: Humphrey Milford, 10*s.* 6*d.*]

Mr. Fox-Strangways has raised the question of German song translations, and to such effect that it cannot drop back where it was before.

Let us admit that it has in the past mostly been lifted with very gingerly fingers. It has generally been assumed that song translations were for the ignorant and vulgar. The 'best' people have usually declared that there should be no translations. The work—work about as tricky as can be imagined—has often been done without special talent, and seems to have had in mind an audience for whom anything was good enough. The people who mattered would sing the original text, no doubt.

Who can tell the harm done to the cause of music in England by the linguistic obstacles with which the approach is strewn? We English are not very brilliant linguists as a rule, but a long tradition of pedantry and snobbishness insists that smatterings of half-a-dozen languages are to be regarded as a preliminary to the appreciation of music.

Look at the profusion of unnecessary foreign words in our books on music! Regardless of the fact that most English people cannot pronounce German, writers on Bach persist in giving the German names of the Cantatas, instead of establishing the use of English equivalents. 'The Hymn of Praise' is always 'Lobgesang' on the lips of the very 'cultured,' and these would have us say always 'Vier Ernste Gesänge' instead of 'Four Serious Songs,' because 'serious' and 'ernst' are not exact equivalents. Lately there has been an attempt to supplant the well-established 'Forty-eight' by 'Wohltemperirte Klavier.' The worst of having spent a few years of one's youth at Leipsic is that English appears as a language unsuitable for musical associations!

Come to the question of the language of a song, and real and famous difficulties are presented. Grant that both singer and audience are thoroughly familiar with the language of the original text, and the choice is made easy. But how often does that happen?

The foreign languages heard in our concert-rooms are a bad joke at which no one laughs. In particular, what French does one hear! Yet it is a well-nigh established convention that the foreign languages of singers who can have studied only by the correspondence system should be seriously considered, while the singing of an English version is *infra dignitatem*.

At the same time it is too true that English versions of some things—of 'Carmen,' say, and 'Rigoletto,' and Debussy's songs—are also only too likely to be jokes just as bad. No doubt the difficulty is not to be determined by a principle. Cases must be treated on their merits. Translation must sometimes be allowed to be downright impossible—of 'Figaro' into German, Wagner into French, 'Pelléas' and 'Louise' into English.

And then the difference between musical and verbal values varies much in songs from age to age. In some of the decorative classic Italian music, the words count hardly at all. On the other hand, one has observed earnest German singers showing signs of growing excitement over ballads of Loewe, without one's understanding the cause in the least—for one had failed to get a book of the words, and as for the music, there certainly was no cause for excitement in that. And no more can be said for the music of many modern songs. If the sense of the word escapes you, you have an empty platter.

Singers, we know, all prefer the foreign text, for reasons good and bad. They have learnt it, and it has become a habit. And even if they have learnt it badly, they can assume that they know more about it than the average listener. The bad singer trusts to the foreign language to obscure faults which English would show up.

Most singers under-estimate the force of the words of a song. They have the habit of trusting to the sheer musical effect of their art—but unwisely, since verbal effect is a force, and most voices are not such instruments that they can afford to dispense with it.

How rare the singer who grasps at all the means possible to interest us! Most are convinced of the sufficient interest of their tone. If anyone wants an example of the force of words in music, let him observe the time-defying vogue of 'Elijah' in England. If it had been sung to a German, or even to an inferior English text, would it not now be as forgotten as anything of Spohr's?

It is humiliating, coming to Schubert, to have to use, in order to be intelligible, the German names of his songs. For some eighty or ninety years they have been on the whole more sung, no doubt, than any other master's songs; and although the original texts have ruled in the London concert-rooms and in the drawing-rooms of the highly cultivated, the mass of Schubert-singing in the homes of England has certainly been in English. But what English? So little authoritative and acceptable that if I want to speak to you of a million-times sung song I must say 'Geheimes' or 'Du bist die Ruh'.' In a few years' time, when this book of Messrs. Fox-Strangways and Steuart Wilson will have made its way, no doubt 'Love's Answer' and 'The Inner Light' will say enough.

The book contains an English text, together with the vocal line of a hundred and twenty-four songs. Two are, without explanation, printed twice over—'Lachen und Weinen' ('Smiles and Tears') and 'Litanei' ('Litany'). The selection includes the whole of the two cycles, 'Die Schöne Müllerin' ('The Maid o' the Mill') and 'Die Winterreise' ('The Wintry Road'). Let us at once say that the English of these two cycles is superior to most of the rest. And there is a prose summary of each—the writing of a master-pen. Yet we must ask, Why 'Wintry *Road*'? These English titles will, at the best, have a hard fight to become established. Surely literalness should have been followed wherever possible?

The rest of the book gives us very nearly all the well-known Schubert and a good deal that is far from being well-known in England. Indeed, one of its virtues will be to send a good many of us humbly back to that neglected mine, full of gems of purest ray serene.

Dear Schubert, how can we praise you enough? Dear, lovely music, inexhaustibly gushing from the pages so long as we like to keep them open, how can we ever have borne to neglect you? Schubert is the country, the sunlight, young love! The labour of our authors in making this translation was huge, but they are to be envied for the satisfaction of thus having rendered something to the sweet benefactor whom the rest of us know not any way of repaying.

The preface mentions 'Heidenröslein' and 'Der König in Thule' as songs that have 'entirely defeated' these translators. Several numbers of the 'Swan Song' are missing (being perhaps left for another volume), notably 'Liebesbotschaft,' 'Kriegers Ahnung,' 'In der Ferne,' and Schubert's last song, the 'Taubenpost.' Other famous songs omitted are 'Lob der Thränen' (which, however, is probably not among anyone's prime favourites nowadays), 'Sei mir gegrüsst' (a terror for the translator), 'Die Forelle,' 'Rastlose Liebe,' and the Romance from 'Rosamunde.'

What freakish fate is it that has chosen some songs of Schubert to be famous rather than others? We ask it when we come across such perfect beauties as 'Das Zügenglöcklein' and 'Still sitz' ich,' which seem never to be sung.

Mr. Fox-Strangways has not been able to spare space for any of the tremendous narrative songs, which are really solo cantatas, calling for orchestral accompaniment. We applaud him for embracing such splendid things as 'Prometheus,' 'Ganymed,' 'Grenzen der Menschheit,' and others of that class, which, if not actually neglected, are not the everyday Schubert.

The spurious 'Adieu' is of course omitted, as befits a musicianly book. The mystery is that it should be over and over again reprinted is such albums as Peters's, Augener's, and Boosey's.

The music is given as a rule in a transposed key when the original rises above F. 'Wonne der Wehmut' ('Idle Tears'), however, is left in C minor, where it is impossibly high for most singers. The accompanist is referred to the Breitköpf and to the Peters editions. But between pp. 146-161 songs are ascribed to Peters's vol. 1, which are as a matter of fact in vols. 2, 3, 4, and 7.

A few misprints have crept in. Thus D♭ for D♯ in line 3 of 'Mit dem grünen Lautenbande' ('Content'), and B♯ for B♭ in 'Erstarrung' ('The Frozen Heart'), p. 55, at the beginning of line 7. Appoggiaturas are missing from the first page of 'Wohin?' ('The Brook').

One or two suggestions may be offered for increasing the usefulness of the book in future editions. There are hardly any dynamic indications, and singers will have to write these in. The names of the original poets should also be given. It should touch the singer's imagination to know that he is giving voice to a version of Goethe or Heine, and even the humble Müller may (as an act of grace more than of duty) be borne in remembrance. A further addition which would be of interest without encroaching on space would be the dates of the songs. Those blessed fourteen years from 'Gretchen at the Spinning Wheel' to the 'Swan Song'! We like to know just what is due to each of them.

It would not be fair to other clever pens to suggest that this is the first time the art of translating the classics of song has been seriously exercised. But it is pretty certain that it has never before been distinguished by such a talent working on such a scale. A hundred and twenty-four songs! It can be appreciated only by those who have had experience of the cruel puzzles the art presents. How hours and days may be sacrificed to the untying of one knotted line!

The translators of the past have not usually had the leisure for that. One has the impression that they took up the task light-heartedly—this task of sweat and tears! Think of the translator (M. X. Hayes) of all the songs in the big 'Royal' collection, which has probably been most widely used of English editions of Schubert. While for the most part not too bad (and much better than many), the Hayes translations are easy-going, humdrum, and pretty consistently evade the difficulties which an ambitious translator would feel bound to tackle.

Probably it is more than any one mortal man's job. The new book has two names on its cover, and the preface acknowledges help from others, including Mr. Alexander Gray, who gives Scottish dialect versions for four songs, and Mr. Paul England, who has done capital work in the cause before now. Even so, these pages do not invariably hit on ideally happy turns, and probably they will be improved as time goes on by jottings sent in by Schubertians from here and there.

The praise of Mr. Fox-Strangways and his friends is that already many and many times here they have established the right, the happy and untouchable English for Schubert. There are passages of comparative failure, but let us say that at their best these authors abound in the first faculty wanted—they write charmingly singable English. Take 'Wohin?':

> Among the rocks and heather I heard a tiny rill,
> It sparkled in the sunlight and prattled down the hill.
> I know not why it drew me—I never questioned why;
> We could not choose but follow, my trusty staff and I.

At the end of those four pages we say that 'Wohin?' now has its definitive English text. And it is not alone. If the song-translator has a terrible burden, there are recompenses. He does not hope as a rule to be more than a makeshift, but he can on occasion improve a song. 'Improve a song of Schubert's!' Well, the poetry of Schubert's songs is sometimes ridiculous, and sometimes his accentuation is faulty. The translator will enjoy the privilege of doing a little amending. After all, his job is to write English, and there are things in German poetry which cannot be articulated in serious English. Mr. Fox-Strangways has not tackled 'Adelaide,' but if he had, he would have had to invent something to take the place of those dreadful pansies which spring up with Adelaide's name on the petals. The German miller in 'Ungeduld' wishes to sow his sweetheart's name in mustard-and-cress on every flower-bed. Mr. Fox-Strangways's miller says, instead:

> I hear it when the aspen whispers low,
> I see it written where the kingcups blow.

Turn to 'The Wintry Road.' In 'The Weather-cock' the German lover reproaches his lost sweetheart rather pettily with being 'a wealthy bride.' But A. H. F. S.:

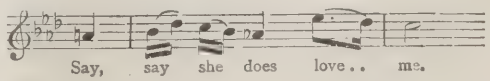
> What's pain to them who but deride it?
> And what to me *their daughter sold?*

In 'Der Lindenbaum' the lover is no longer so desperate—so absurdly desperate—as not to pick up his hat when it has blown off. A. H. F. S. earns our thanks by leaving that absurd hat out of it altogether. The 'Lindenbaum,' by the way, becomes 'The Old Elm,' and we applaud. The linden is nothing much of a tree. It has nothing much of a past in English poetry. Whereas the elm! And see what is made of the first stanza:

> A well beyond the archway, an elm beside the well—
> I've dreamed beneath its branches more dreams than I can tell.
> Of all the letters carved there, there's one I've chiselled plain;
> And still, when I go by it, it calls me back again.

I think that justifies the introduction of the elm—even if, as someone has said, it is not easy to carve on the elm's bark.

Among the early 'Maid of the Mill' songs one is inclined to question the last line of the 'Neugierige' ('The Question'):



'Does' on the crotchet seems a trifle awkward—we feel that 'love' *must* somehow come there (perhaps because of so many years of 'Sag', Bächlein, *liebt* sie mich?'), and should have voted for 'Say, does my love love me?'—the turn of the Hayes translation. Why, in the recitative of the same song, does A. H. F. S. shun 'Yes!' for the 'Ja!'? He uses 'Ay!' which sounds ambiguous, and, moreover, he spells it 'Aye.'

There are many felicities one had marked for quotation. (What of this, from the 'Stürmische

Morgen'—'*That's what I call a morning just after my own heart'?*) But there are weaker patches. The last two lines of 'Am Meer' will not do—they miss the immeasurable pathos of the music, as well as Heine's simplicity. The first line of 'Aufenthalt' will not do—'Moor-stream in spate.' No one will want to sing 'spate' on the low A. By some means the *stream* must be made to come on the A. There are good things in 'The Erl King,' but sometimes it is disconcerting. 'Mein sohn' becomes 'my boy.' 'Sei ruhig' becomes 'There, there, boy! There is nothing to mind.' The English, in fact, a little outdoes the German in homeliness. But to a German the story is homely. To an Englishman it is wild and far-away folk-lore. One touch seems quite wrong. After the Erl King's second speech, the English boy cries:

> O father, O father, there down by the whins,
> The Erl King's maidens where dusk just begins.

Dusk? But the whole picture surely is a midnight picture, and half the horror goes if after all dusk is only beginning. The penultimate quatrain seems to us weak. The famous 'poser' of the last line is solved by cutting off the first semiquaver and fitting to the rest, 'In his arms the boy was dead.'

Our authors, whose English is so sensible and singable, surely go to excess in their use of dialect words. Current English could be vastly enriched from dialects, no doubt, but is song translation the right channel of introduction? The miller's brook is 'my faithful *fere*.' In the next song, 'A cypress grove shall *bield* him now.' 'Ranger' is good (instead of the usual 'huntsman') for the miller's rival, but he is warned from approaching the *mill-leat* and the *gradely hind*. Frequenters of Wigmore Hall would probably understand the original German words better.

As a general rule, quick songs seem to translate better than slow examples. Over and over again perfectly charming equivalents are here found for the quick songs. Is English a quicker language than German? One has now and then the impression that in A. H. F. S.'s English the slow songs will want to move at something rather more than the Gerhardt pace.

The authors promise us a Schumann volume to put alongside this, and the publishers of Brahms and Wolf will be fortunate if those great men, too, can be similarly treated. C.

'The Margin of Music.' By Edwin Evans. [Oxford University Press, 3*s.* 6*d.*]

'Step-Children of Music.' By Eric Blom. [Foulis, 6*s.*]

During Mr. Evans's all-too-brief editorship of the *Musical News and Herald*, he delivered himself of a series of 'leaders' that were models of their kind. Some of these have been rescued, revised, and expanded, the result being another of the attractive booklets known as the 'Oxford Musical Essays.' Mr. Evans left the task of selection to other hands, on the ground that a journalist is not the best judge when the claims of the topical and genera have to be considered. This may be so; but seeing the frequency with which the topical becomes general, the line should not be drawn too narrowly. There are eleven articles in this book: I believe the number could have been raised to twenty without the level of excellence being reduced. But probably the limits imposed by the size of the 'Essays' was the deciding factor. Of the chosen eleven, I have especially enjoyed re-reading 'Taste,' 'The Passing of the Top E flat,' 'Two Pianos,' 'The Fifth Wheel,' and 'Seeing is Believing.'

Apparently Mr. Evans is not an enthusiast for 'musical appreciation' methods of the kind so much practised nowadays. He admits that the palate has to be educated. The question is, How?

> There appears to be a current belief that the best way of educating the musical palate is to take its owner into the musical kitchen. I cannot bring myself to believe that the true gourmet graduates in this fashion. Taste is formed by tasting, not by observing the chef.

The 'musical appreciation' specialists might fairly retort that the analogy suffers from the fact that we *must* eat, but we *may* listen to music; so our taste in food is always being formed automatically, whereas that in music has to be taken in hand specially. Nevertheless there is a good deal in Mr. Evans's point. Perhaps some day we shall see that we need do little more for the musical palate than for the dietetic. When people have regular and frequent facilities for hearing all kinds of good music, they will need little or nothing in the way of information about the construction either of the work or the instrument on which it is played. If the second subject is of the type to be enjoyed, they will enjoy it though they may not know it *is* the second, and may be even less conscious of the fact that its reappearance towards the close of the movement is in the tonic. The numerous children's concerts now being given are so excellent an enterprise that one would hate to risk an appearance of throwing the tiniest drop of cold water, but some of us may have the ghost of a doubt about the lecturettes, the putting of orchestral members through their paces, and the introduction of certain factors that are necessarily concerned with the purely external side of things. Isn't there a risk that the interest and enjoyment shown by the children may be after all a good deal less in the actual music than we fondly imagine it to be? The biggest step towards developing a taste for the best (I carefully avoid the horrid word 'appreciation') is familiarity. I believe more is done by getting the children familiar beforehand with the main themes of the works they are about to hear than by talking to them at the concert. Something of this preliminary work is now being done, the youngsters having the themes played to them, or, when possible, singing them. This is 'tasting,' not 'observing the chef.'

Mr. Evans writes pleasantly on the pianoforte duet, especially that for two instruments; practically and ironically on the extreme claims of some mental score readers; and—as recent events have proved, alas!—far too optimistically on 'The Passing of the top E flat.' When he wrote it certainly looked as if coloratura singing was on its last legs, but we know better now. The clock has recently been put back, and the British public has even been willing to hand over a few thousands of the best to the hand that put it back. But it is well that Mr. Evans's chapter (which thus becomes merely prophetic) has been reprinted, if only for the sake of the anecdote with which he concludes:

> The age of the singer who did nothing but vocalise has definitely passed away. Singers will no longer ride to fame on a rainbow of roulades. Of course, the commercial side of music cannot entirely ignore that there is still an unsophisticated public ready to pay good money for the E flat in 'Traviata.' But a singer who was advised to include the aria for that reason in

her programme retorted by inquiring whether it would not suffice for her to step on the platform and say, 'Ladies and gentlemen, I am requested by the management to prove to your satisfaction that I can sing a good E flat. Here it is . . . and now we will get on with some music.'

And when one sees the inane—not to say insane—delight with which the public hangs on to these expensive top notes one is bound to admit that many a famous aria has no more *raison d'être* than the anecdote implies. But I wish Mr. Evans had gone on to tell us what the agent said to this intrepid singer (whom many of us can identify without much effort, I fancy).

The title of Mr. Blom's book does not at first glance give us an idea of its contents. These 'stepchildren,' it turns out, are works

> . . . chosen freely from two centuries of musical history . . . linked together by the pathetic circumstance of having come into the world to be music's stepchildren, ignored by the public at large, and scarcely likely to be made the subject of special study by the professional critic.

The ground is well chosen, because it enables a writer to collect and make palatable a lot of out-of-the-way information on forgotten or rarely-heard works. Mr. Blom's 'stepchildren' are a variegated crowd, ranging from Beethoven's Bagatelles to Delius's 'Fennimore and Gerda,' Franck's songs to Reger's organ music, and Cherubini's church music to Elgar's 'Falstaff.' (A national disgrace that such a masterpiece as 'Falstaff' should ever qualify for inclusion among this neglected brood!) These twenty-five essays are reprinted from various periodicals, and are well worth it. Seventeen illustrations (portraits, &c.) enhance the book's attractiveness. But after all the main thing is Mr. Blom's sympathetic and well-informed treatment of his subjects. The average musical reader will enjoy it, and the lecturer and writer will find it a valuable source of data on many unhackneyed subjects. H. G.

Gramophone Notes

By 'DISCUS'

The gramophonist is in clover just now. This month sees the issue of a Bach Violin Sonata, two of Beethoven's Quartets, the 'Jupiter' Symphony, Brahms's No. 1, and the Schumann Pianoforte Concerto, all without cuts. This condition of things would have been impossible a few years ago, and is a conclusive proof that the public for good music is growing. It would be interesting to hear how the output of works of this kind in this country compares with that abroad. Perhaps one of my American or Canadian correspondents will drop me a line. (Which reminds me that the writer of a recent letter from Durban omitted to sign his name, and so could not be answered. I take this opportunity of thanking him for his note about a particular sound-box, and will make a point of looking into the matter soon.)

ÆOLIAN-VOCALION

Beethoven's C sharp minor Quartet, played by the London String Quartet, is recorded on four 12-in. d.-s. It is too much to expect uniform excellence to be spread over such a long bit of recording. The general level is good, with the best results in the opening fugue and in the final *Allegro*. My only complaint is on the score of sonority: the effect is perhaps a bit attenuated. I don't care to dogmatise on the point, because we know that the gramophone plays curious tricks, and what 'comes off' on one instrument is sometimes only moderately successful on another. Moreover, we know much can be done by judicious experimenting with sound-boxes, needles, &c. That, however, calls for more time than a reviewer can always spare. But that there may be something in my complaint as to lack of sonority seems to be shown by the splendid results achieved in the 12-in. d.-s. of Adila Fachiri and Jelly d'Aranyi. They play movements from Sonatas for two violins by Pugnani (*Allegro assai* and *Allegro vivace*), and Boccherini (*Andante espressivo*), with Ethel Hobday as their first-rate colleague at the pianoforte. Better playing and recording could not be wished for, and the music is well worth it, especially the Pugnani. Some day the gramophone will give us the same perfect results from all the four instruments of a quartet. At present such success is apt to be in patches, and there are evidently a few problems not yet fully solved.

The record of the Life Guards Band playing the 'Flying Dutchman' Overture disappointed me. This is due, I think, less to any shortcomings of playing and recording than to the fact of the music itself suffering from transcription (12-in. d.-s.).

The Company has put forth some capital vocal records: Armand Tokatyan in the 'Flower Song' from 'Carmen' and 'O Paradiso' from 'L'Africaine' (12-in. d.-s.); Elena Gerhardt in Strauss's 'Cäcilie' and Brahms's 'Vergebliches Ständchen' (10-in. d.-s.); Watcyn Watcyns in the second set of 'Four Salt-Water Ballads' (very musical singing, but less clear in articulation than some of Mr. Watcyns's previous efforts, and surely his *piano* effects are obtained by withdrawing from the receiver rather than by reducing the tone? Anyway, they have a 'faked' sound (12-in. d.-s.); and Malcolm McEachern in 'O tu palermo' and 'Lord God of Abraham' (12-in. d.-s.). I gather that the former is not a new record, but has formerly been issued as a single-sided. It shows Mr. McEachern's voice to fine advantage. The 'Elijah' air is less convincing. It is too strenuous—threatening, rather than prayerful.

COLUMBIA

Although Brahms's style of orchestration is against recording, a good level of excellence is reached in the five 12-in. d.-s. just issued by Columbia. The players are the London Symphony Orchestra, conducted by Weingartner. The least successful passage seems to be the Introduction to the first movement, where there is some lack of clearness. Otherwise one finds little cause for complaint. There is the vigour that we expect, and in the quiet middle movements a lot of the beauty is captured. As usual with its big works, the Company issues this fine set in an album, with annotations on each page.

A 12-in. d.-s. of Gounod's Overture to 'Mirella' gives us a chance of making acquaintance with a pleasant work showing the composer in a vein unfamiliar to most of us. There is a curious smack of Edward German about it, not only in one of its chief themes, but also in the harmonization. The players are the New Queen's Hall Light Orchestra, under Frank Bridge. A good record.

A successful bit of recording is that of the *Scherzo*, *Trio*, and *Finale* of Brahms's Trio in E flat, Op. 40, played by Arthur Catterall, W. H. Squire,

and William Murdoch. Not only is the balance first-rate, but the pianoforte tone is as good as any I remember hearing viâ the gramophone. As the music is Brahms in very attractive vein, this record should be among the 'best-sellers' of the chamber music department.

Mr. Squire is apparently a kind of musical Dr. Jekyll and Mr. Hyde. We heard Dr. Jekyll in the Brahms; here is Mr. Hyde in a couple of solos—a 'Hebridean Cattle Croon' and 'Home, sweet Home.' The latter is about as sickly an affair as can be. I thought I knew all that the 'cello can do in the way of expressing nostalgia, but Mr. Squire manages to squeeze out a bit more, aided by lots of *portamento* and a very slow *tempo*. I hope next time there is solo recording to be done the player will be Dr. Jekyll (10-in. d.-s.).

The Westminster Glee Singers are heard in Bridge's 'The Goslings' and German's 'O Peaceful Night,' using most of the tricks that disfigure the work of male-voice quartets in general—phrases nearly all cut into short lengths, time erratic, all the points underlined (10-in. d.-s.). It is to be hoped that gramophonists who hear this record will hear also the 10-in. d.-s. of the Kedroff Quartet, which will show them how four men ought to sing together. The voices are fine to begin with (a real tenor top line, instead of a falsetto, by the way), but the outstanding excellences are the blend, grading of power, and, above all, the rhythm. The fact of the singing being in Russian, and the meaning of the songs unknown, matters little. Ten out of every twelve of our English male-voice quartets ought to be locked up with this record for an hour or two. One of the first things they would do on being released would be to sack their male alto before settling down to practices on new lines. At least, I hope so.

A fine operatic record is that of Frank Mullings and Harold Williams in a couple of duets from Verdi's 'Otello.' Mullings is a bit on the over-strenuous side, but it seems to matter less than usual; Harold Williams is capital, and his clear articulation is a feature. The musical value of this record is refreshing after the pyrotechnic inanities we too often get (12-in. d.-s.).

Other vocal records are of Norman Allin in Graham Peel's 'Song of the Wooden-Legged Fiddler' and 'Pro Peccatis' from Rossini's 'Stabat Mater' (12-in. d.-s.); Edna Thomas in a negro spiritual and love song (10-in. d.-s.), and the Evangelist, Gipsy Smith, in some of his songs and hymns (four 10-in. d.-s.).

H.M.V.

The 'Jupiter' Symphony records are so successful that one cannot but be astonished at the work having had to wait so long for a place in the gramophone library. The bulk of the music is the very thing for the purpose. Paragraphs have appeared telling us that various experiments were tried in making this record. Whatever they were, the result shows them to have been justified. Albert Coates conducts, and the players are the Symphony Orchestra. This performance and record in an unusual degree reminds us of a fact that we have recently been forgetting—namely, that the *size* of a piece of music depends little on how long it takes to perform, or how many players it keeps busy. The 'Jupiter,' with its slender scoring, its modest length (compared with modern symphonies), and its diatonic harmony, is as unmistakably great as lots of modern so-called 'big' works are merely tumid. The 'Jupiter' fills seven sides, the remaining side giving us the jolly little 'Impresario' Overture.

If the recording of the Schumann Pianoforte Concerto is less successful, it is mainly because of the two problems involved—the pianoforte tone and the question of balance. There is, however, a better result than usual. The players are Cortôt and the Albert Hall Orchestra, with Sir Landon Ronald conducting. This capital record of one of the most popular of concertos is on four 12-in. d.-s. As if these riches were not enough, the Company proceeds almost to embarrass us with further delights. Here is Beethoven's Quartet in F, Op. 18, No. 1, played by the Catterall Quartet—highly-finished playing of this engaging work. It fills seven sides; on the eighth is the *Scherzo* from Tchaikovsky's Quartet in F, Op. 22.

Finally, we have a capital bit of work in William Primrose's playing of Bach's Sonata in A, four movements, and all delightful (two 12-in. d.-s.). A feature worth mentioning is the excellence of the balance, the pianoforte part being rightly treated as something more than a mere background. It is excellently played by Mr. Templeman. The H.M.V. is to be praised for thus giving a good show to an unusually promising young English violinist, and above all, for letting the show be made with fine music instead of snippets and arrangements. I believe that most musicians will enjoy such records as these again and again long after such poor trifles as some recent ones of Kreisler are forgotten.

Among the vocal records one turns first to the Galli-Curci, only to find her engaged with some indifferent music—the 'Slumber Song' and 'Bellàh! capretta adorata!' from 'Dinorah,' and Bishop's futile 'Pretty mocking bird.' The latter is sung as you expect it to be, and voice and flute have a pretty encounter, but that's all there is to it—which of course is enough for the crowds who are concerned with sound rather than sense. An unexpectedly amusing effect occurs during the Bishop song, where the words 'Pretty mocking bird' suddenly make us aware that Madame is singing in English—slightly broken English, of course (12-in. d.-s.).

Fine singing is heard from Dinh Gilly in airs from 'La Bohème' and 'Il Tabarro,' the latter a welcome bit of one of the three one-Act operas Puccini wrote a few years ago.

Elsie Suddaby sings in Lane Wilson's arrangement of the old song 'Shepherd, thy demeanour vary,' and 'The Virgin's Lullaby,' from Boughton's 'Bethlehem' (10-in. d.-s.). Miss Suddaby has a good 'recording' voice, and makes quite a brilliant thing of the old English song.

A PUBLIC SCHOOLBOY 'BACH CHOIR'

In our last issue we gave a report of a Bach performance at the Leys School, Cambridge, the singers being a Bach choir formed among the boys. We have since had a talk with Mr. J. F. Shepherdson, the music-master to whose enthusiasm the inception of this unusual choir is due. We began by expressing surprise at the school's evident liking for such severe fare.

'Well,' said Mr. Shepherdson, 'when we began the Bach recitals in 1920, some fears were expressed on that point. "Wasn't it rather too highbrow?" asked the doubters. But the scheme was quickly

established, and now at the beginning of every school year we start working on a Bach Cantata, and it gives us the best kind of send-off. The choir is enthusiastic; practices are voluntary, but there is no difficulty in keeping up the attendances. Similarly, boys may please themselves as to being present at the performances, but the absentees average only thirty-five out of two hundred and fifty, so you see it is not a case of music appealing only to a select few. And the two hundred odd who attend have a special practice for such of the items as they are supposed to take part in—a chorale verse in the cantata, or a verse in connection with a chorale prelude played on the organ, for example.'

'The actual choir is, of course, small?'

'We generally muster nearly fifty—say twenty-two trebles, six altos, six tenors, and ten basses. Membership is confined to the boys, though we have sometimes had the assistance of a tenor from Trinity College Chapel.'

'How much rehearsal do you find necessary—or, rather, possible?' we asked.

'The school time-table allows one period of forty-five minutes weekly for choir practice. The rest of the work is done in the boys' own time—say, trebles three times a week, immediately after dinner, for about a quarter of an hour at a time; the rest of the choir twice a week for a quarter of an hour.'

'How about orchestra?'

'No boys in *that* department, thanks! I have the best I can get from the University in the way of strings, with wind players from London. Soloists first-rate too—Dorothy Silk, Louis Fleury, and so on. And I am lucky in being able to count on the regular help of Mr. Bernhard Ord at the organ.'

The elaborate programme book of the latest Bach recital, with its music-type illustrations, ample notes, &c., was so obviously an expensive item, that it led us to inquire about the financial side of the venture.

'Every boy in the school pays a subscription of four shillings a term to the Musical Society, which thus has an income of £50 a term. This sees us through.'

The programmes so far given have included five cantatas (complete); about a dozen chorales and arias from other cantatas; seven instrumental items (suites or extracts therefrom); and a good number of organ solos.

The whole record of the past five years is a remarkable example of what can be done in a school where the resources are not large enough to justify the attacking of large-scale choral works. We think Mr. Shepherdson has hit on a happy idea in thus directing the energies of his choir into a department of Bach's music where the modest size of his force is an advantage rather than a drawback.

The reader must not imagine, however, that the music of the Leys School begins and ends with Bach. There is an Orpheus Club of twenty-five members which meets every Sunday evening for papers, discussions, and recitals; Michaelmas term had its carol concert; in the Lent term there was a concert of English songs with Anne Thursfield as soloist; twice annually there are school concerts at which only boys and masters perform; the breaking-up concerts consist of good light music with folk-songs sung by the whole school; and it goes without saying that organ recitals of the very best quality are regular features.

We are glad to be able to add the above to the particulars given in the *Musical Times* during the past few years as to the admirable musical work now being done in public schools. How much more flourishing the musical life of the country would be to-day had such enthusiastic and well-directed efforts been common a quarter of a century ago!

HANDEL'S 'SEMELE'

By W. Barclay Squire

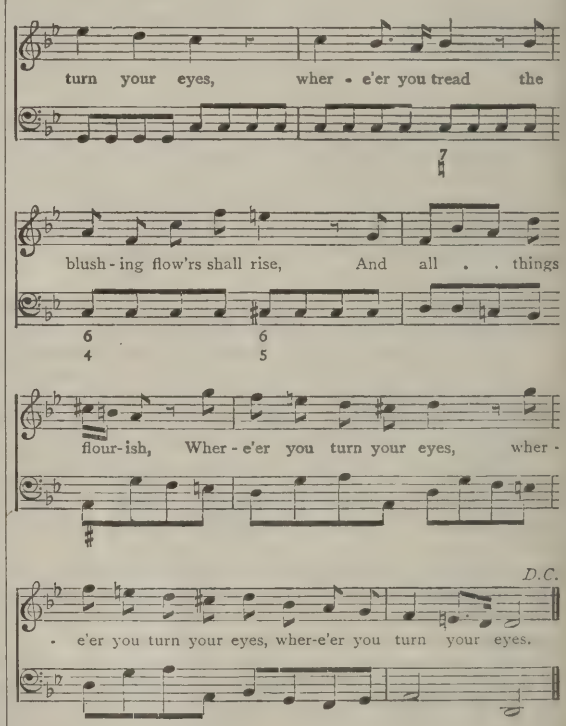
The last few years have witnessed a remarkable revival of interest in Handel's operas. 'Rodelinda,' 'Giulio Cesare,' 'Serse,' and others have been performed in Germany, Switzerland, and the United States, and have proved something more than mere successes of archæological interest. Everyone knows that Handel's operas contain many beautiful songs, but hitherto the difficulties in the way of their revival have caused them to be entirely neglected. Chief among these obstacles is the fact that the principal male parts were written for artificial sopranos. In the recent performances abroad these parts have been adapted for male voices, and though the result is sometimes not altogether satisfactory (for no modern tenor or baritone can cope with roulades written for singers like Senesino or Caffarelli), if these works are to be revived at all, it seems the only possible way of surmounting the difficulty. In the present state of operatic affairs in England, it is hardly to be wondered at that Handel's adopted country should have left it to Germany to take the lead in reviving his neglected operas. It would be interesting to hear them sung in the original Italian, but it is impossible that there should be time to devote to their study in the few weeks' season of Italian opera in London. Even less hopeful seems the prospect of their performance in English. It is therefore very much to the credit of Cambridge amateurs that they should have decided to stage 'Semele' this month. Though the work was written later than the long series of Handel's Italian operas, the libretto was originally intended for stage performance; and Handel's setting, announced on its first production as 'after the manner of an Oratorio,' is described in the diary kept by the Earl of Egmont (who heard the second performance) as 'the opera of "Semele."'

The libretto has a rather interesting history. It was written by William Congreve, and was probably intended by him to be produced at the Queen's Theatre at the time when he and Vanbrugh were the patentees. The exact dates are variously given. Sir Edmund Gosse, in his 'Life of Congreve,' follows Cibber; but Burney has pointed out that Cibber's account of the attempts at introducing opera made by Congreve and Vanbrugh is incorrect, and Burney's own corrections need further emendations. The matter cannot here be gone into, and it is enough to note that from 1705 onwards, operas were performed at both Drury Lane and the Queen's Theatre. None were successful until, in 1711, Handel's 'Rinaldo' took the town by storm. It is to this period that Congreve's 'Semele' belongs. Baker gives the year of its first publication as 1707, but no copy with this date is known, and the earliest edition that can be traced is in vol. 2 of Congreve's works, published by Tonson in 1710. This edition contains a preface in which the following interesting passage occurs:

> It was not thought requisite to have any Regard either to Rhyme, or Equality of Measure, in the Lines of that Part of the Dialogue which was design'd for the *Recitative Stile* in Musick. For as that Stile in Musick is not confin'd to the strict Observation of *Time* and *Measure*, which is requir'd in the Compositions of *Airs* and *Sonata's*, so neither is it necessary that the same Exactness in Numbers, Rhymes, or Measure, should be observed in Words design'd to be set in that manner, which must ever be observed in the Formation of *Odes* and *Sonnets*. For, what they call *Recitative* in Musick is only a more tuneable Speaking; it is a kind of Prose in Musick; its Beauty consists in coming near Nature, and in improving the natural Accents of Words by more Pathetick or Emphatical Tones.

Congreve's libretto was set to music by John Eccles, who was Master of the Queen's Musick, and some years earlier had gained the second prize in the competition for setting Congreve's 'Judgment of Paris.' It is almost certain that his 'Semele' was never performed—probably owing to the unsuccess of the operatic experiments at the Queen's Theatre, and to Congreve's retirement from the management. The only manuscript of the work that is known is in the Library of the Royal College of Music (MS. 183). It formerly belonged to a Mr. T. B. Elcon, who lived at Avignon; it may possibly have been taken to France by John Eccles's son, Henry, who settled at Paris about 1710. The manuscript is undated, and wants some pages both at the beginning and the end. It follows Congreve's libretto closely. Semele, Ino, and Cupid are sopranos; Athamas, alto; Cadmus, Jupiter, Somnus, Apollo, and the Chief Priest, basses; the Augurs, alto and tenor. The accompaniments are written for strings (in the Somnus scene with 'Leads upon the Instruments'), and figured bass for double-bass and harpsichord. The work is interesting, for it is a genuine opera, and it helps to fill the gap in English dramatic music between the death of Purcell and the supremacy of Handel. If ever English 'Denkmäler' like those in Austria, Bavaria, and Germany, are published, Eccles's 'Semele' ought certainly to find a place in the series.

Congreve's libretto lay unused for over thirty years, until Handel took possession of it, and—with the help of some unknown collaborator—turned it into 'The Story of Semele,' which was produced 'after the manner of an Oratorio' at Covent Garden on February 10, 1744. The autograph score is preserved in the Royal Collection—formerly at Buckingham Palace, but now on permanent loan at the British Museum. Handel notes that the work was 'angefangen den 3. June 1743,' and Act 1 was finished on June 13. 'Fine dell Atto 2^do.) [Monday] 20 June 1743,' is on f. 77v., and on the last page, 'G. F. Handel London) [Monday] July 4, 1743. Völlig geendiget.' A comparison of the autograph, Congreve's libretto, and the published full score of the German Handel Society, reveals several interesting points. Handel seems to have had the original libretto before him while writing, though using the alterations of the anonymous adapter. In the opening scene he began by a version of the recitative ('Behold! Auspicious flames') for 'Priest or Cadmus,' which he cancelled by pasting down the next page, containing the present version. Similar instances occur throughout the Act, and the part of Athamas—almost throughout the work—was originally written in the tenor clef, but subsequently altered for alto. Semele's recitative, 'Ah me, for pity' (H.G., p. 25), is marked 'All[egro],' and 'See, she blushing turns,' is set as an air for Ino. 'Thy aid, pronubial Juno' (Athamas's recitative, No. 13 of Novello's octavo edition) is marked 'apart.' 'Turn, hopeless lover' (No. 16) is a recitative for soprano. The Sinfonia (No. 24) at the beginning of Act 2 is absent; 'With adamant the gates are barr'd (octavo score, p. 84) is marked 'All[egro].' Scene 2 is 'An apartement in the Palace of Semele, she is sleeping; Loves and Zephirs waiting.' 'Come, Zephirs, come,' an air for Cupid (as in Congreve's libretto), follows: this is unpublished. 'Semele wakes and rises,' and sings 'O sleep' (octavo score, No. 30). 'Where'er you walk' (No. 40) has an interesting alteration. The passage before the *Da Capo* was originally written thus:


turn your eyes, wher - e'er you tread the
blush - ing flow'rs shall rise, And all . . things
flour - ish, Wher - e'er you turn your eyes, wher -
D.C.
- e'er you turn your eyes, wher-e'er you turn your eyes.

Handel subsequently changed this by crossing out bars 2-6 and altering bar 1 to the present version. There is an earlier version of 'Bless the glad earth' (No. 44) which is crossed out, and a cancelled version of 'Somnus, awake' (No. 46). Scene 3, 'Semele in an apartment, enter Juno as Ino, with a mirrour in her Hand'—'Behold, in this mirror' (octavo score, p. 146) is set as an air (unpublished). At the end of the work Handel began to set Congreve's words for the final chorus, 'Then mortals be merry,' but replaced them by 'Happy, happy' (No. 76). There are many minor points in the autograph which do not appear in the German full score. These it is hoped will be noticed in the catalogue now in preparation of Handel's manuscripts in the Royal Collection.

A comparison of Handel's setting with Congreve's libretto shows that the book was much altered from its original form. Apart from the interpolated airs, such as 'The morning lark' and 'Where'er you walk,' the action was made obscure by the omission of stage directions. At the end of Scene 1 of Act 1

'All but the Priests come forward. The Scene closes on the Priests, and shows to view the front and outside of the Temple. Cadmus leads off Semele, attendants follow. Athamas and Ino remain.' The parts of the Augurs were omitted, and as the Second Augur ends the Act by singing 'Endless pleasure' (which Handel gives to Semele, though she has already been carried away by the eagle), this alteration makes the end of the Act dramatically absurd. Scene 1 of Act 2 is

> . . . a pleasant Country, the Prospect is terminated by a Beautiful Mountain adorn'd with Woods and Waterfalls. Juno and Iris descend in different Machines. Juno in a Chariot drawn by Peacocks; Iris on a Rainbow,

and at the end of the scene 'they ascend.'

The whole Act is much altered. In Scene 6 of Act 3, 'Juno appears in her chariot ascending,' and after the catastrophe (Scene 7) and the disappearance of Semele, 'Jupiter re-ascends swiftly. The scene totally changed represents a pleasant Country, Mount Citheron closing the Prospect.' In restoring 'Semele' as an opera, these notes on its original form may be found of use.

Handel's work was produced on February 10, 1744, when his affairs were at a low ebb. The oratorios which were given at Covent Garden to fight the opposition operas at the King's Theatre, though at first successful, were beginning to lose the attraction of novelty. 'Semele' was repeated on February 15, 17, and 22, and was followed by 'Joseph,' on March 2. The season came to an end with Lent, and for the following winter Handel engaged the King's Theatre for twenty-four subscription performances. Here 'Semele'—'with additions and alterations'—was performed on December 1 and 8, but the season ended disastrously in April, and Handel for the second time became bankrupt.

The work was revived by Smith and Stanley in 1762, and in 1878 by the Cambridge University Musical Society. In Germany it has been recently performed (in a much abbreviated version) at Hallé, but, in spite of the beauty and freshness of much of the music, the work still remains practically unknown.

In 1747 Walsh published two sets of 'Songs in Semele,' on February 25 and March 2 respectively, and on March 13, 'Semele entire.' From these publications the names of the original singers can be gathered: Beard was Jupiter; Francesina, Semele; Avoglio, Iris; Miss Young probably doubled the parts of Juno and Ino; Reinhold those of Somnus, Cadmus, and the Priest, and Sullivan (whom Mrs. Delany described as 'a block with a very fine voice'), Athamas.

Occasional Notes

Our Manchester correspondent writes: 'During the Christmas holidays, on the coast, I had my first experience of the famous Besses o' th' Barn band: I am almost ashamed to confess that it was the first, as for years I have been within shouting distance, so to speak, of the centre of its activities. It is now under the guidance of Harry Barlow, who is one of the two great tuba players of the band. He has been with Richter, Nikisch, Weingartner, and the rest of the big conductors. Old Hans Richter would have been as enthusiastic about him as he was about Simon Speelman, Paersch, or Reynolds the oboe-player. Now Barlow having imbibed the finest orchestral musical culture possible to any brass-wind player to-day, is fitted in a very exceptional sense for his leadership of the Besses. On the technical side he can give them all useful tips born of a long and variede experience, and also ensure technique being kept in its place—which is not always the case where a musical organization has been nourished on contest-work. It is his wider outlook on musical life and interpretative powers which is destined to make the future of the Besses o' th' Barn one of importance. I have heard no brass-wind playing since Bayreuth twenty years ago that can compare with these players for golden mellow tone, not forgetting that German tuba-playing and tuba instrument construction are altogether on a different plane from those of British makers' ideals. Had Mendelssohn heard this band he would not have scored his Baal choruses for voices! They play long stretches of "Walkure," "Tristan," and "Parsifal" with a sensitiveness for perspective and colour that leaves one almost breathless at the wonder of it all. The pianist may scoff and call these things "arrangements," and so forth; but in these matters there is gain as well as loss, and on balance the advance in musical appreciation outweighs any shortcomings. A delight of quite a different kind was experienced when they played a simple hymn-tune; how much our choirs might learn from its superb treatment! Those who were lucky enough to be in the Cathedral Close at the Gloucester Festival of 1913 will recall how the chorale "O Haupt voll Blut" was scored by Elgar for brass and played from the top of the South-west porch during the interval in the "St. Matthew" Passion music. My Christmas holiday experience recently brought to remembrance those sensations of soft, mellow, all-pervading tone gently rising and falling on the hushed stillness.'

At the recent celebration of the Jubilee of Leeds University, the honorary degree of Doctor of Letters was conferred on Mr. Herbert Thompson. The new Doctor needs no introduction to the readers of the *Musical Times*, and we are sure they will join us in hearty congratulations. But only the public north of the Trent is fully aware of the powerful influence for good in artistic matters which Dr. Thompson has exercised for over thirty years by his articles in the *Yorkshire Post* on music and painting. In presenting Dr. Thompson, Prof. Abercrombie said:

> Herbert Thompson has been for many years accepted as the representative in this city of informed and vivid opinion in the arts of music and painting; and throughout the community of all those who are interested in the intellectual and spiritual life of Northern England, his wholesome influence has long been cordially acknowledged. It is not easy to estimate the debt which we, who must accept the severe conditions of an industrial age, owe to such service and such faith as his. His effort has always been to show us how art, rightly appreciated, may be a continual enlightenment; and from the accidents of idiom to disentangle the beauty and the significance that are enduring. He has brought to this work an exact scholarship which has explored deeply and widely, and has always been inspired by a scrupulous taste; and this has enabled him not only to interpret afresh the masterpieces of the past, but also to give a discriminating welcome to the newest adventures of the present. Such criticism is not to be regarded as merely regulative or corrective; it is a very positive contribution to our highest vitality. It

assures for art the condition of its most illustrious and beneficent existence among us; and in us it strengthens that desire for the ideal which only art can satisfy, and the judgment which insists on the purity of its satisfaction.

Critical writing receives little recognition as a constructive, positive thing. Dr. Thompson's *confrères* welcome his degree and the presentation address as compliments to their generally-maligned profession.

We are sorry to see Sir Richard Terry joining the band of those who think any old stick is good enough to belabour London where music is concerned. In the *Queen* of December 17, speaking of the decline of British choralism (a decline which is largely imaginary), he says:

> Take our London with its seven millions of inhabitants. What a poverty-stricken array of choral bodies it presents in proportion to its numbers! When we have a new work of anything like big proportions to present, we import one of the provincial choral societies to sing it for us.

Sir Richard's first statement has no force without some kind of statistical evidence. Exact figures would of course be difficult to procure, but we may say that recently, in order to settle a question of this kind, we obtained with very little trouble particulars of a round hundred or so of largish choral societies in the London district—a good many of them with orchestral sections as well. This took no count of the little choirs, forty or fifty strong, which probably run to some hundreds in the suburbs. We believe that if precise figures could be obtained the London area would in the matter of choral music make as good a show as most provincial centres. And in regard to amateur chamber and orchestral music, it would almost certainly be far better.

As for London depending on provincial choral societies for its performances of new works: Without spending time digging into records we recall at once that during the past few seasons London has had its first performances (sometimes the first anywhere) of Holst's 'Ode to Death' and 'Hecuba's Lament,' Delius's 'Requiem' and 'Song of the high hills,' Franck's 'Psyche,' Rachmaninov's 'The Bells,' and a good many works which if not new are at least unfamiliar, such as Stanford's 'Stabat Mater,' Ethel Smyth's 'Mass,' Holst's 'Hymn of Jesus,' Boughton's 'Bethlehem,' Bax's 'Of a rose I sing' and 'Mater ora Filium,' besides a host of smaller unaccompanied pieces by Warlock, Vaughan Williams, Delius, Holst, &c. The list could no doubt be made a long one, had we time to search for material instead of relying on a moment's reflection while writing. Most of the new works were produced by the Philharmonic and Oriana Choirs, the Bach Choir playing up well with the 'Ode to Death' and Stanford's 'Stabat Mater.' Against all this we remember only two visits of provincial choirs for the purpose of singing a new work—that of the Wolverhampton Choir with Vaughan Williams's 'Mass' (a work which has lately been sung by the Special Service Choir at the Abbey), and the Liverpool Welsh Choral Union with Holbrooke's 'Choral Symphony.' To the uninitiated readers of the *Queen*, Sir Richard's sweeping statement will suggest large and efficient choral bodies streaming from the provinces into musicless London in order to give it a chance of hearing works it is too lazy or too stupid to sing itself. The cold fact being what it is, we can't help thinking of the little girl who told her mother that there were hundreds of cats in the front garden. 'Not hundreds, my child; don't exaggerate!' 'Well, mamma, there are at least two.' Let poor old London have fair play. Its musical weaknesses are many, but most of them are obviously due to the obstacles set up by its immense size.

Sir Walford Davies's attractive methods as a lecturer are so widely appreciated that we are glad to say he has kindly promised to expand into essay form, and publish in this journal, the addresses given by him from time to time as Gresham Lecturer. The first instalment of his opening lecture appears in the present issue.

Writing on Galli-Curci-itis in our November number, we tried to extract a little crumb of comfort from the fact that, with all its bad effect on local musical enterprises, the tour of the singer would at least give sopranos (amateur and professional) a much-needed reminder of the beauty of steady, clean vocal tone. Everybody is aware that the well-known native singers free from the vices of wobble and strain can almost be numbered on the fingers of one's hands. We felt, and still feel, that a valuable lesson might be learnt from the fact that a singer so widely (and, on the whole, justly) acclaimed as Galli-Curci eschews both faults; and we said so—though the comment was so obvious that we hesitated before setting it down. But, after all, we are glad that we were not afraid of the obvious, since it moved Mr. Kaikhosru Sorabji to an amusing outburst in the *Musical News and Herald* of January 10. After pouring well-deserved abuse on some of the press methods connected with the tour, and making it clear that in his opinion Galli-Curci is a poorish singer with an ordinary voice, he winds up:

> But the crowning *bonne bouche* of the whole sorry, sordid, and ridiculous business is to be found in the comment—not of an evening rag but of a periodical devoted, or I *suppose* devoted, to music, since it calls itself a 'Musical something or other,' that young students should be strongly recommended to study Galli-Curci's singing and listen to it because of its steadiness of tone! *Steadiness of tone*, one of the most elementary requisites without which good singing does not even begin to exist, and as though one would have to listen to Galli-Curci to hear steadiness of tone! As who should say, 'Listen to Cortôt when he plays a five-finger exercise, and see how he plays all the right notes!'

We ought to have wilted at being called a 'Musical something or other' *supposed* to be devoted to music. But we didn't. Such is the hardihood induced by editorial work! We are not impressed by the Cortôt analogy: it gives over at the knees the moment you glance at it—for of course pianists *can* play a series of notes correctly and *legato*, so they listen to Cortôt for lessons of another kind. But if, as a body, English pianists made such a poor show in finger technique as our sopranos and contraltos do in the production of a steady, well-controlled tone, we should by all means advise them to go to Cortôt for an object-lesson of the five-finger type. And we should be prepared to repeat the advice until even Mr. Kaikhosru something-or-other recognised a piece of plain horse sense when he saw it.

Miss Cope, organist at Holy Trinity, Kingsway, has played there for sixty years, and during that period has missed only two services—one through fog, the other through illness. 'I feel like going on for ever,' she told an *Evening Standard* interviewer. None of 'that played-out feeling' about Miss Cope! We take off our hat to her.

It is of course a common occurrence for two writers to hit on the same subject; they have even been known to hit on almost identical words for an occasional sentence. But we doubt if the following can be beaten in the way of coincidence: In the current issue of the *Musical Mirror*, under the heading 'School Music,' appears an article signed 'Pedagogue,' dealing with orchestral concerts for children; in the January *Monthly Musical Record* is an article by Mr. Yorke Bannard entitled 'Children's Orchestral Concerts.' Nothing remarkable in the coincidence, so far, as the subject is very much in the air. But it *is* remarkable that the two articles are *word for word identical*. It would be interesting to know who wrote first, 'Pedagogue' or Mr. Bannard.

The daily press has lately broken out into collections of schoolboy 'howlers.' Not many were of a musical nature, but we managed to pin down the following definitions:

Nasal organ = harmonium.
Sotto Voce = in a drunken voice.
Pas de deux = a father of twins.
Fugue = the air in a stuffy room.

The association of 'fugue' with the slang 'fug' is startling at first, but after all aren't there quite a lot of fugues that might be spelt that way?

A reader sends us the following advertisment—an unusually good specimen of what may be called the 'pedigree' type:

MUSICAL TUITION.—Beethoven, Chopin, &c., &c. The true interpretation as taught by Beethoven to Liszt and Liszt to Señor Esposito (Dublin Academy) and Señor Esposito to Rev. A. H. Collisson, M.A., Mus. Doc., and Rev. A. H. Collisson to his pupil and deputy, Rev.———. Groups of six at least taken at 1/- per hour. No kindergarten wanted.

A shilling per hour seems very little for the true interpretation handed down in a direct line from Beethoven. Still, much depends on the amount of loss by evaporation and dilution the stream may have suffered before finally coming to rest with the Rev. ———.

Clergy who give their organists Christmas presents usually fall back on books and music as being safe. The choice is so wide that we find ourselves wondering whether it was by mere accident that an incumbent gave his organist at Christmas, 1923, Mr. Newton's 'Dont's for Organists,' and followed it up a year later with the same writer's 'Dont's for Choirmasters.' The much-repressed organist is probably looking round in vain for a 'Dont's for Parsons.'

'All that we know of Bach,' says Mr. W. J. Turner, 'is that he had three wives.'

This is where we moderns have an advantage over John Sebastian, for it is more than he himself knew.

Church and Organ Music

THE ROYAL COLLEGE OF ORGANISTS

DIPLOMA DISTRIBUTION

The presentation of diplomas took place on January 24, a good attendance of members and friends being present.

The proceedings began with the following announcements by the Hon. Secretary: There were sixty-one candidates for Fellowship, and twelve passed; for the Associateship, a hundred and sixty entered, thirty-three passing. The Fellowship Lafontaine Prize was awarded to Mr. S. D. M. Ashley, of Sutton, Surrey; the Fellowship Turpin Prize was withheld; the Associateship Lafontaine Prize was won by Mr. G. Newell, of Whittlesey, Cambs; and the Associateship Sawyer Prize by Mr. M. G. Taylor, of London.

The distribution of diplomas then took place.

PASSED FELLOWSHIP, JANUARY, 1925

Ashley, S. D. M. Sutton. (Lafontaine Prize)
Bransden, Miss L. A. London.
Chadd, G. E. Frome.
Crick, G. F. Bury, Lancs.
Edwards, R. F. C. Stourbridge.
Green, A. E. Silverdale, Staffs.
Kerry, S. London.
Lightbown, B. Truro.
Morgan, J. Cardiff.
Newman, F. E. Norwich.
Ward, A. J. Norwich
Whitehouse, G. W. Malvern.

PASSED ASSOCIATESHIP, JANUARY, 1925

Appleyard, J. Wells.
Arkell, L. W. T. Bletchingley.
Betteridge, R. L. R. Cheltenham.
Bordonel-Brown, J. A. Liverpool.
Brown, A. G. Y. Tadcaster.
Crawley, P. S. Barnet.
Creed, J. E. H. Reigate.
Daniels, E. H. Gloucester.
Durrant, R. J. Gorleston-on-Sea.
Eastwood, A. T. Halifax.
Goodwin, Miss H. Birmingham.
James, G. A. Blackwood, Mon.
Jones, W. B. Holyhead.
Linfield, A. F. Worthing.
Lusty, A. E. Gloucester.
McElheran, J. S. York.
Morgan, D. G. London.
Newell, G. Whittlesey (Lafontaine Prize).
Noon, A. E. London.
Parfitt, J. W. London.
Phillips, W. P. Dowlais.
Roberts, Miss C. E. M. London.
Saunders, R. C. London.
Scarborough, W. R. Lincoln.
Singleton, F. H. Sheffield.
Smith, G. K. Pembroke.
Strutt, R. G London.
Taylor, H. Manchester.
Taylor, M. G., London. (Sawyer Prize).
Thomas, A. W. Chepstow.
Turner, F. W. Sheffield.
Wade, Miss M. B. Richmond, Yorks.
Warburton, H. C. Retford.

ALAN W. SHINDLER, *Registrar*.

Mr. H. F. Ellingford played the following pieces from the 1925 syllabus:

Prelude and Fugue in G major ... ... *J. S. Bach*
Minuet from Sonata No. 1, in F major ... *Stanford*
Largo Sostenuto from 'A Sea Symphony' *R. Vaughan Williams*
Adagio in E major ... ...*Frank Bridge*

After the customary votes of thanks the company adjourned to the Upper Hall, where light refreshments were provided, and an enjoyable réunion took place.

The Reports of the Examining Boards are appended:

FELLOWSHIP ORGAN-WORK

It will be a happy day when organists realise the importance of time and rhythm. There was too often a tendency to pause while change of stops was being made; this was particularly noticeable in the Bach Prelude and Fugue in C. Rhythm is a characteristic of all good playing, and should not be neglected. The note-values in Schumann's *Adagio espressivo* were almost invariably incorrect in the left hand while accompanying the clarinet melody. *Staccato* was often exaggerated, at times the pipes had hardly time to speak. Further, it should be remembered that unless pedal passages are coupled to the manual they are indistinct—many candidates failed to realise this. There was not much variety in the registration, though there were often signs of feeling for expression. The use of the Swell pedal was overdone. Sudden gusts would be avoided if more care was used when opening the box. The first inch of movement of the pedal is worth all the rest.

The vocal score-reading was invariably too slow. It would be impossible to sing satisfactorily at the pace chosen. The metronomic indication was ignored. There was a false reading of clefs, and much halting over difficulties, and even a failure to grasp the key before starting. We regret to say that about eighty per cent. of the candidates failed to reach the necessary marks to pass in this vocal score-reading test.

The harmonization of the unfigured bass was on a better level, but the candidates in their haste often omitted to put in a fourth part. One candidate played the whole test entirely in three parts. The sight-reading test was an improvement on previous years. It was often taken too fast, being marked *Adagio*, and this led to unnecessary complications. The time-values were badly misread. This weakness was found also in the themes given for extemporisation, and actually in the prepared pieces.

Some of the candidates showed invention and imagination in the extemporisation test. It was gratifying that this test had not been neglected, seeing how important it is in an organist's work. There was a certain amount of form and development, and the registration was varied.

A. HERBERT BREWER (*Chairman*).
W. G. ALCOCK.
EDWARD C. BAIRSTOW.

FELLOWSHIP PAPER-WORK

The working of some papers bore evidence of the possession of sound musicianship on the part of candidates. This was generally noticeable in the free counterpoint test which, on the whole, was well-worked—also in the setting of words as a tenor solo, to which many of the candidates wrote a genuine pianoforte accompaniment and not merely a succession of four-part chords. The work in the other subjects did not however reach so high a level. In the orchestration there was a tendency to use too many instruments simultaneously rather than for purposes of contrast, while the instruments employed were sometimes in excess of those stipulated. The string quartets showed general weakness in 'quartet writing.' Special attention should be drawn to the fact that many candidates have not yet realised that more serious study must be given to the subjects upon which the questions are set. These subjects are now limited both in number and scope, and the questions set must be answered with a reasonable degree of fullness, and in a manner which proves that the subjects have been carefully studied.

F. G. SHINN (*Chairman*).
P. C. BUCK.
H. W. RICHARDS.

ASSOCIATE ORGAN-WORK

The general improvement in the solo playing, which we remarked on at the last examination, has been maintained. There are, however, still several defects that call for attention. Many candidates showed a lack of grip, especially in rhythm, and gave us the feeling that they were thinking of the piece in sections, and not as a whole. This was specially noticeable in Charles Wood's Prelude and in West's Prelude on 'St. Michael' (*e.g.*, p. 14, line 3, bar 1). Jongen's Cantabile was generally played without imagination or punctuation, otherwise the phrasing showed improvement, though it was sometimes made too obvious, and at the expense of the rhythm. Karg-Elert's Prelude suffered most in this way, generally because candidates failed to realise the quiet, flowing nature of the piece as a whole. The chief defect in the registration was again the indefinite pedal, owing to the absence of 8-ft. tone. It cannot be too strongly urged that candidates must listen to the whole of what they play and not merely to the top part. Charles Wood's Prelude suffered particularly in this respect, notwithstanding the fact that the use of the Swell-to-Pedal coupler was indicated. As an extreme example may be mentioned the candidate who began the first movement of Mendelssohn's fourth Sonata with loud Great uncoupled to Pedal, and remained unconscious of the inaudible bass until near the end. Several candidates started the Bach Fugue with a Claribel on the Great coupled to all the Swell reeds. Loud reeds are more effective when added to Great Diapason tone. Generally speaking, the pace was well chosen, but many erred by playing on the slow side, with a loss of vitality, especially in the Chorale Prelude, 'In Thee is bliss.'

The score-reading and transposition were on the whole well done, though in the latter several candidates forgot that the hymn-tune must be played rhythmically, so that a congregation could sing to it.

In the sight-reading test there were some bad mistakes in the modulations. In several cases the test was played much too loudly, and became an organ solo instead of an accompaniment. The uncoupled pedal was again prevalent, and the pedal part was occasionally played an octave lower than written.

HARVEY GRACE (*Chairman*).
HENRY G. LEY.
HAROLD E. DARKE.

ASSOCIATE PAPER-WORK

Strict Counterpoint.—Good on the whole. There was a tendency to get a wide gap for too long a period between the soprano and alto parts.

Free Counterpoint.—This was generally well done. The join from the given opening to the next bar seemed to cause some difficulty.

Pianoforte Accompaniment to Melody.—The Examiners were agreeably surprised to find so much imagination and ingenuity. There were many very good workings.

Addition of Melody to Bass.—The general standard was quite good, several excellent workings being sent up.

Addition of Bass to Melody.—Not so good; but there were several notable exceptions. Candidates should be more careful about their barring.

Harmonization of Melody.—Much the weakest part of the examination. There were few really artistic workings. The standard in this section seems to have deteriorated.

C. H. KITSON (*Chairman*).
IVOR ATKINS.
A. EAGLEFIELD HULL.

THE PRESIDENT'S ADDRESS

THE ORGANIST—CITIZEN AND ARTIST

At these gatherings it has been the custom for the President to give a short address which will be of some interest to the musician, and a means of stimulating thought. Let us, first of all, take a cursory glance at the world, and the influence which our environment has upon us. The distractions and flurry of the present time can hardly be looked upon as an inspiration to the creative artist, whatever they may be to the interpretative. In either case, if the student aspires to be an artist he must always strive for the beautiful, for beauty and true art, I contend, are synonymous terms. When the word beauty is used people may, and will, differ as to what is actually meant. Sir Hubert Parry points this out very clearly when he says:

> 'By beauty some people mean sensuous beauty pure and simple, others mean the beauty of things which are only apprehended by the mind and temperamental instincts . . . early choral music was characterized by simple sensuous beauty, by beauty of actual sound, beauty of contour of melody, beauty of simple design [then later he continues:] A great deal of Bach's music cannot be called sensuously beautiful, and yet its quality of beauty is far more appealing than the most agreeable works of the greatest Italian Masters.'

Broadly speaking, we may assume that some of the canons of beauty are: symmetry, shape, proportion, tone, and colour, for we can never admit anything which is ill-proportioned or hideous. The student, in leading his artistic life, will need two essentials, leisure and periods of solitude, if his imagination is to have free play and his brain opportunities to concentrate. Unfortunately these are almost impossible in our artificial existence. The mind becomes distracted by the hustle and bustle of modern life, by the snare for amusement and change, or even by money making—the latter up to a point being forced upon the professional man by heavy taxation, and perhaps by his desire to emulate the profiteer in ease and luxury. There can be no doubt that many of us are tainted with such aspirations, and it is a matter of some difficulty to shake oneself free from the vain ambitions of life. We must undoubtedly be as good citizens as others, but the tyranny of expense incurred in living merely up to the standard of our self-respect, in providing for illness and for the infirmities of old age, is enough to absorb most of our powers, and to stifle most of the finer susceptibilities of our nature. The

serious student has to fight a battle within himself if he is to triumph over circumstances, and detach himself from sordid aims. In doing so, and conquering, he will free his artistic impulses to grow and fulfil their highest functions. The germ of art exists within us all in varying degrees, and if this germ is cultivated and encouraged to thrive, our vision will, in proportion, increase in its perception of real beauty. A man's art should provide the outlet for most of his mental energies, and conscript, as it were, his whole being. Above all, it is essential for him to have an ideal, and, however high the ideal, it need not be unattainable if he is sincere and persistently considers its attainment as vital. Let him never persuade himself that living up to a high ideal is easy. On the contrary, however gifted, he will find that it needs constant effort and application, coupled with an ever widening vision. Among other things, a common pitfall must at all costs be shunned. I mean superficiality. The musician who grasps this fact, who is determined to lay his foundations deep, and who has the real spark in him, can, by study, fan this spark into a steady flame. He will then for the first time experience a joy in life which is only dreamed of and talked about by others. The fascination of music is at least as great as that of the other arts, but since she is the youngest, and at the moment in a state of transition, it is impossible to say what new beauties she may develop, what entrancing discoveries may yet transpire in the world of sound. William Wallace, in his 'Threshold of Music,' comparing music with the other arts, says:

> 'Music can boast of no past like architecture, no ancestry like sculpture or painting. The secrets of these are, broadly speaking revealed to the world, for while from time to time bright geniuses have arisen who have stamped their individuality upon their work, the style and form were there before them, and the spirit of a thousand years is visible in the modern examples of sculpture, while the great Masters in painting had become classics at a time when music was quite in its infancy.'

Bearing in mind, then, that music is a growing art—for, as we know it, it goes back only about three hundred years—we should be wise never to sneer at fresh ideas, but to keep our minds open to new impressions. Our views will be sounder, and our judgment less warped, if we have been trained in good traditions, and understand the message of the works of past generations. A more intimate knowledge of the history of music should bring greater toleration and wider appreciation. In all our criticisms humility and charity must be blended, for out of the confusion of the present a genuine new phase of art may yet come into existence and live. Provided that we are serious and scorn to be mere dabblers, no warning will be necessary against the meretricious or the vulgar, for both will be as objectionable to the honest student as the *poseur* who advertises himself as a great virtuoso by affectation in manner or oddness in dress and *coiffure*. Such humbug, however, can have no effect on the examiners of this College, for, happily, they are behind a screen and are oblivious to all mannerisms. There are others even more insidious, who from fashion or because they wish to be considered artistic, encourage mawkish sentimentality in music, or patronise and admire the 'intense,' being unaware that such superficialities have no place in genuine art. They applaud the 'sob' in singing, excessive *rubato* and gush in expression, which *they* call temperament. Such are a few of the characteristics of this particular 'School'! Our musical sense needs to be well balanced to distinguish between eccentricity and genius, and to differentiate between the plausible and the true. Genuine art goes deep, and music especially makes great demands on our mental powers because it is so complex and intangible. I have, so far, touched upon some of the drawbacks to the artistic life of our environment and the encroachments of materialism. Parry truly says:

> 'Materialism is merely the preference for the lower pleasures of sense rather than for the higher pleasures of thought.'

We can, however, mention a few compensations which were denied to our forefathers. For instance, at almost any time we can hear the greatest performances of the best music, and by the best music I mean that which has stood the test of time and withstood all criticism. Short of taking a personal part ourselves, there can be no sounder education than listening to the great artists of the day, presupposing that our ear and our æsthetic sense are sufficiently cultivated to appreciate in some degree the beauty of their interpretation. Varieties of touch, gradation of tone, strength, delicacy, grace, lucid presentation of thought in the performances of a real artist inevitably make a vital addition to the experience of those who listen and can profit. Again, those students who enjoy the advantage of studying at one of our great schools of music can continually hear the classics performed and discussed, and live in a musical atmosphere which permeates their whole being. Such privileges as these ought to deter anyone from being enticed away by the attractive and tawdry, or distracted by the ignoble. The organist usually occupies a leading position in his own district, and as a public performer he cannot shirk the responsibility which rests upon him, for he is educating his hearers, and either elevating or lowering their standards. It is therefore incumbent upon him to stand by the great principles of his art, and to take a genuine delight in things beautiful. Surely there can be no hardship in asking anyone to work hard at a Fugue of Bach, for the study of a great work should be not only a discipline but a delight, and, as Dr. Buck says in his 'Scope of Music'—'The better the understanding the greater the appreciation.' I have not dwelt on the necessity of candidates possessing a clear and secure technique because, apart from the faults inseparable from imperfect finger work, I know the examiners will support me when I say that lack of musicianship is the chief cause of most failures. They wait patiently and anxiously for an intelligent interpretation, and are only too eager to give full credit to any artistic touch, however slight. Musical fancy, detail, attack, climax, rhythm, colour, shading, clearness of outline and texture, and so forth, are never lost on them. My contention reduces itself to this—that most candidates do not take their work seriously enough, and are not only partially equipped but deficient in artistic sensibility. This is a grave statement, but I fear it is true. A man will never become an artist without vast patience and persistent study. He must practise his art for its own sake, and not merely to 'struggle through' these examinations, desirable and important in his career though they may be. I have spoken of the artistic side of our work in the hope that some at any rate will take these few words to heart and raise their artistic aims and conceptions. The Fellows and Associates of this College should be conspicuous by their valuable diplomas, of course, but much more by the beauty pervading their whole work.

A CANADIAN CATHEDRAL ORGANIST ON HIS R.C.O. EXPERIENCES

The *Diapason* for December contained a very interesting article by Dr. Alfred E. Whitehead, of Christ Church Cathedral, Montreal, describing his experiences when sitting for the F.R.C.O. diploma last summer. (It may be remembered that he sat to some purpose, being one of the microscopic group of four successful candidates out of sixty-four, and winner of the Lafontaine prize.) Dr. Whitehead has some pertinent things to say on the examination, and we think they will interest the College officials and members. The new type of question in the paper evidently appealed to him—as indeed we believe it will to the majority of candidates in course of time. Dr. Whitehead remarks of the orchestration test that it 'worked beautifully, and was a real pleasure to do. . . . The passage, written for the occasion, I believe [it was], was charming music, eminently suitable for the purpose, and the whole question was a delight.' He found, too, that the 'outline' of the string quartet work (one of the new departures) was 'suggestive,' and 'made for a musical result.' He warmly approves of the 'free counterpoint' question, which took

the form of a melody to be harmonized for organ, in the style of a specimen bar. 'It was a good question,' he says, 'calling for some taste and mastery of style.'

In regard to the ear-tests he makes a criticism that the examiners will no doubt bear in mind. He found the first one—a series of chords—easy, but the second he was unable to finish. It consisted of a four-bar passage in two-part harmony, the parts being melodic. He seems to ascribe his failure to the fact that 'it was played in a manner as nearly as possible devoid of accent,' and was 'a most confusing, flabby, spineless thing to listen to.' He is sure that 'had a student played it in the same inane manner,' the examiner would have criticised him severely. But the examiner may fairly retort that perhaps Dr. Whitehead had considerably underrated the difficulty of this task.

Dr. Whitehead confesses that he was 'terribly nervous' when he came up for the playing tests. He found, however, that

> '. . . the attendant at the organ, whose duties were to place the several test-pieces upon the music desk, and to turn the pages—not to assist in registration—was gentlemanly and considerate in the extreme, and his quiet, unobtrusive movements helped materially to lessen the nervous strain.'

We believe examinees in general will agree that so far as courtesy and consideration can temper the rigour of the examination, they are invariably forthcoming from all at the College.

Dr. Whitehead adversely criticises the selection of test-pieces, 'all by dead Germans,' as W. T. Best used to say. He thinks that the list of such an important examination should include at least one English work—always, not occasionally, as at present. He goes on:

> 'And there should be no organ arrangement. I feel strongly about this. About ten years ago I wrote for The *Diapason* an article rather pretentiously styled "The Ethics of Transcribing," in which I lauded the organ arangement. I have changed my views since then, and some day may present a very different case to your readers. Franck, Widor, Vierne, Jongen, Bach, Rheinberger, Reger, Karg-Elert, the Englishmen I have already named [Bairstow, Howells, Harwood, Stanford, &c.], and some promising Americans have made it unnecessary to look to orchestral or pianoforte literature for organ material, except on rare occasions. The organ arrangement has become a curse, and I think England has been largely to blame in this respect; she has certainly contributed most to the literature of organ arrangements. I thought I noticed signs during the summer that many of the younger generation of organists are turning away from the arrangement and are playing more Bach, Franck, &c. I trust that the movement will grow, and that we shall hear less of the "1812" Overture, the "Magic Fire" Music, and the "William Tell" on our noble instrument.'

Here we think Dr. Whitehead is right. If the Council still consider a transcription is worth including in the syllabus, the test might be made more useful and artistic if competitors were required to make their own arrangement of a given work. But we believe the weight of opinion amongst members would be in favour of dropping it entirely. The room thus made for one more organ-piece could be so used that in a short time the repertory of organists throughout the country would be greatly benefited. The three pieces might, for example, be (*a*) a Bach work, (*b*) a piece by a British composer, and (*c*) a work by a standard foreign composer, generally modern. Who can doubt that the effect on playing and choice of music would be beneficial? It might even give a stimulus to serious organ composition, which at present is among the least practised of all branches of creative art—not because of a lack of composers, but because the market is too small to make the line attractive to publishers.

Dr. Whitehead concludes an attractively-written article by a warm tribute to the playing of Dr. Darke at the Diploma presentation, and expresses the view that Americans would welcome an opportunity of hearing such players as Alcock, Bairstow, Cunningham, Ley, and Darke. We hope they will have their chance. At present England is importing a vast amount of organ playing, and exporting little or none. Why?

BATTERSEA POLYTECHNIC

The organ at this institution has recently been rebuilt. The original instrument was by Messrs. Beale & Thynne, and was presented by Sir Henry Tate. It has now been enlarged and brought up to present-day standards by Messrs. Hill & Son and Norman & Beard. Following is the specification:

GREAT ORGAN—CC TO C, 61 NOTES

	ft.		ft.
Double Open Diapason ...	16	Flauto Traverso	4
Open Diapason No. 1 ...	8	Twelfth	2⅔
Open Diapason No. 2 ...	8	Fifteenth	2
Hohl Flute	8	Mixture	4 ranks
Corno Flute	8	Tromba	8
Octave	4	Clarion	4

Swell to Great.
Solo to Great.
Great to Pedal Pistons (working both ways).

PEDAL ORGAN—CCC TO F, 30 NOTES

	ft.		ft.
Harmonic Bass	32	Octave	8
Open Diapason (wood) ...	16	Violoncello	8
Open Diapason (metal) ...	16	Flauto Dolce	8
Bourdon	16	*Ophicleide	16
Contra Bass	16	Contra Fagotto	16
Echo Bourdon	16	Trumpet	8

Swell to Pedal.
* Great to Pedal.
Solo to Pedal.

SWELL ORGAN—CC TO C, 61 NOTES

	ft.		ft.
Lieblich Bourdon	16	Flautina...	2
Open Diapason	8	Mixture	3 ranks
Rohr Flute	8	Contra Fagotto	16
Echo Salcional	8	Horn	8
Viol d'Orchestre	8	Oboe	8
Voix Celeste	8	Clarion	4
Principal	4	Tremulant	—

Swell Octave.
Swell Unison Off.
Swell Sub-Octave.

SOLO ORGAN—CC TO C, 61 NOTES

	ft.		ft.
Violoncello	8	Harmonic Piccolo	2
Viol Celeste	8	Clarinet	8
Salicional	8	Orchestral Oboe	8
Concert Flute	8	*Tuba	8
Lieblich Gedact	8	Tremulant	—
Harmonic Flute	4		

Swell to Solo.

ACCESSORIES

5 Combination Pistons to Great, including one selective.
5 " " " Swell, " " "
5 " " " Solo, " " "
5 " " " Pedal, " " "

The re-opening took place on December 11, when Dr. H. Davan Wetton, head of the Music Department, gave a recital, assisted by Dr. W. Herbert Hickox, their joint programme including the 'St. Anne' Fugue, Rheinberger's eleventh Sonata, Wetton's March in A flat and Andantino in D flat, &c.

The 1924-25 calendar of classes held at the Polytechnic shows that music holds a very prominent position. Dr. Wetton has a fine staff, and the classes include preparation for the Inter. and Final Mus. Bac. (London), Sight-Singing, Class-Singing, Aural Training, &c., for L.R.A.M. and and A.R.C.M., besides the usual facilities for vocal and instrumental solo work. There are also choral and orchestral societies, and—most important of all—a very large number of students making the most of the opportunities put in their way.

A carol service of unusual type took place at Peterborough Cathedral on December 29, when thirty-five choirs of all denominations, numbering nearly a thousand voices, united in a programme that included Geoffrey Shaw's 'Worship,' Parry's Jerusalem,' and well-known hymns and carols, interspersed with organ music by Handel, John E. West, &c. Dr. H. Coleman, who organized the service, conducted.

(Continued on page 153.)

The Musical Times. EXTRA SUPPLEMENT. February 1, 1925
No. 1131 NOVELLO'S OCTAVO ANTHEMS Price (4d.).

TO C. HYLTON STEWART

THE DAY DRAWS ON WITH GOLDEN LIGHT

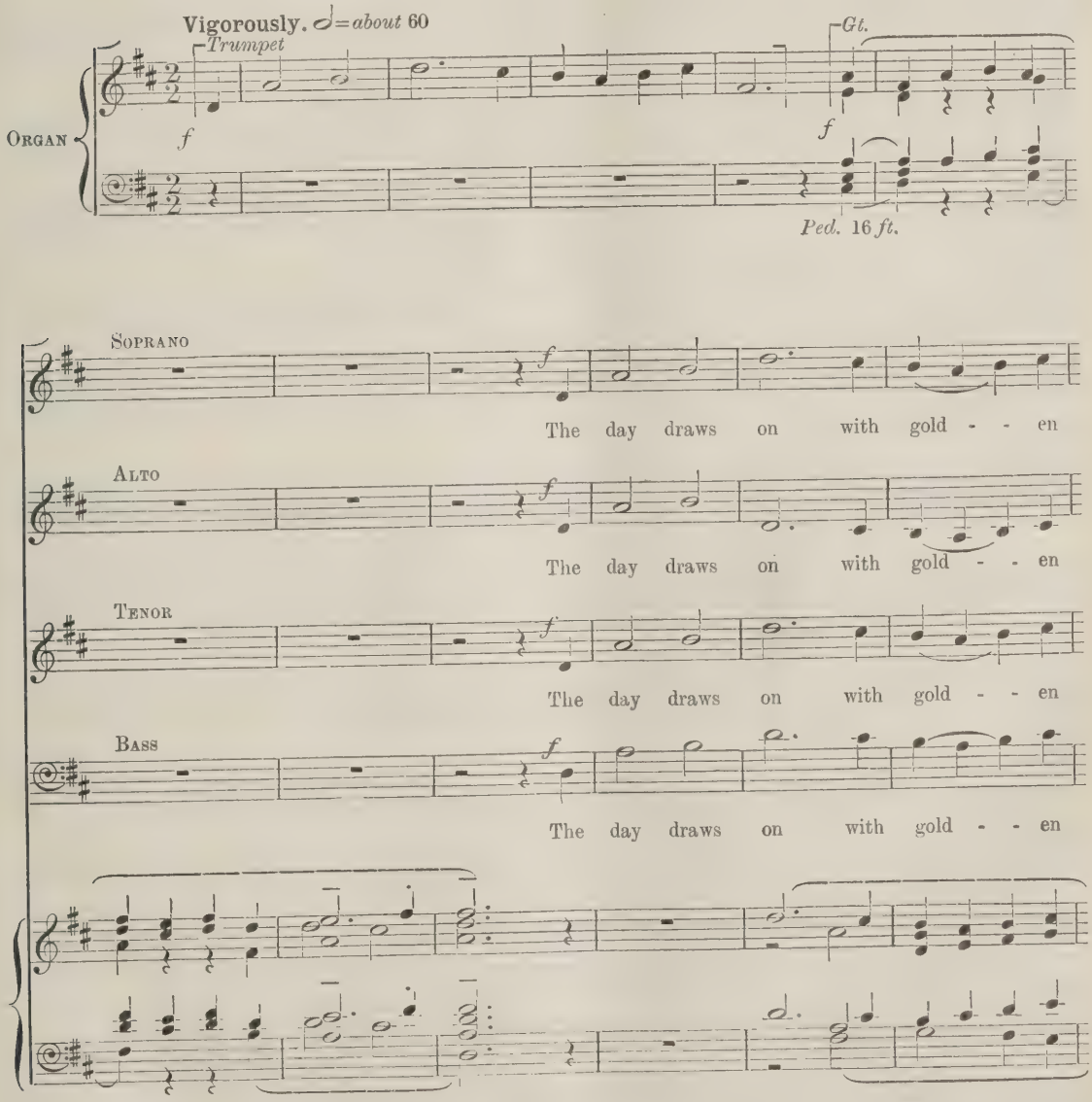
EASTER ANTHEM

WORDS 5TH CENTURY, TRANSLATED BY T. A. L.*

MUSIC BY

GEOFFREY SHAW

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



* From the *English Hymnal*: Printed by permission of the Oxford University Press.

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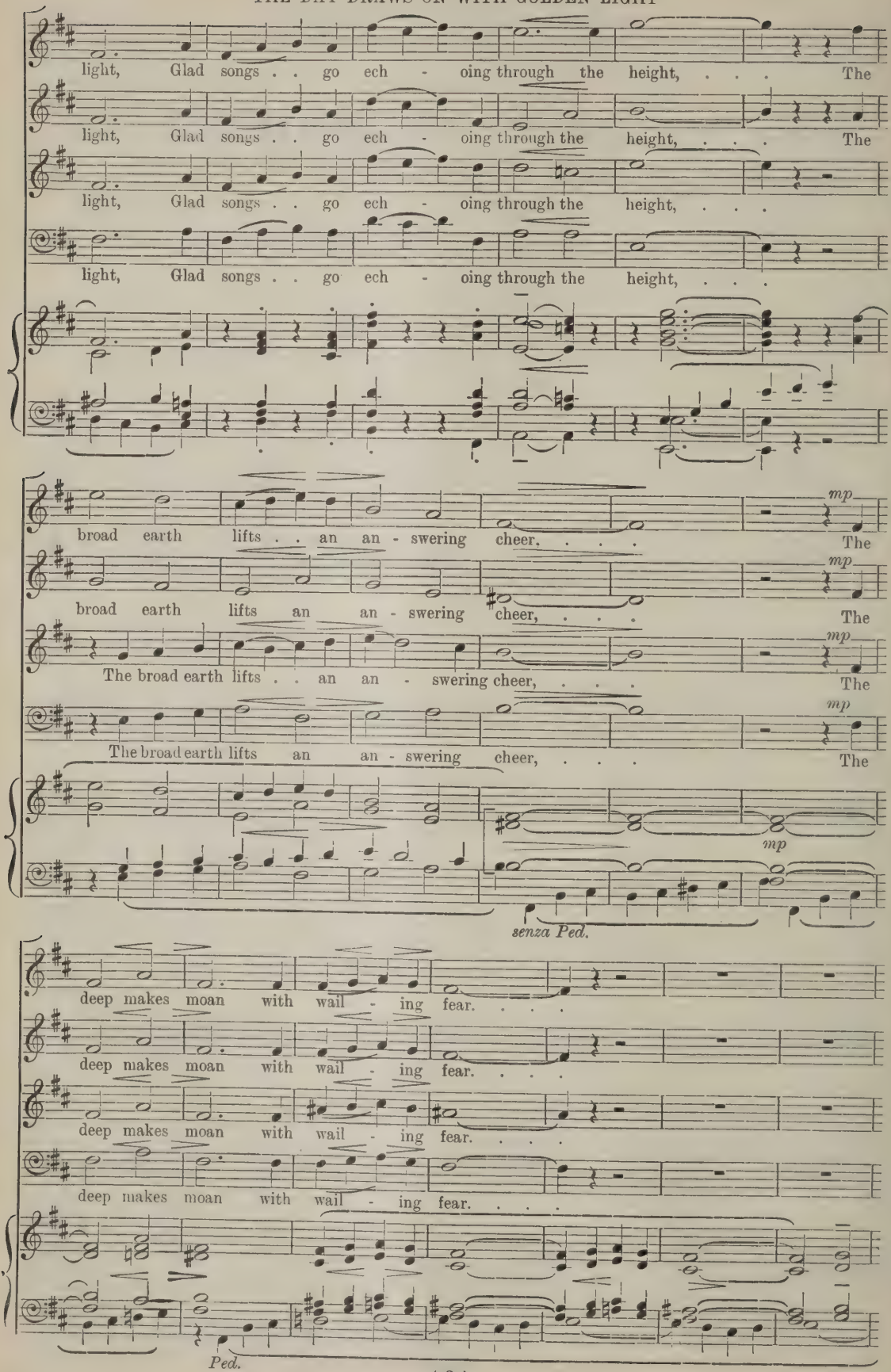
MADE IN ENGLAND


light, Glad songs . . go ech - oing through the height, . . . The
light, Glad songs . . go ech - oing through the height, . . . The
light, Glad songs . . go ech - oing through the height, . . .
light, Glad songs . . go ech - oing through the height, . . .
broad earth lifts . . an an - swering cheer, . . . The
broad earth lifts an an - swering cheer, . . . The
The broad earth lifts . . an an - swering cheer, . . . The
The broad earth lifts an an - swering cheer, . . . The
mp
mp
mp
mp
senza Ped.
deep makes moan with wail - ing fear. . . .
deep makes moan with wail - ing fear. . . .
deep makes moan with wail - ing fear. . . .
deep makes moan with wail - ing fear. . . .
Ped.

THE DAY DRAWS ON WITH GOLDEN LIGHT

mf

For lo, He comes, the might-y King, To take from death . . his power and

mf

For lo, He comes, the might-y King, To take from death . . his power and

cres. *mf* *mf Sw.*

mf

To tram-ple down . . . his gloom-y reign, And break the wea - ry prisoner's

mf

sting, To tram-ple down . . . his gloom-y reign, And break the wea - ry prisoner's

sting,

mf

senza Ped.

poco rall. *a tempo* *poco a poco cres.*

En-closed He lay in rock-y cell, . . . With

poco rall. *a tempo* *poco a poco cres.*

chain. En-closed He lay in rock-y cell, . . . With

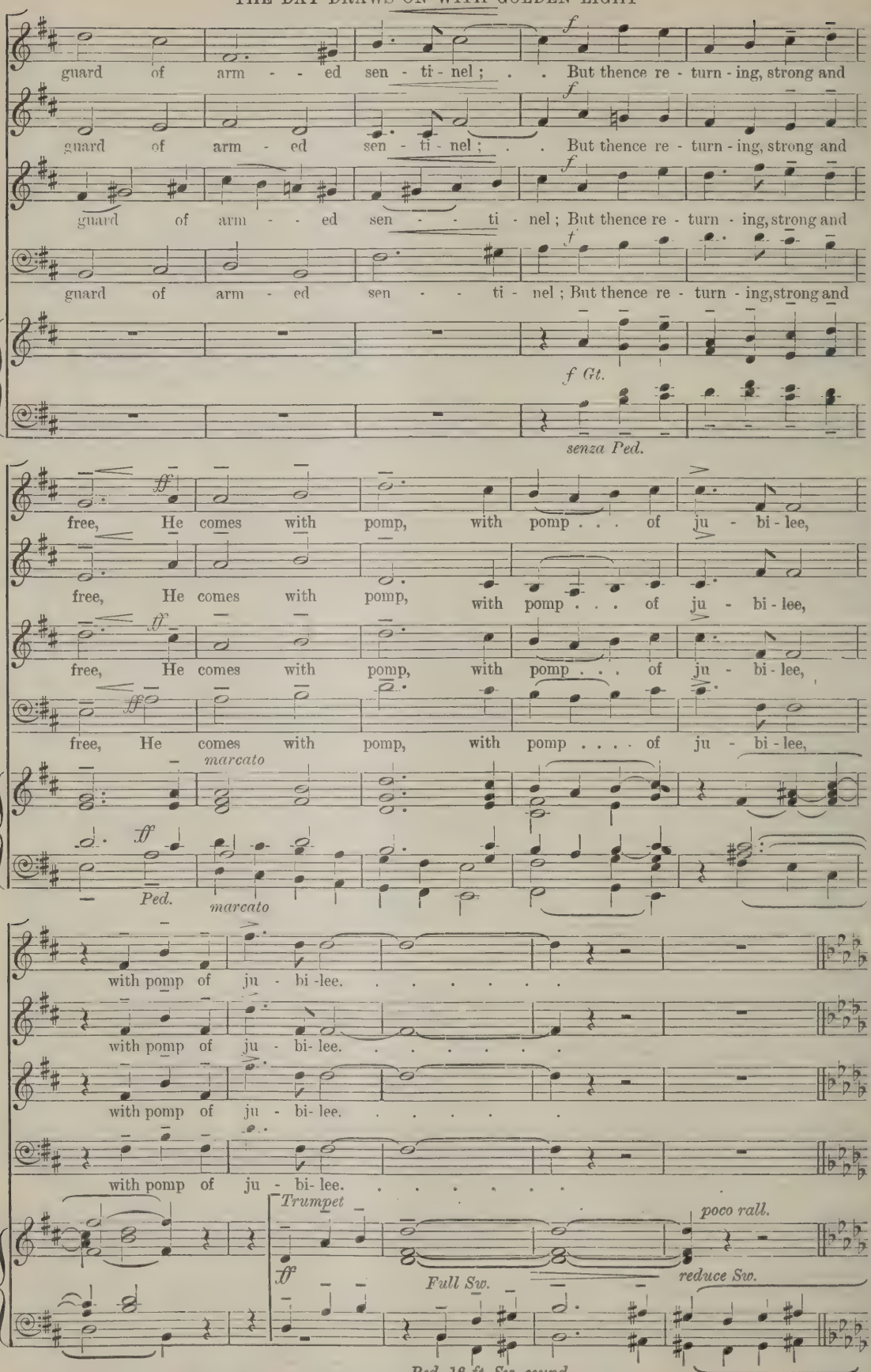
poco rall. *a tempo* *poco a poco cres.*

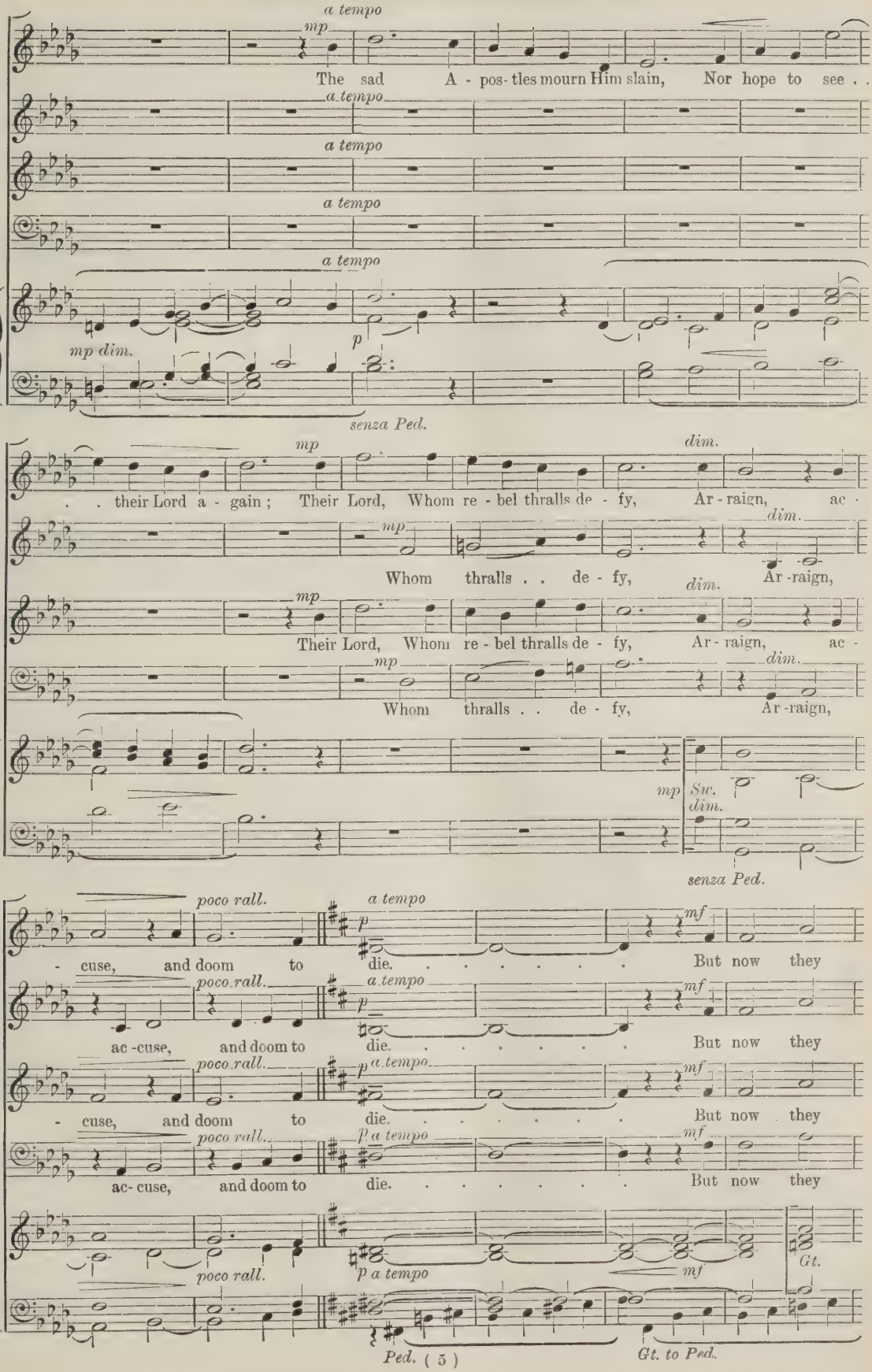
chain. En-closed He lay in rock-y cell, . . . With

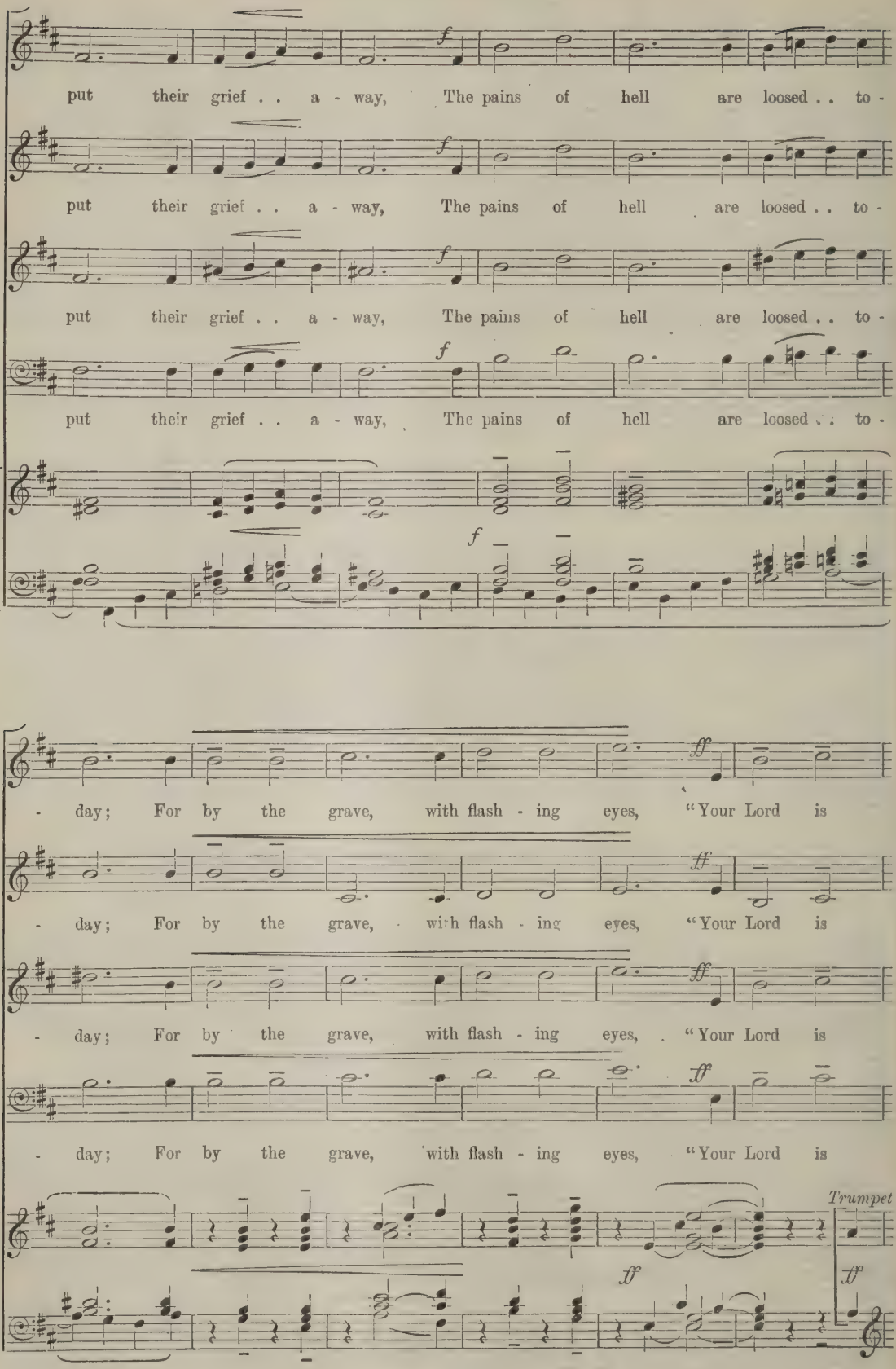
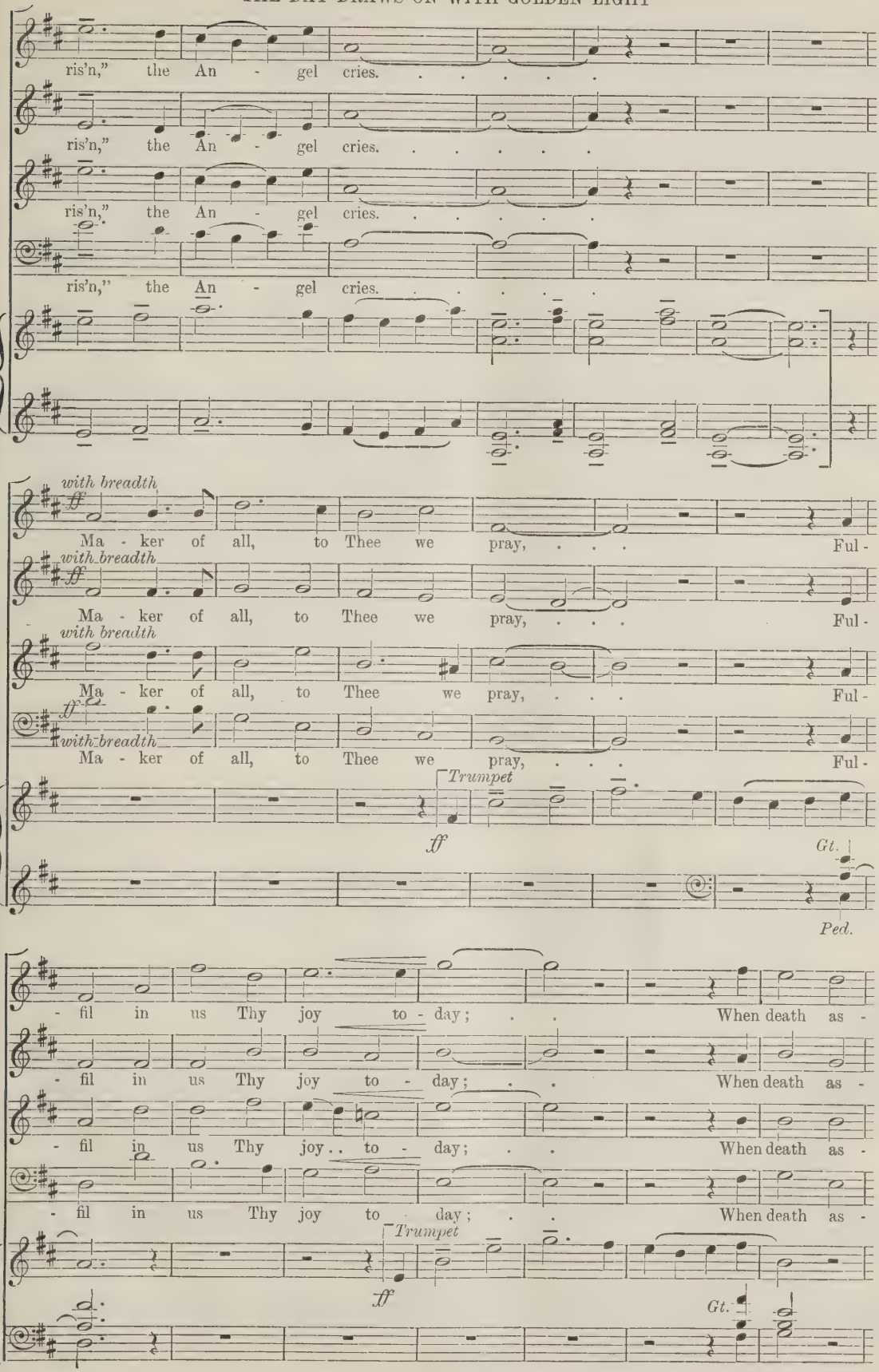
poco rall. *a tempo* *poco a poco cres.*

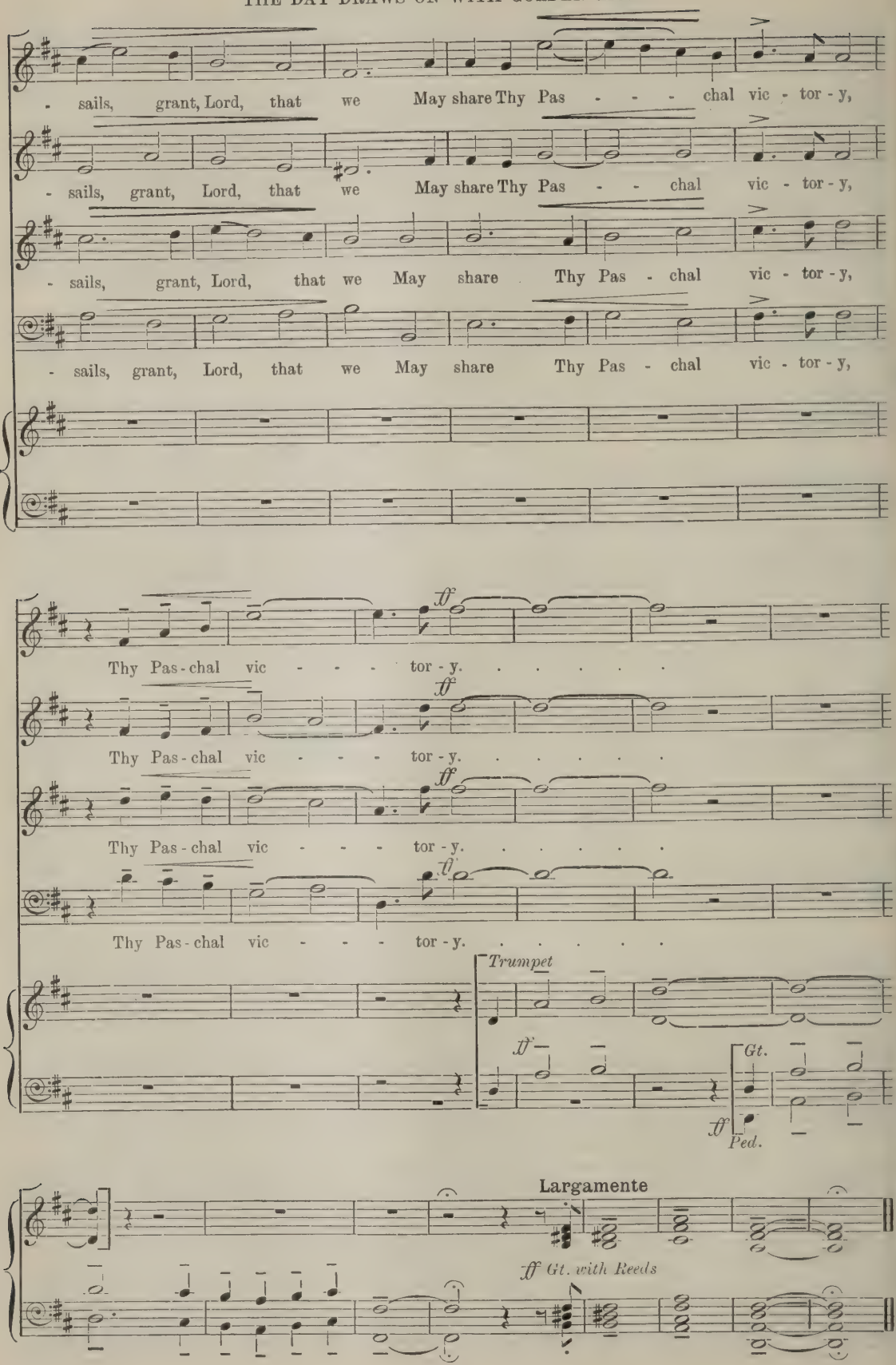
En-closed He lay in rock - y cell, With

poco rall. *p* *a tempo*


guard of arm - - ed sen - ti - nel; . . But thence re - turn - ing, strong and
guard of arm - ed sen - ti - nel; . . But thence re - turn - ing, strong and
guard of arm - ed sen - - ti - nel; But thence re - turn - ing, strong and
guard of arm - ed sen - - ti - nel; But thence re - turn - ing, strong and
f
f Gt.
senza Ped.
free, He comes with pomp, with pomp . . . of ju - bi - lee,
free, He comes with pomp, with pomp . . . of ju - bi - lee,
free, He comes with pomp, with pomp . . . of ju - bi - lee,
free, He comes with pomp, with pomp . . . . of ju - bi - lee,
ff
marcato
Ped.
with pomp of ju - bi - lee. . . . . .
with pomp of ju - bi - lee. . . . . .
with pomp of ju - bi - lee. . . . . .
with pomp of ju - bi - lee. . . . . .
Trumpet
ff
Full Sw.
poco rall.
reduce Sw.
Ped. 16 ft. Sw. coupd.


a tempo
mp
The sad A - pos- tles mourn Him slain, Nor hope to see . .
mp dim.
p
senza Ped.
. . their Lord a - gain ; Their Lord, Whom re - bel thralls de - fy, Ar - raign, ac -
dim.
Whom thralls . . de - fy, Ar - raign,
Their Lord, Whom re - bel thralls de - fy, Ar - raign, ac -
Whom thralls . . de - fy, Ar - raign,
Sw.
- cuse, and doom to die. But now they
ac - cuse, and doom to die. But now they
ac- cuse, and doom to die. But now they
Gt.
Ped.
Gt. to Ped.


put their grief . . a - way, The pains of hell are loosed . . to -
put their grief . . a - way, The pains of hell are loosed . . to -
put their grief . . a - way, The pains of hell are loosed . . to -
put their grief . . a - way, The pains of hell are loosed . . to -
f
f
f
f
- day; For by the grave, with flash - ing eyes, "Your Lord is
- day; For by the grave, with flash - ing eyes, "Your Lord is
- day; For by the grave, with flash - ing eyes, "Your Lord is
- day; For by the grave, with flash - ing eyes, "Your Lord is
ff
ff
ff
ff
Trumpet
ff
ff

ris'n," the An - gel cries.
ris'n," the An - gel cries.
ris'n," the An - gel cries.
ris'n," the An - gel cries.
with breadth
ff
Ma - ker of all, to Thee we pray, . . . Ful -
with breadth
ff
Ma - ker of all, to Thee we pray, . . . Ful -
with breadth
Ma - ker of all, to Thee we pray, . . . Ful -
ff
with breadth
Ma - ker of all, to Thee we pray, . . . Ful -
Trumpet
ff
Gt.
Ped.
- fil in us Thy joy to - day; . . When death as -
- fil in us Thy joy to - day; . . When death as -
- fil in us Thy joy . . to - day; . . When death as -
- fil in us Thy joy to day; . . When death as -
Trumpet
ff
Gt.


- sails, grant, Lord, that we May share Thy Pas - - - chal vic - tor - y,
- sails, grant, Lord, that we May share Thy Pas - - chal vic - tor - y,
- sails, grant, Lord, that we May share Thy Pas - chal vic - tor - y,
- sails, grant, Lord, that we May share Thy Pas - chal vic - tor - y,
Thy Pas - chal vic - - - tor - y.
Thy Pas - chal vic - - - tor - y.
Thy Pas - chal vic - - - tor - y.
Thy Pas - chal vic - - - tor - y.
Trumpet
Gt.
Ped.
Largamente
Gt. with Reeds

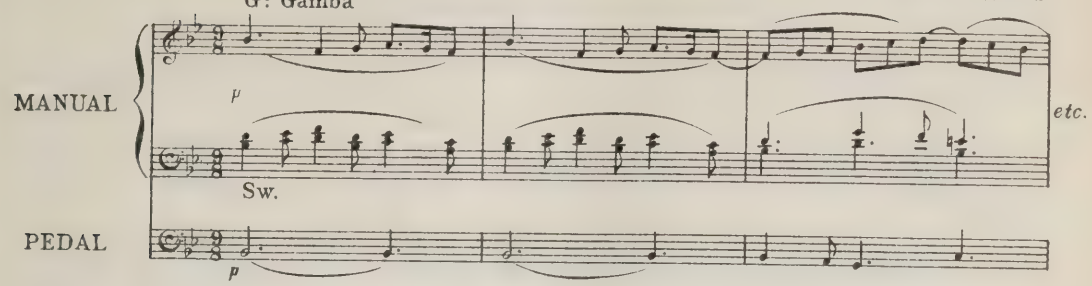
EASY

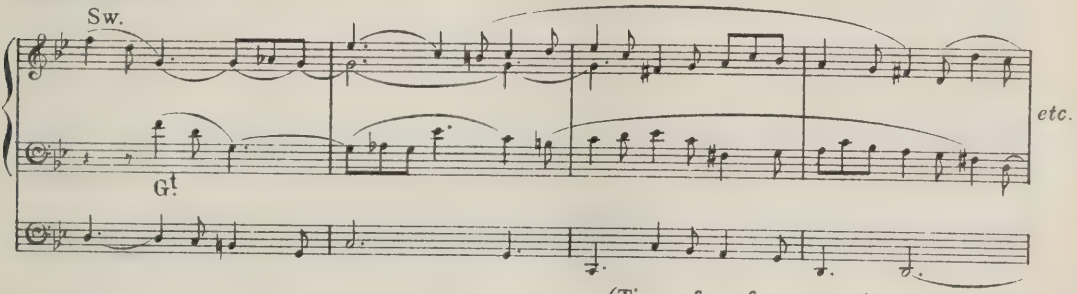
SIX SHORT PIECES

Nº 6

Allegretto grazioso

G! Gamba

W. G. Wood

2nd Extract



(Time of performance about 2 minutes)

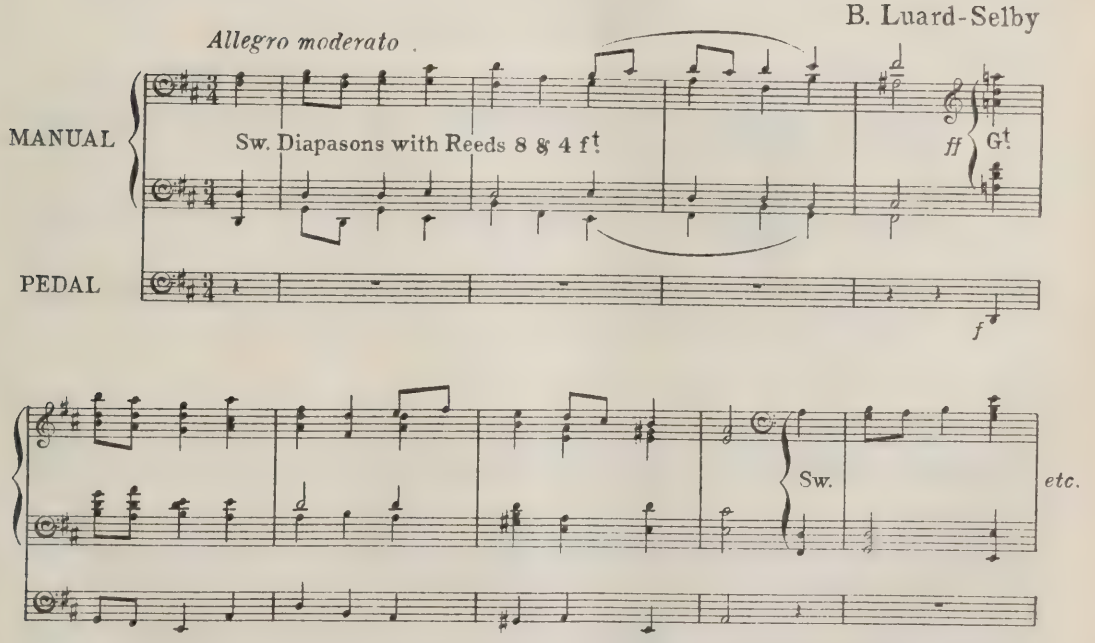
Original Compositions for the Organ Nº 132 (containing Nos 4, 5 & 6). *Price 1/6*

EASY

SHORT POSTLUDE

B. Luard-Selby

Allegro moderato



(Time of performance about 2 minutes)

Original Compositions for the Organ Nº 37 (containing also Andante in B flat). *Price 1/6*

MODERATELY EASY

TWO CHORAL PRELUDES

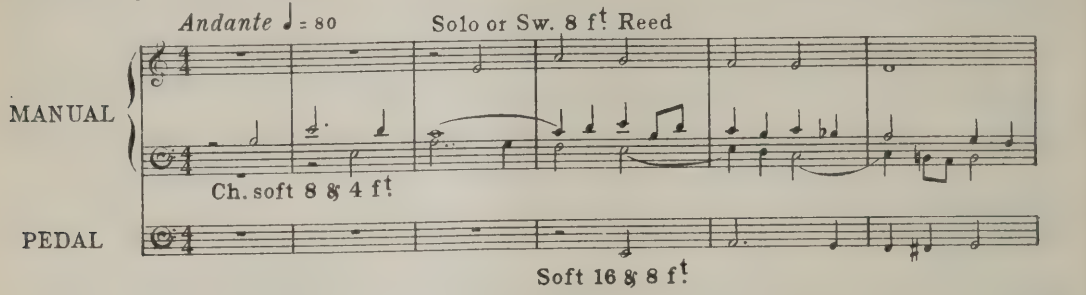
SECOND SET

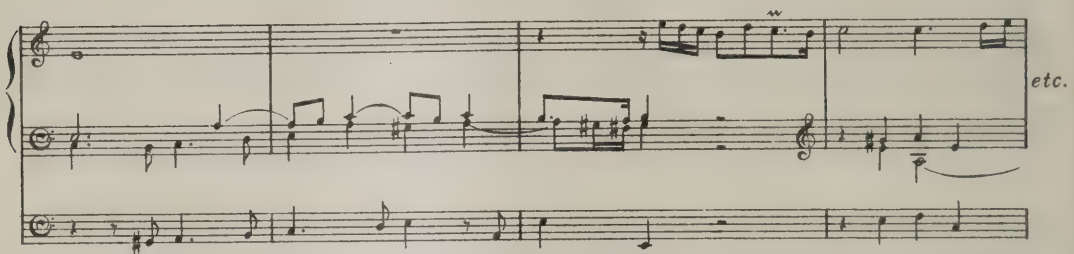
Nº 1

"Ach Herr, mich armen Sünder"

(For Lent or Passiontide)

Edited by John E. West — Dietrich Buxtehude





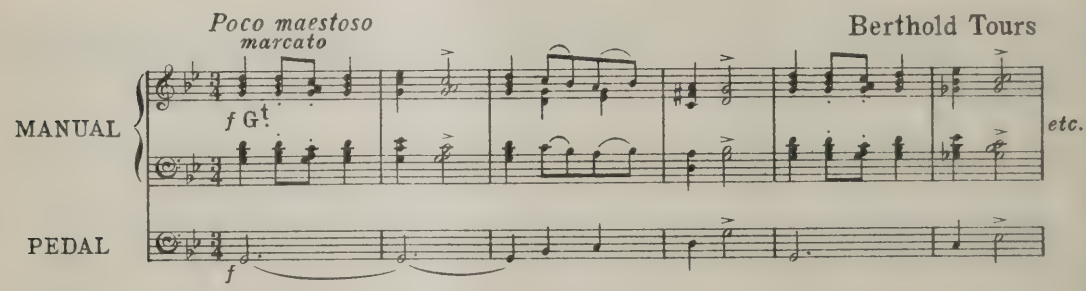
(Time of performance about 3 minutes)

Original Compositions for the Organ Nº 382. *Price 1/6*

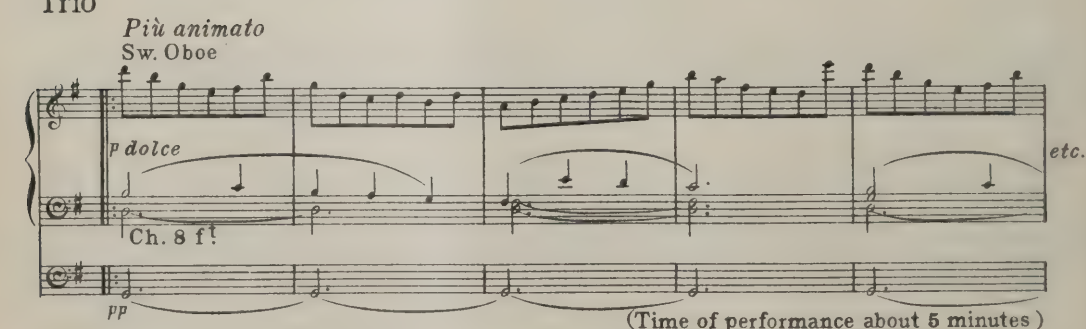
MODERATELY EASY

MENUETTO

Berthold Tours



Trio



(Time of performance about 5 minutes)

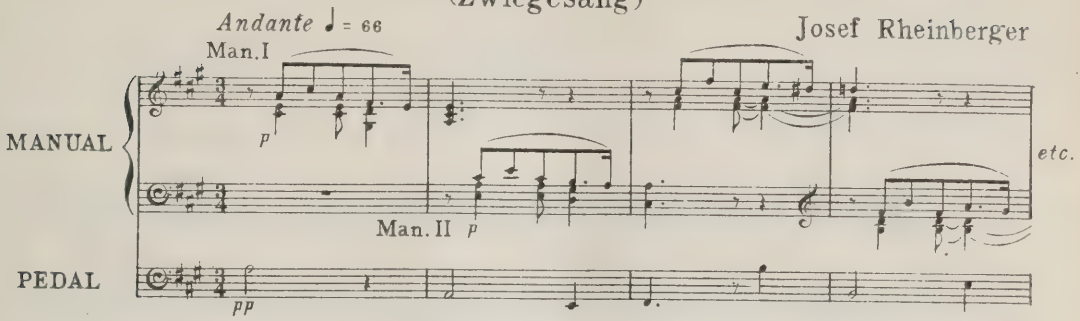
Original Compositions for the Organ Nº 43. *Price 1/6*

MODERATELY DIFFICULT

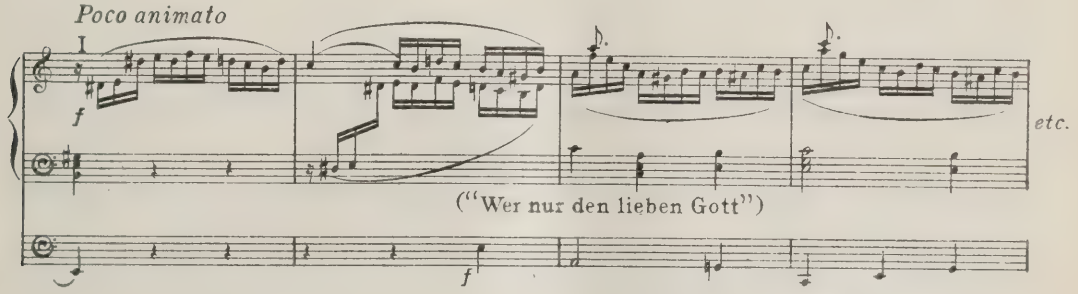
TWELVE PIECES, Op. 174

Nº 8, Duet

(Zwiegesang)



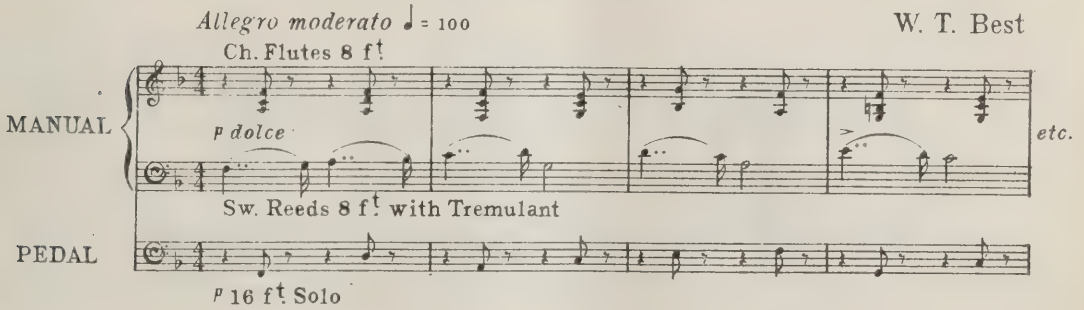
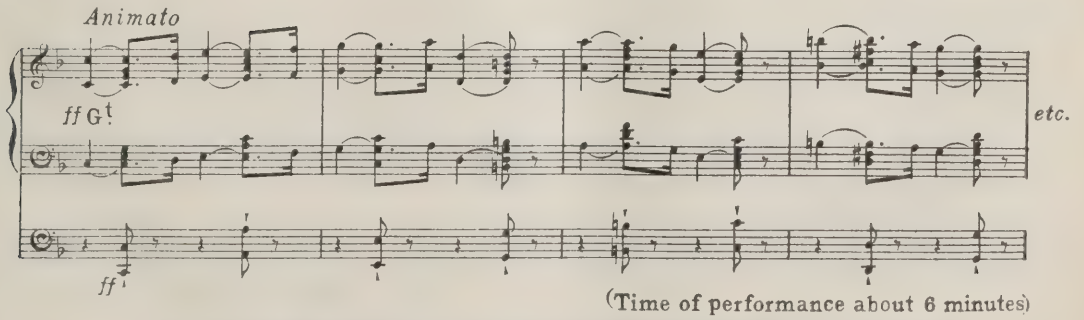
Episode



(Time of performance about 6 minutes)

Original Compositions for the Organ Nº 208. *Price 2/3*

MODERATELY DIFFICULT

FANTASIA

2nd Extract

(Time of performance about 6 minutes)

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THEMATIC LIST OF ORGAN PIECES

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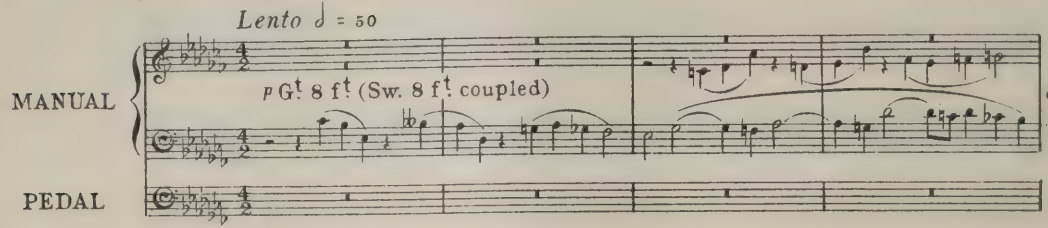
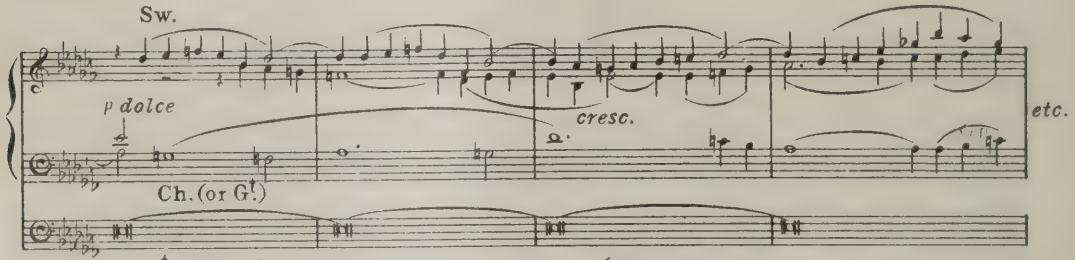
DIFFICULT

FUGUE
in A flat minor

Edited by John E. West — Johannes Brahms



2nd Extract



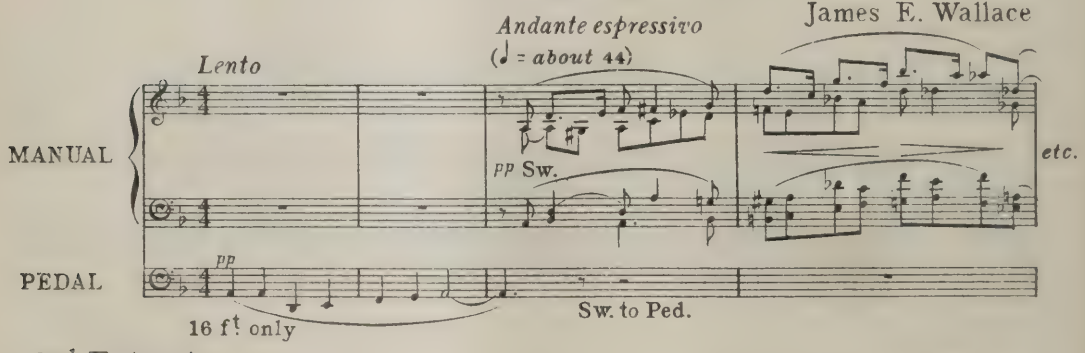
G. to Ped. in

(Time of performance about 5 minutes)

Original Compositions for the Organ No. 861. *Price 3/-*

DIFFICULT

CHORALE FANTASIA on "HEINLEIN"
("Forty days and forty nights")

James E. Wallace

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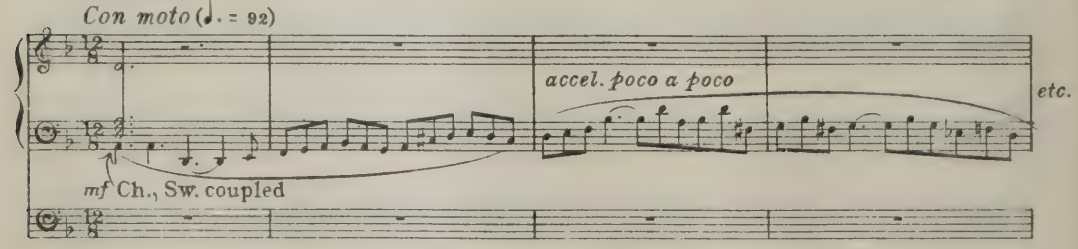

(Time of performance about 8 minutes)

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Original Compositions for the Organ (New Series) No. 75. *Price 3/-*

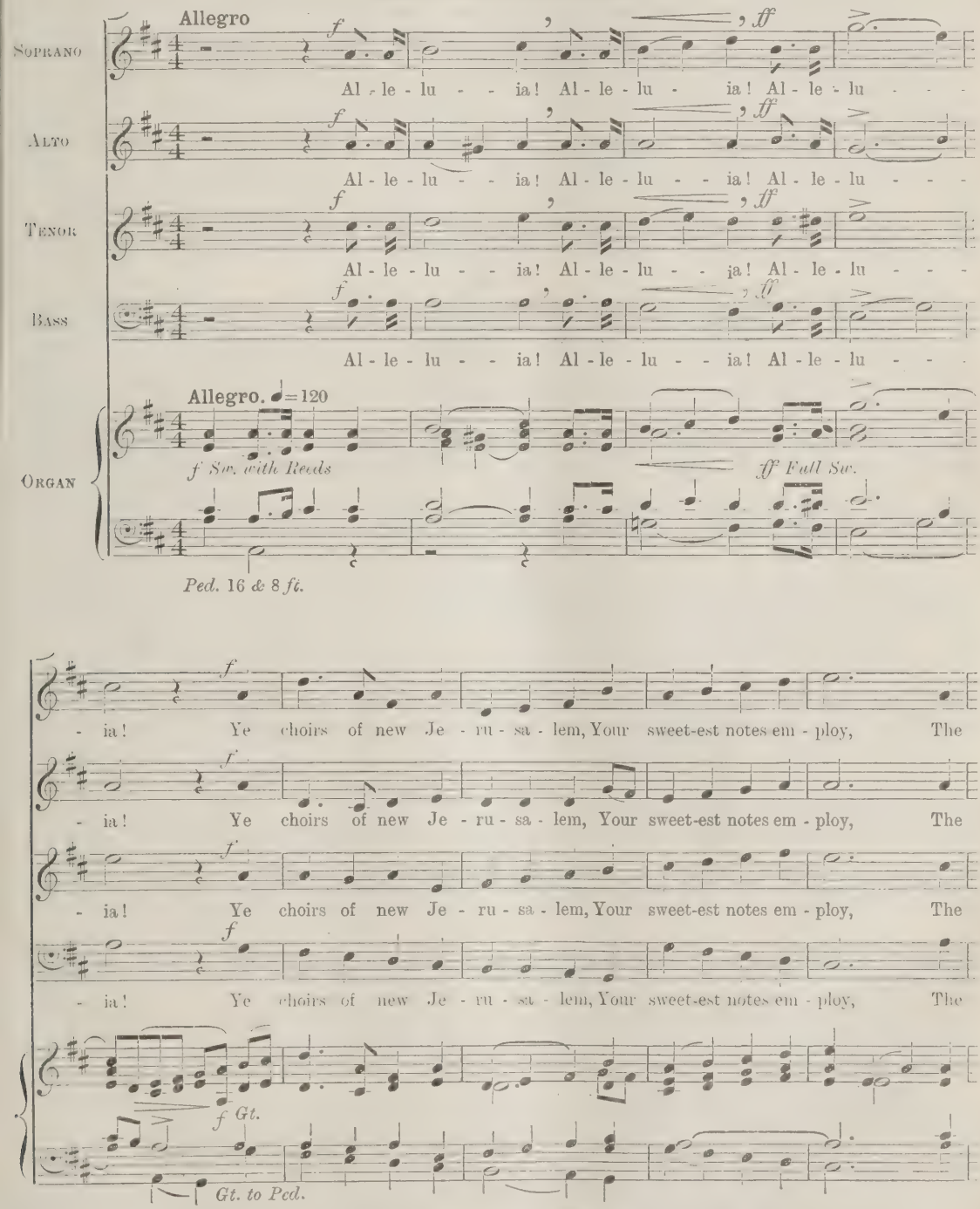
Ye Choirs of New Jerusalem

ANTHEM FOR EASTERTIDE

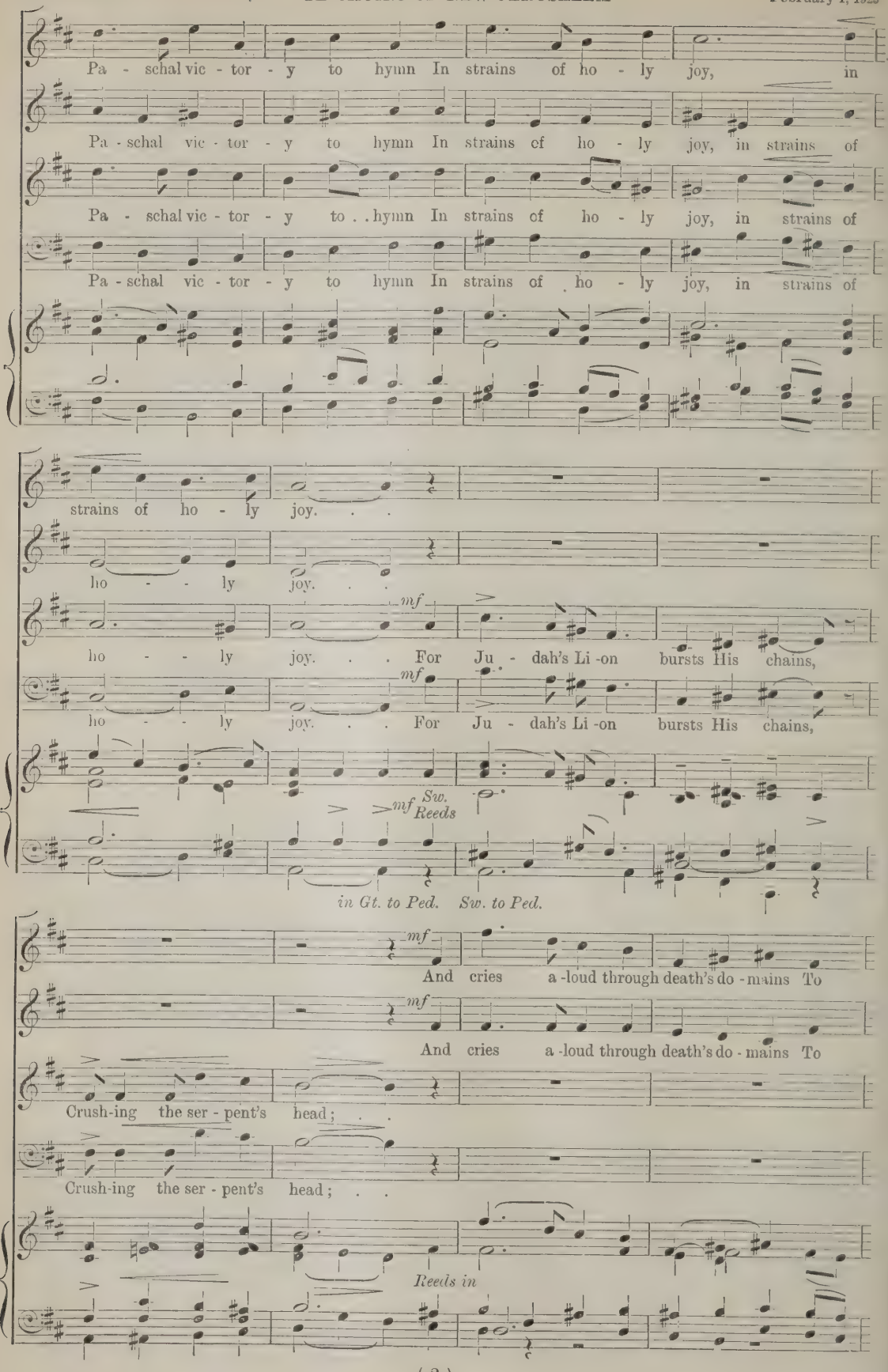
Words by St. Fulbert of Chartres (*c.* 1000),
Tr. R. CAMPBELL

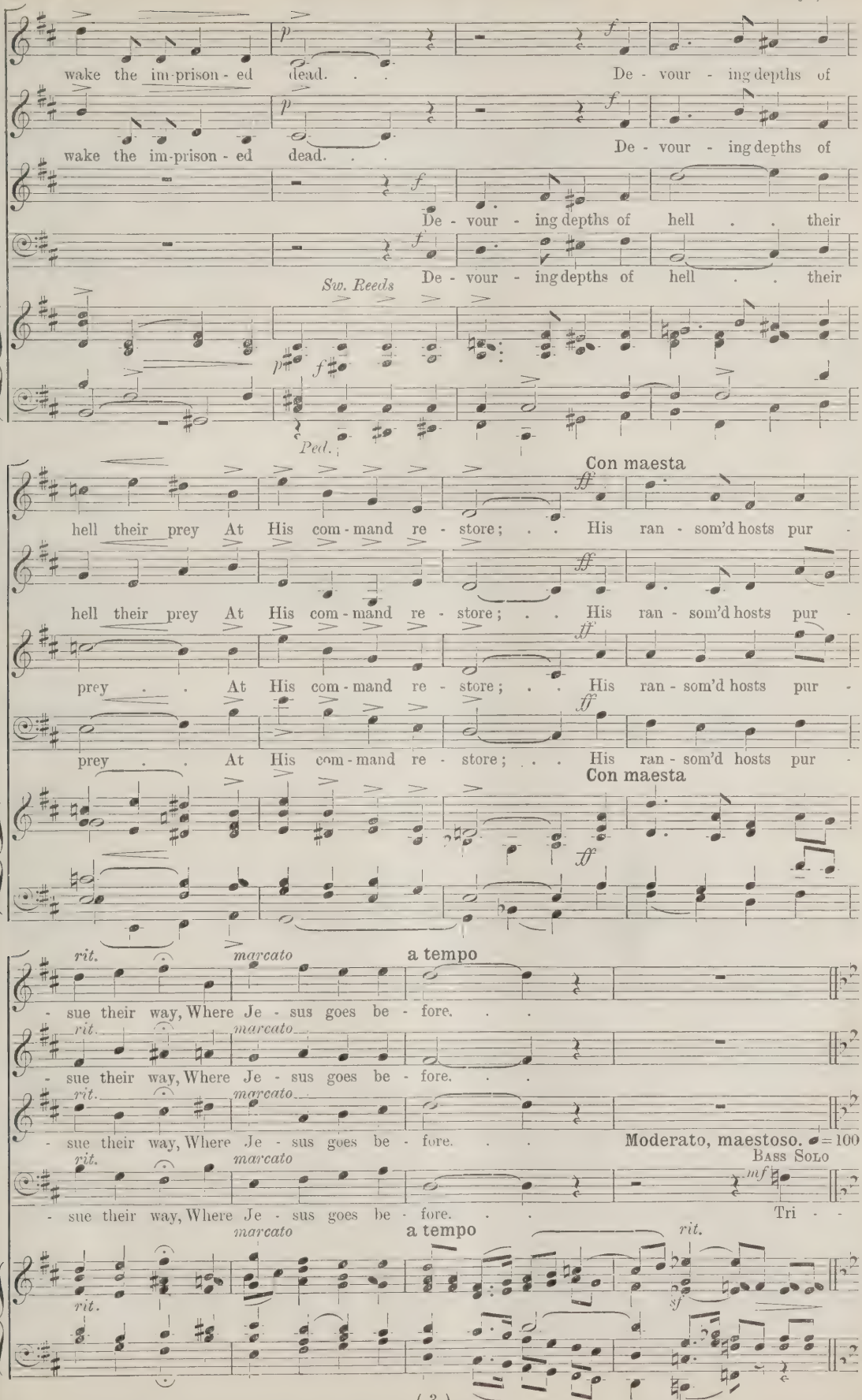
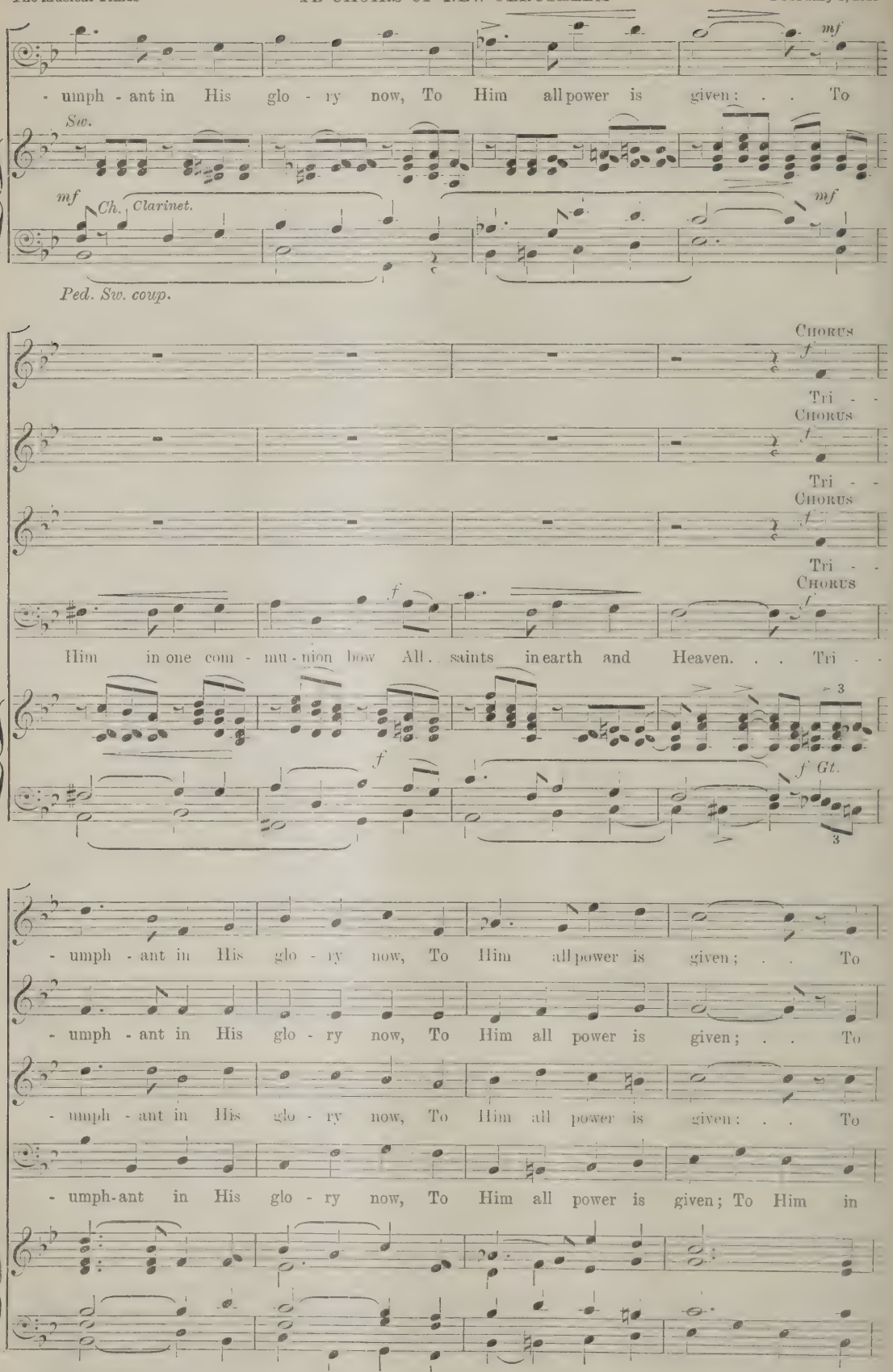
Music by HUGH BLAIR,
M.A., MUS. D., Cambridge

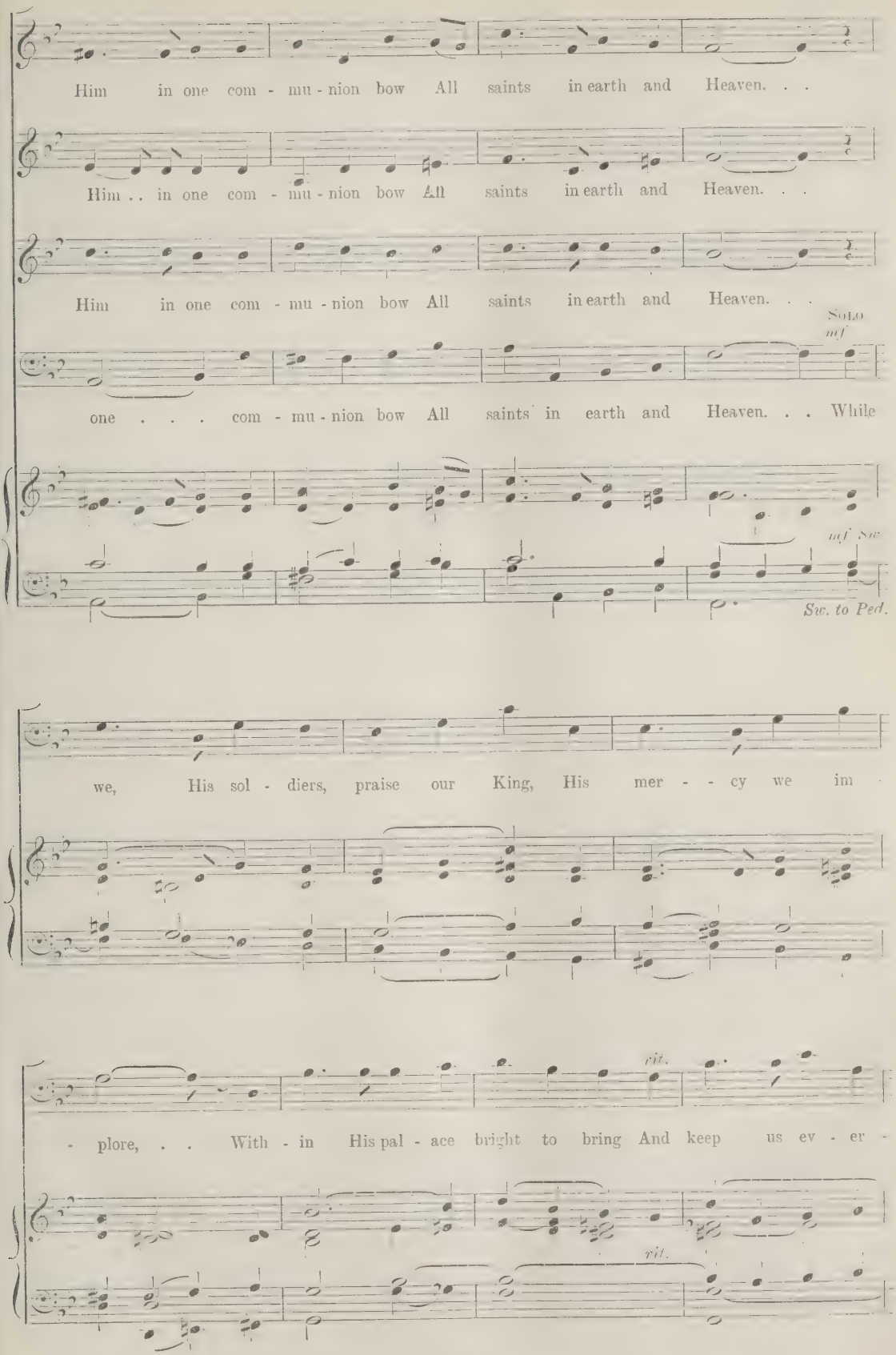
LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

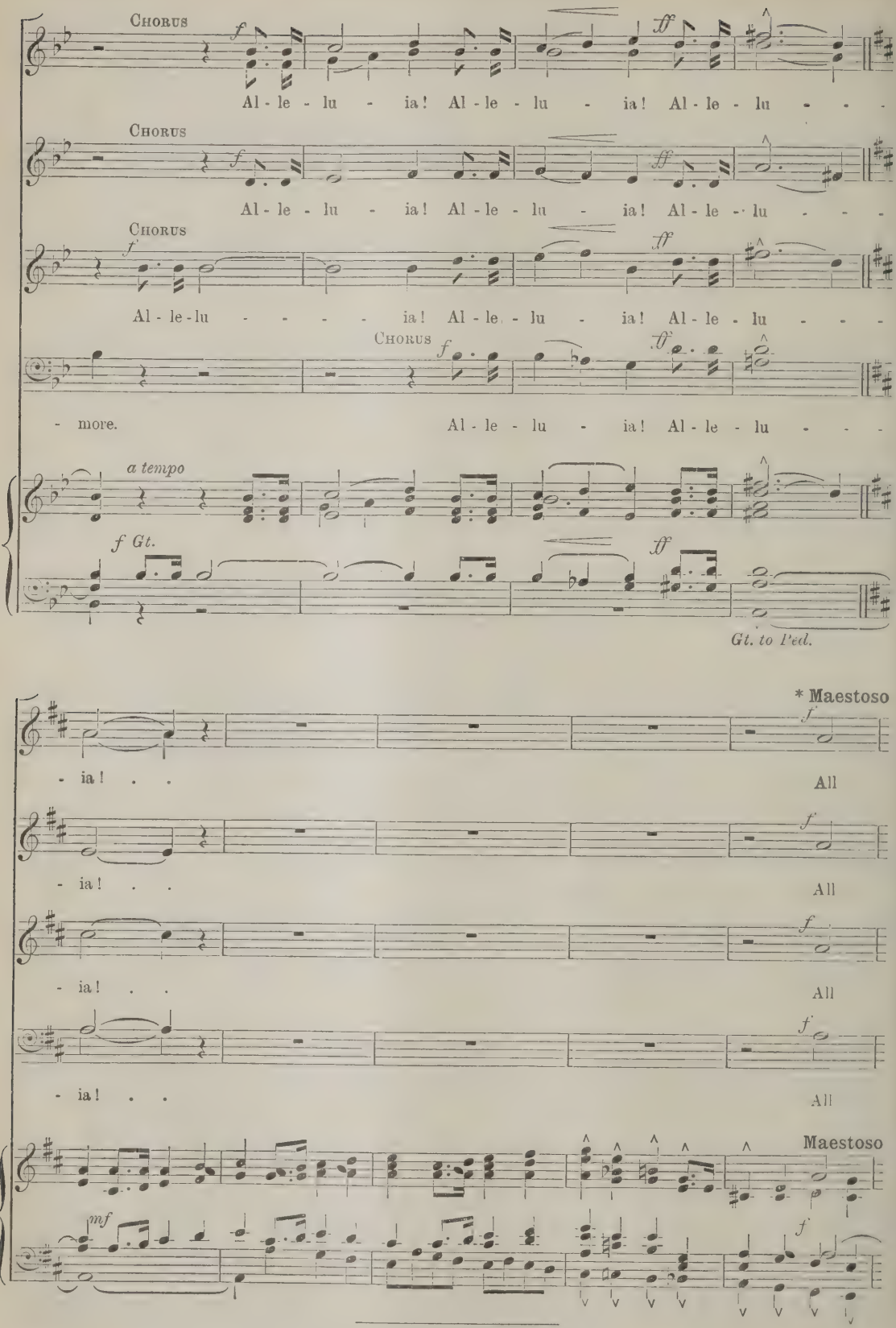

Allegro
SOPRANO
ALTO
TENOR
BASS
Al - le - lu - - ia! Al - le - lu - - ia! Al - le - lu - - -
Allegro. ♩=120
ORGAN
f Sw. with Reeds
ff Full Sw.
Ped. 16 & 8 fd.
- ia! Ye choirs of new Je - ru - sa - lem, Your sweet-est notes em - ploy, The
f Gt.
Gt. to Ped.

Copyright, 1925, *by Novello and Company, Limited*

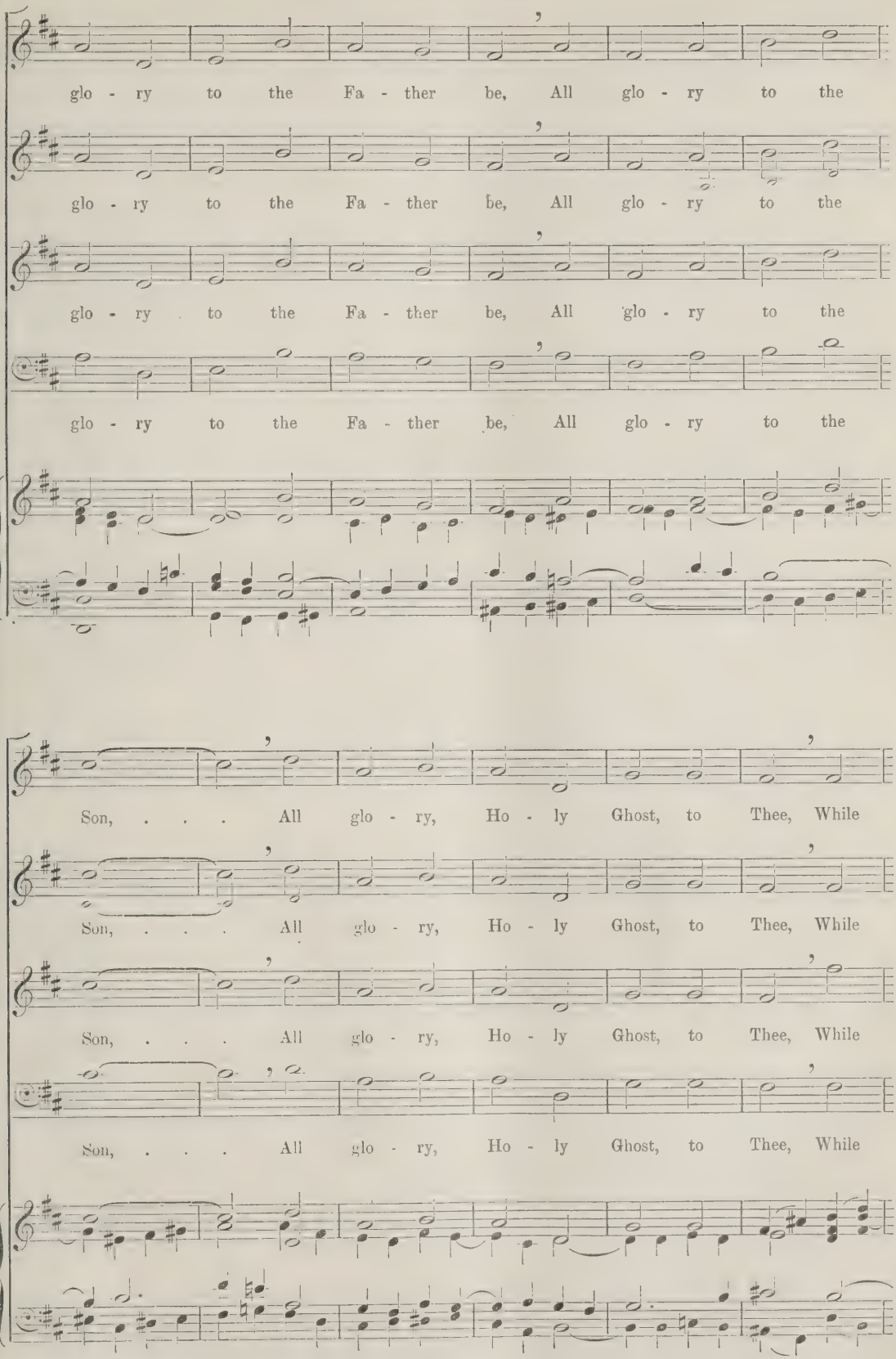

Pa - schal vic - tor - y to hymn In strains of ho - ly joy, in
Pa - schal vic - tor - y to hymn In strains of ho - ly joy, in strains of
Pa - schal vic - tor - y to . . hymn In strains of ho - ly joy, in strains of
Pa - schal vic - tor - y to hymn In strains of ho - ly joy, in strains of
strains of ho - ly joy. . .
ho - - ly joy. . .
mf
ho - - ly joy. . . For Ju - dah's Li - on bursts His chains,
mf
ho - - ly joy. . . For Ju - dah's Li - on bursts His chains,
mf Sw. Reeds
in Gt. to Ped. Sw. to Ped.
mf
And cries a - loud through death's do - mains To
mf
And cries a - loud through death's do - mains To
Crush-ing the ser - pent's head; . .
Crush-ing the ser - pent's head; . .
Reeds in


wake the im-prison-ed dead. . .
De - vour - ing depths of
wake the im-prison-ed dead. . .
De - vour - ing depths of
De - vour - ing depths of hell . . their
De - vour - ing depths of hell . . their
Sw. Reeds
Ped.
Con maesta
hell their prey At His com-mand re - store; . . His ran - som'd hosts pur -
hell their prey At His com-mand re - store; . . His ran - som'd hosts pur -
prey . . At His com-mand re - store; . . His ran - som'd hosts pur -
prey . . At His com-mand re - store; . . His ran - som'd hosts pur -
Con maesta
rit.
marcato
a tempo
- sue their way, Where Je - sus goes be - fore. . .
- sue their way, Where Je - sus goes be - fore. . .
- sue their way, Where Je - sus goes be - fore. . .
Moderato, maestoso. ♩ = 100
Bass Solo
- sue their way, Where Je - sus goes be - fore. . .
Tri - -

- umph - ant in His glo - ry now, To Him all power is given; . . To
Sw.
mf
Ch. Clarinet.
mf
Ped. Sw. coup.
Chorus
f
Tri - -
Him in one com - mu - nion bow All . saints in earth and Heaven. . . Tri - -
f
3
f Gt.
- umph - ant in His glo - ry now, To Him all power is given; . . To
- umph - ant in His glo - ry now, To Him all power is given; . . To
- umph - ant in His glo - ry now, To Him all power is given; To Him in


Him in one com - mu - nion bow All saints in earth and Heaven. . .
Him . . in one com - mu - nion bow All saints in earth and Heaven. . .
Him in one com - mu - nion bow All saints in earth and Heaven. . .
Solo
mf
one . . . com - mu - nion bow All saints in earth and Heaven. . . While
mf Sw.
Sw. to Ped.
we, His sol - diers, praise our King, His mer - - cy we im -
rit.
- plore, . . With - in His pal - ace bright to bring And keep us ev - er -
rit.


Chorus
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - - -
Chorus
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - - -
Chorus
Al - le-lu - - - - ia! Al - le - lu - ia! Al - le - lu - - -
Chorus
- more. Al - le - lu - ia! Al - le - lu - - -
a tempo
f Gt.
Gt. to Ped.
* Maestoso
- ia! . .
All
- ia! . .
All
- ia! . .
All
- ia! . .
All
Maestoso

* The Congregation should join here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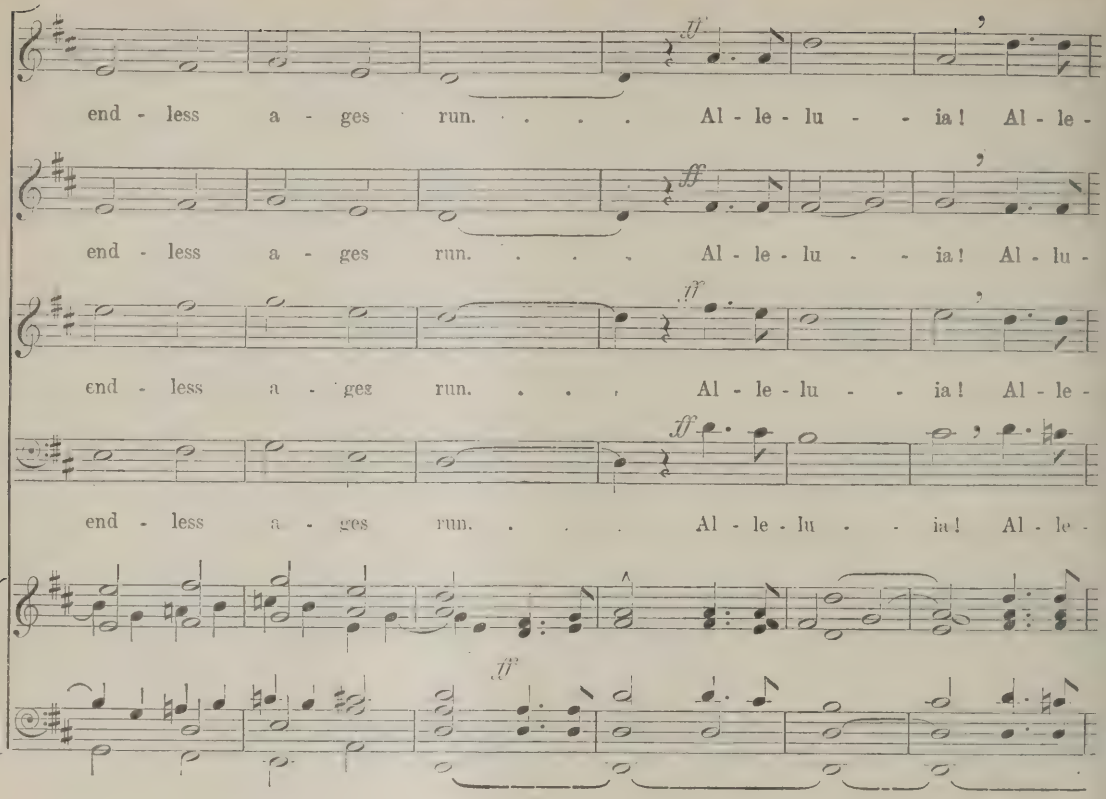
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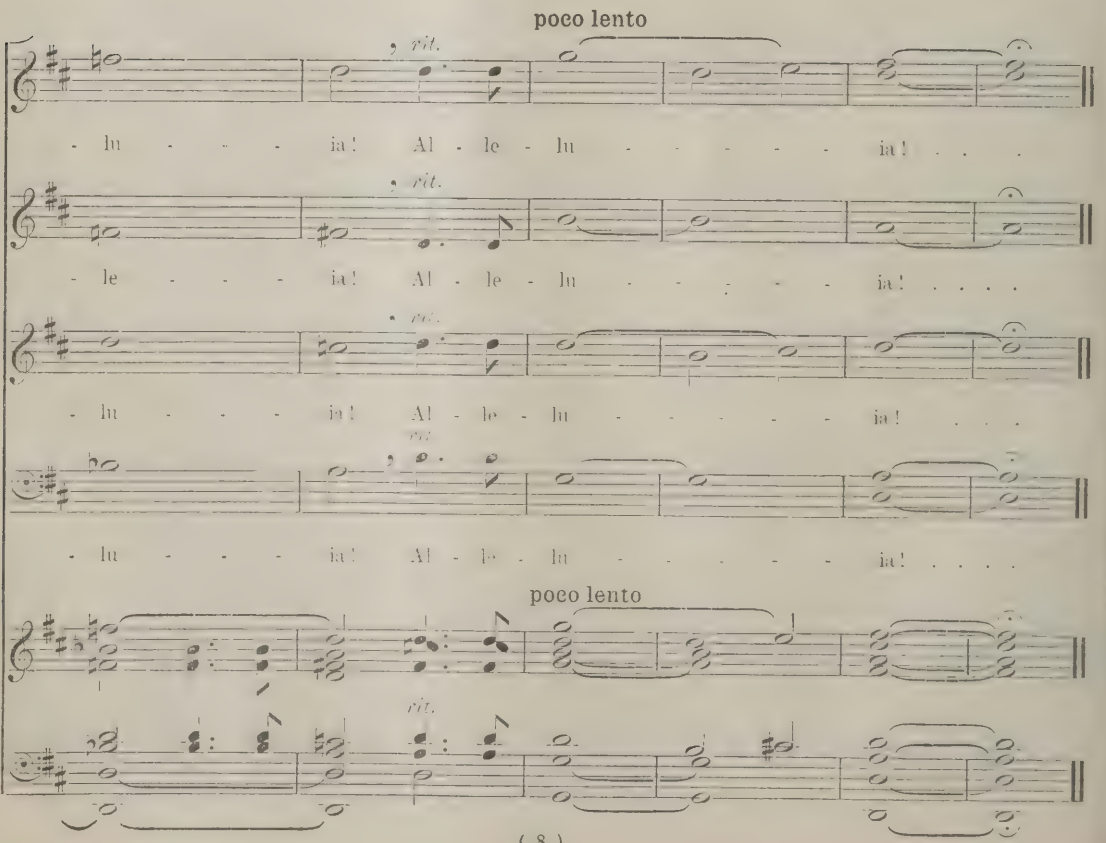
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(*Continued from page 144*)

We are glad to hear that the governing body of Battersea Polytechnic is arranging for recitals to be given on the reconstructed 'Tate' organ in the Great Hall. The first series begins on February 4, when Dr. W. G. Alcock will play. He will be followed by Dr. H. G. Ley (February 11) and Mr. G. D. Cunningham (February 18). The recitals are at 8 o'clock, and admission costs sixpence and (reserved seat) one shilling.

Modern organ music is having a good show lately at St. Clement Danes, where the voluntaries played by Mr. D. Rayner-Smith during January included Paul de Maleingreau's 'Musicale Offrande' and 'Angelus ad Pastores,' Howells's Three Psalm-Preludes, Honegger's Choral, the *Finale* from Vierne's second Symphony, and the first two movements from Widor's Sixth. Contrast was provided by seven of Bach's Chorale Preludes.

The spring concert of the London Sunday School Choir will take place at the Albert Hall on February 14, at 6.30. The programme will include Mendelssohn's 'Forty-second Psalm,' Bach's 'My soul, O praise the Lord,' selections from 'Elijah,' Handel's 'L'Allegro,' 'Tannhäuser,' &c., &c. The soloists will be Miss Florence Austral, Mr. Walter Hyde, and Mr. Allan Brown. Mr. W. H. Scott and Mr. Wesley Hammet will conduct.

Mr. Thalben Ball will give a recital at St. James's Church of Scotland, Goose Green, East Dulwich, on February 9, at 8. The programme will include Bach's Prelude and Fugue in A minor, the *Finale* of Vierne's first Symphony, Dupré's Fugue in G minor, Lemare's Variations on 'Hanover,' and the *Finale* of the Reubke Sonata. Mr. E. J. Janes will sing Dvorák's Biblical Songs and Stanford's 'Song of Battle.'

We have received an interesting letter and batch of programmes from Dr. J. C. Bradshaw, organist of Christchurch Cathedral, New Zealand. The Doctor's old friends at home will be glad to hear that he has a fine new organ on the way. The instrument is being built by Messrs. Hill & Son and Norman & Beard, and will contain about seventy stops.

The organ in St. Gregory's, Cheltenham, has recently been enlarged and rebuilt by Messrs. Blackett & Howden, of Newcastle, and is now a three-manual of twenty-eight stops. Mr. Frederick Dalrymple gave the opening recital, playing a Handel Concerto, Bach's 'Great' G minor Fugue, the Reubke Fugue, the *Finale* from Vierne's third Symphony, &c.

The City Temple Choral Society will sing 'The Creation' on February 14 at 3, conducted by Mr. Allan Brown, with Mr. G. D. Cunningham at the organ. The Society sang carols and other seasonable music on December 21, when a collection of fifty pounds was taken for St. Dunstan's.

The organ at Chigwell Parish Church has been renovated and cleaned. It is worth recording that the cost (£176) was raised in ten days by Mr. E. C. Finch, the hon. secretary of the fund—a feat that will make many a poor parish wish Mr. Finch would migrate thither from Chigwell.

Dr. Caradoc Roberts opened a new organ in the Wesleyan Church, Cudworth, on January 15. The instrument is a two-manual of thirteen stops, and was built by Keates, of Sheffield.

Messrs. Rushworth & Dreaper have recently built for the Dutch Reformed Church, De Aar, Orange Free State, a two-manual organ of thirteen stops.

A new organ of two manuals and sixteen stops has just been erected in Abergele Parish Church by Messrs. Rushworth & Dreaper.

RECITALS

Dr. Barrow Dowling, St. George's Cathedral, Cape Town—Concert Overture, *J. Lyon;* Two Summer Sketches, *Lemare;* Finale in B flat, *Wolstenholme.*

Mr. H. S. Middleton, Truro Cathedral—Concerto in G minor, *Handel;* Chorale Prelude, 'Herr Jesu Christ,' *Bach;* Fugue in A flat minor, *Brahms;* Prelude in C major, Minuet, and Trumpet Tune, *Purcell.*

Dr. M. P. Conway, All Saints', Clifton—Fantasia and Fugue, *Th. Bubeck;* Chant de Mai, *Jongen;* Trio-Sonata in G (last movement) and Fantasia in F, *Bach;* 'Adeste Fideles' and 'Lauda Sion,' *Karg-Elert.*

Mr. G. W. Harris Sellick, at St. Mary Magdelene's, Ashton-upon-Mersey—Pastoral Sonata, *Rheinberger;* Coronation March, *Tchaikovsky;* Sonata in B flat, *Arne;* Toccatina on 'King's Lynn,' Scherzo, and Epilogue, *Grace;* Prelude, Fugue, and Variation, *Franck.*

Mr. Paul Rochard, Primitive Methodist Church, Lonsdale Street, Stoke-upon-Trent—Gothic Suite, *Boëllmann;* Passacaglia, *Cyril Scott;* Variations, *Bonnet;* 'Finlandia.'

Dr. C. F. Waters, St. Mary's, Guildford—Trio-Sonata in C, *Bach;* Sonata No. 5, *Rheinberger;* Chorale Prelude on 'Melcombe,' *Parry;* and 'Rhosymedre,' *Vaughan Williams;* Finale (Sonata in C sharp minor), *Harwood.*

Mr. Harry Wall, St. Matthew's, W. Kensington—Sonata in F minor (first movement), *W. H. Speer;* Sonata in E flat (first movement), *Bach;* Introduction and Toccata, *William Walond.* (Violin solo, 'Abendlied,' *Rheinberger,* Mr. S. H. Gowing.)

Mr. W. J. Lancaster, Bolton Parish Church—Prelude and Fugue in C minor, *Mendelssohn;* Prelude on 'Rhosymedre,' *Vaughan Williams;* Pièce Héroïque, *Franck;* Sonata No. 12, *Rheinberger.*

Mr. Richard B. Hamilton, All Saints', Hoole, Chester—Prelude and Fugue in G, *Bach;* Psalm-Prelude No. 2, *Herbert Howells;* Prelude on an Irish Church Melody, Stanford.

Mr. A. M. Hawkins, St. Dunstan's-in-the-East—Solemn Festival, *Rheinberger;* Scherzo in B minor, *Willan;* Introduction and Allegro, *John Stanley.*

Mr. Norman Collie, St. Michael's, Chester Square—Song of Triumph, *West;* Allegretto, *Wolstenholme;* Toccata and Fugue in D minor, *Bach;* 'Imperial March,' *Elgar.*

Mr. Allan Brown, City Temple—Sonata No. 6, *Guilmant;* Toccata in F, *Bach;* Introduction and Fugue, *Reubke;* Finale (Symphony No. 1), *Vierne;* Prelude on 'St. Thomas,' *Parry.*

Mr. C. H. Warrilow, City Temple—Sonata in the Style of Handel, *Wolstenholme;* Three Short Chorale Preludes, *Bach;* Pastorale, from Symphony No. 1, *Vierne;* Christmas Postlude, *Harvey Grace;* and a *Wagner* programme.

Mr. Philip Miles, All Saints', Eastbourne—Symphony No. 3 (first movement) and six pieces from the Twenty-four Pieces in Free Style, *Vierne;* Fantasie in E flat, *Saint-Saëns;* Carillon, *Georges Jacob.*

Dr. Gordon A. Slater, Boston Parish Church—Passacagalia, *Bach;* Pavane, *Byrd;* Alla Sarabanda, *Vaughan Williams;* Carillon, *Vierne.*

Dr. A. Eaglefield Hull, Town Hall, Manchester—Phantasie in D major, *Karg-Elert;* Benedictus, *Reger;* Rhapsody No. 3, *Herbert Howells;* 'La Cathédrale Engloutie,' *Debussy;* Kief Processional, *Moussorgsky.*

Mr. Harry Wall, St. Dunstan-in-the-East—Concerto in E flat, *William Felton;* Voluntary in F, *John Stanley;* Introduction and Toccata, *William Walond.*

Mr. Herbert Hodge, Bishopsgate Institute—Sonata in E minor, *Rheinberger;* Minuetto from the Oboe Concerto, *Handel;* 'The Sylphs,' from 'Faust'; Overture in D minor, *Smart;* Sonate Pascale, *Lemmens.*

Mr. H. T. Gilberthorpe, Church of the Holy Cross, Crediton—'Occasional' Overture; Chorale Prelude, 'Sleepers, wake!' *Bach;* Etude de Concert, *Bonnet;* Fugue in G, *Guilmant.*

Dr. H. C. L. Stocks, St. Asaph Cathedral—Prelude and Fugue in G minor, *Buxtehude;* Intermezzo on an Irish Air, *Stanford;* Chorale Prelude, 'Herzlich thut mich verlangen,' *Brahms;* Dorian Fugue, *Bach.*

Mr. W. Wallace Thompson, St. James's, Garlick Hill—'Gloria in excelsis' and 'Supplication,' *Julius Harrison;* Voluntary in A minor, *Boyce;* Finale (Sonata No. 7), *Rheinberger.*

Mr. F. Dalrymple, Tredegarville Baptist Church, Cardiff—Sonata in F, *Stanford;* Allegro Moderato (Sonata No. 1), Chorale Prelude, 'Sleepers, wake!' and Vivace (Sonata No. 6), *Bach;* March ('La Casse-Noisette'), *Tchaikovsky;* Final (Symphony No. 4), *Vierne.*

Mr. H. C. J. Churchill, St. Mary-le-Bow—Adagio in G, *Mozart;* Organ Sonata No. 1, *Rheinberger;* Two Choral Improvisations, *Karg-Elert;* Elegy in A flat, *Parry.*

Mr. R. Owen Terrington, St. George's, Leeds—Sonata No. 4, *Rheinberger;* Nocturne in G minor, *Bonnet;* 'Finlandia.'

Mr. J. T. Horne, St. Fin Barre's Cathedral, Cork—Recessional, *Alan Gray;* Sonata in G, *Elgar;* Toccata and Fugue in D minor, *Bach;* 'Sposalizio,' *Liszt;* Air with Variations, *Haydn;* Rhapsody on Breton Airs, *Saint-Saëns.*

Mr. Thomas J. Crawford, St. Paul's, Bloor Street East—Toccata in F, *Bach;* Symphonic Prelude, 'Fervour,' *Bossi;* Adeste Fideles ('Cathedral Windows'), *Karg-Elert;* Sonata No. 1, *Guilmant;* Choral No. 3, *Franck.*

Rev. G. S. Holmes, St. John the Evangelist, Upper Norwood—Chorale Prelude, 'Come, Saviour of the Gentiles,' *Bach;* Elégie, *Vierne;* Choral No. 3, *Franck;* Tuba Tune, *Norman Cocker.*

Capt. H. F. Wilkinson, Parish Church, Hornsey—Chorale Preludes on 'Melcombe' and the 'Old 104th,' *Parry;* Air varied, in A, *Haydn;* Toccata and Fugue in D minor, *Bach;* Pontifical March, *Widor.*

Mr. Hubert W. Hunt, All Saints', Clifton—A *Bach* programme: Toccata in E, Toccata in D minor, Toccata in C, Fugue in G minor, and six Chorale Preludes.

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Fantasia-Sonata in A flat, *Rheinberger;* Chorale Preludes, 'Wachet Auf' and 'In dulci jubilo,' *Bach;* 'Pièce Héroïque,' *Franck;* Christmas Postlude, *Harvey Grace.*

Dr. George P. Allen, St. Lawrence's, Mansfield—Fantasia on 'Abide with me,' *G. P. Allen;* Scherzo in F minor, *Sandiford Turner;* 'Rakoczy' March, *Berlioz.*

Mr. A. R. Thomsett, St. Matthias's, Earl's Court—Allegro Maestoso (Organ Sonata), *Elgar;* Prelude on the 'Old 104th,' *Parry;* Prelude and Fugue in A minor, *Bach;* Triumph Song, *Alec Rowley.*

Mr. Henry Riding, St. Mary Abchurch, Sherborne Lane—Passacagalia, *C. H. Kitson;* Te Deum and Alleluia, *John Pullein;* Finale, *C. H. Lloyd;* Symphonic Scherzo, *H. A. Fricker.*

APPOINTMENTS

Mr. Arthur Abbott, choirmaster and organist, South Shore Parish Church.

Mr. Stephen C. Chantler, choirmaster and organist, St. Saviour's, Shepherds Bush.

Mr. Teasdale Griffiths, choirmaster and organist, St. Stephen's, Prenton, Birkenhead; and conductor of Birkenhead Musical and Operatic Society.

Mr. Glanvill Hopkins, choirmaster and organist, St. Andrew's, Holborn.

Mr. Herbert Hodge has been appointed organist to the Great Priory of Malta for the twenty-first year in succession.

Mr. Norman A. Sayers, choirmaster and organist, Presbyterian Church, Putney.

Mr. A. W. Standidge, choirmaster and organist, All Souls', Eastbourne.

Mr. A. Watts, choirmaster and organist, Cemetery Road Baptist Church, Sheffield.

Correction.—In our January issue we announced that Mr. M. Courtenay Boyle had been appointed conductor of Windsor and Eton Choral and Orchestral Society. This was a slip. The name of the organization should have been the Windsor and Eton Amateur Orchestral Society. Both these Societies, by the way, were founded by Sir Walter Parratt, and join forces on occasion. The former is conducted by the Rev. Bernard Everett, who succeeded Sir Walter a good many years ago.

Letters to the Editor

NOTATION OF THE HORN: SOME ALTERED MEANINGS

Sir,—If additional proof were required to show that there is ambiguity attached to 'bouché,' 'cuivré,' and the +, the letters of Messrs. Blandford and Pegge would seem to furnish it. As regards 'cuivré,' I pointed out that, while Berlioz gave it as an effect primarily on open notes, Widor has it as one which is used invariably on closed ones. Mr. Pegge confronts me with the second edition of Widor's treatise, of the same date as the first (1904), in which it is admitted that players can 'brass' *fortissimo* passages (why only *ff* ones?) without the aid of the hand. That is, Widor not only alters Berlioz's meaning, but in the space of a few months alters—or, at any rate, modifies—his own. What happens in the new edition of 1920 we are not told.

Mr. Blandford wonders why I do not quote Widor's 'final directions,' which he twists from their obvious meaning. The section is headed 'Three Colourings,' and explains that, in addition to the ordinary horn tone, there are two special colourings—the *Son Bouché* produced by means of the mute, and the *Son Cuivré* by means of the hand in the bell. After some examples of the first, Widor gives three ways of indicating what he calls 'cuivré,' the third of which being the cross (+) and the word 'cuivré' combined. The section concludes:

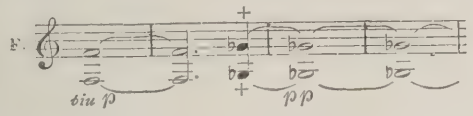
> 'En résumé pour éviter tout malentendu, il faut dorénavant s'en tenir à ces deux formules:
>
> '*Con Sordini* pour toutes les sonorités *pianissimo.*
>
> '*Cuivré* (surmonté d'une croix +) pour les autres.'

The French musician is not recording present practice, but merely hinting to composers that 'to avoid misunderstanding' the best methods of indicating his two special colourings are, *Con Sordini* for the sounds that he calls 'bouché,' and for his 'cuivré' the third way he has given, viz., the word 'cuivré' and the + combined. Mr. Blandford reads so much between the lines that he makes Widor stultify himself by implying a fourth colouring, the 'cuivré' on open notes. But surely it is extremely unlikely that anyone would commence a section by insisting on three colourings, and three only, and then conclude by slily suggesting a fourth? The fourth colouring seems only to have occurred to Widor in a second edition.

It will be observed that, while Widor's 'bouché' requires the use of the mute, Mr. Pegge obtains *his* by the help of the hand: and that, while Widor prefers a cross for his 'cuivré,' Mr. Pegge reserves the sign for *his* 'bouché.' Yet your correspondent professes to be mystified by my article, and fails to see that there is any ambiguity in regard to these terms! I sympathise with Pizzetti, who cries 'A plague on both your houses,' and in 'Dèbora e Jaéle' (1922) adopts a nice new sign to connote closed notes—the sign of the down-stroke on the violin (⌐), with the same sign up-side-down to contradict it.

Mr. Blandford is inclined to dismiss airily the 'kind Italians,' who he presumes—I do not know with what reason—have copied Widor. He does not account for Mr. Forsyth (whose kindness I would not question, but of whose Italian origin I am dubious), who, in his admirable 'Orchestration,' says precisely the same thing. On p. 58, he mentions the 'cuivré' in Bizet's 'L'Arlésienne,' referring the reader to p. 113 for an explanation of the term. There we learn that these 'cuivré' notes, which vary from 'a savage bark like that of a wild animal to the dull uncertain sound with which a rout-seat scrapes over a parquet floor,' are connoted by *cuivré*, by *sons bouchés*, by *ff*, by +, by *Schmetternd* or *stark anblasen*, or by a combination of two or more of them. And they are always stopped notes! Mr. Pegge calls Giordano's translation of Bizet's 'Cuivrez' as 'chiuso' a blunder. Well, it is apparently a blunder shared by Forsyth!

Because, in one particular, I said that 'the mechanical part does not concern us,' Mr. Pegge takes my remark in a general sense. It is a little unkind! But I do not complain, since it induces him to explain the modern Parisian methods of obtaining the various colourings. I

should be grateful if he would explain an observation in Gilson's 'Le Tutti Orchestral' (1913). The latter quotes thirteen bars from 'Tristan' (pp. 751-2), in which occurs this passage for the horns:

The +, he explains, signifies a 'bouché' note. He then continues 'A Paris, les cornistes interprètent ce signe comme un son à la fois bouché et *renforcé*—*sf*—ce qui est erroné.' Why should the Paris horn-players place an unmarked *sf* on the weakest beat of the bar? Has it anything to do with their one method of stopping, or do they imagine that the + connotes an accented note?

Mr. Blandford asks me to give 'one example from any French composition, in which 'cuivré' alone, without any indication, expressed or implied, of hand-stopping, means that a *closed* note is to be forced.' It is a curious request, for not only is it often difficult to appreciate the composer's meaning, but it is quite impossible to tell, from the inspection of a score, how a particular note will be played by a particular performer in England, France, or Italy. In the 'bouché' phrase I gave from the 'Capriccio Espagnol,' Rimsky-Korsakov certainly marked a *p*, and there are strong reasons for supposing that in 1887 he intended the notes to be only half stopped. Mr. Pegge informs us that at Paris the phrase is played *mf*, and *fully stopped*. No one could possibly gather this from a mere inspection of the score! Mr. Blandford observes rightly that it is 'a writer's duty to record existing practice,' and, though he accuses the 'kind Italians,' and indirectly Mr. Forsyth, of slavishly following Widor, it does not follow that they have done so. I would rather give them credit for having founded their ideas on such existing practice as came within their ken. On one point at least, in connection with the horn, we know that Widor consulted M. Pénable, 'Soliste des Concerts Colonne.' He possibly consulted him on other points.

By evoking the shade of Hans Richter, Mr. Blandford seeks to demolish my surely not unreasonable contention that a 'closed note' is not the same as a 'closed note forcibly blown (*stark anzublasen*).' In 'The Mastersingers' we find a trumpet *mit Dämpfer und sehr stark geblasen* to imitate the comic tone of a toy instrument. As the part is merely marked '*f marc.*,' the *sehr stark* (very forcibly) obviously does not refer to any dynamic strength, but to some special method of producing the notes, resembling, if not identical with the 'cuivré.' This is partly proved by the fact that the six horns on the stage in 'Tristan,' undoubtedly intended to represent the French hunting-horns (*Trompes de chasse*), from which the 'cuivré' tone is derived, are directed to be played '*sehr stark*.' In 'Siegfried' (p. 359), three trumpets and a bass one (all muted) are marked '*stark anzublasen*.' Unless the indication is absolutely meaningless, a trumpet *mit Dämpfer* (muted) and one *mit Dämpfer und stark geblasen* are not one and the same thing. In the same way, a horn merely *gestopft*, and one *gestopft und stark geblasen* are not the same.

I have no difficulty in believing the probable fact that Richter treated all Wagner's closed notes in the same way. But what of it? It merely proves that he had his own ideas, and carried them out consistently. As an expert horn-player, he had a mild contempt for Wagner's method of writing for an instrument 'he never completely understood,' and it must be remembered that the layman composer, as pioneer of valve-horn writing in the orchestra, had a very difficult task. But Richter realised Wagner's aims, and endeavoured faithfully to translate them into genuine horn language, without tying himself down to the varying directions of the composer. What he did was to standardise the ideas that Wagner had been trying to evolve painfully for twenty-five years, and in doing so he displayed no disloyalty.

In the score of 'The Valkyrie,' for the Ride a *Rührtrommel*—Wagner's name for the snareless tenor drum—is marked. At his concerts Richter always employed the ordinary snare drum, with the result that Prout and other eminent musicians, blindly trusting in Richter, imagined that the *Rührtrommel* was the snare drum. In 'Siegfried' Wagner particularly requests throughout 'The Ring' an 'alto oboe' in place of the ordinary cor anglais. Richter ignored Wagner's request and employed the latter instrument. For the bass trumpet Richter used an alto trombone, a good substitute no doubt, but not what Wagner wanted, and I do not think that anyone can remember six harps in any of the Richter extracts from 'The Ring.' The celebrated conductor gave us the spirit of the Master's works, but he certainly did not slavishly follow the letter as regards horns or anything else. 'Tristan,' I would add, was composed, published, and performed before Richter, as a young man of twenty-three, ever met Wagner. And, so far as I know, he never conducted it in the composer's presence.

Regretting that ill-health prevented my replying to my critics before.—Yours, &c.,

TOM S. WOTTON.

[In order to save time we sent copies of Mr. Wotton's letter to Messrs. W. F. H. Blandford and Morley Pegge. Their replies are subjoined.—ED.]

SIR,—Mr. Wotton replies to the letter of Mr. Pegge and myself by saying that if additional proof were required to show that there is ambiguity attached to the meanings of 'cuivré,' &c., these letters furnish it. But no attempt has been made to disprove a fact of which Mr. Wotton gives instances. The original point at issue, as I understand it, was that 'cuivré' has changed its meaning; and this implies the general discarding of the old, and adoption of the new, meaning. These letters sought to show that no such change of meaning has ever been present in the minds of players, and that the ambiguity of which Mr. Wotton complains is the result of imperfect appreciation of technical terms on the part of a few writers.

For this Widor seems to have been mainly responsible, and the fact that he modified his statements in his second edition is of great significance. In other respects he is not altogether a sound or accurate guide to horn practice, though that does not immediately concern us.

My reason for not attaching importance to the Italian phraseology is that one should look to French sources alone for the explanation of a French musical term. No doubt Mr. Wotton knows the saying 'Traduttore, traditore,' and appreciates that musical terms are liable to suffer in exportation and translation.

As regards Forsyth's 'Orchestration,' I regret that I do not share Mr. Wotton's confidence in interpreting the author's views and, knowing how and whence he obtained his knowledge of horn technicalities, am satisfied that he never learnt from the source in question that 'cuivré' and 'bouche' were synonymous.

Everyone can form his own estimate of the value to attach to Richter's interpretation of Wagner's horn parts. It is hardly just to invoke in argument his non-employment of six harps, the semi-mythical bass-trumpet, or even the *Rührtrommel* in concert performances; these omissions may obviously have been dictated by considerations of economy and the need of utilising available material, which have no bearing on the right or wrong use of the instruments actually employed by him. It is perhaps worth while mentioning that Richter, while most particular about the effects produced by his horns, allowed his players a wide latitude in the means of production. He did not mind what crook they used, whether they played hand or valve notes, or how they muted, provided that the result sounded right. This was as it should be, because there is often great disparity of method between performers of equal competence.

Mr. Wotton mentions that Wagner required an 'alto aboe' throughout the 'Ring' in place of the cor anglais. It would be interesting if he would tell us precisely what Wagner had in his mind. According to Dr. Curt Sachs, one of the chief modern authorities on musical instruments, the 'Altoboe' was merely the earlier form which in the second half of the 18th century was slightly modified by the adoption of the pear-shaped bell borrowed from the oboe d'amour to become the cor anglais ('Handbuch der

Musikinstrumentenkunde,' pp. 317-18.) If this is what Wagner wanted, he was asking for something that would have had to be specially constructed, and even then would probably have ill represented the early 18th century instrument in character.—Yours, &c.,

W. F. H. BLANDFORD.

SIR,—Mr. Wotton has returned gallantly to the charge. Your correspondent points out that Berlioz gives 'cuivré' as an effect primarily on open notes, while Widor would almost confine it to stopped notes. Why the one or the other, since open, stopped, and muted notes can all be played cuivré if desired? If 'cuivré' or 'brassed' are to be considered to mean merely 'stopped' in *ff* passages and 'with mute' in *pp* passages, how are we to mark the parts when we want open notes brassed, stopped notes not brassed, and muted notes brassed *ff* or not brassed *pp*? The timbre is quite different in each case. Is it not safer to assume that 'cuivré' means what it says, and implies neither stopping nor muting, that the indication 'bouché' or 'stopped' means 'close the bell with the hand,' and that 'with a mute' means with a mute, and let the expression marks do the rest? This would appear both logical and simple, and seems to be the current practice with post-Wagner composers. Many of the standard works on orchestration were written during the transition period from natural- to valve-horn, and the technique of stopping is quite different for the two instruments.

I must really ask Mr. Wotton whether he has ever heard the passage in Bizet's 'Carillon' played 'stopped,' and if so whether he liked it! Had Bizet required 'stopped' notes he would have written for horns in E flat with appropriate instructions at the beginning. Here we have hand-horns on which it is impossible to 'stop' the passage with the E crook.

I regret that during my experience in professional orchestras of all kinds at Paris since 1912 I have never heard of M. Gilson, nor have I ever met a player who read *sfz* + unless directed to do so by >. We live and learn.

Your correspondent reminds me that Widor consulted M. Pénable, so may I, in spite of being a professional myself, 'et à mes risques et périls,' remind him of Mr. Corder's words of wisdom when, in his admirable handbook on orchestration, he warns composers to be very chary of consulting the professional horn-player about his instrument.

The fact is that horn technique is so elastic that every player has his own methods; but so long as the composer's intentions are adequately conveyed to the audience the means may safely be left to the player's discretion. A case in point occurs in Brahms's second Symphony. The difficult solo for horn in B is unplayable as it stands, and no player could be induced to attempt it in public on anything but the F or E crook. No doubt Pénable, for reasons best known to himself, elected to close the bell very slightly to obtain the cuivré effect, and Widor, unfamiliar with the complexities of horn technique, assumed that it was necessary to play such notes stopped—which proves the wisdom of Mr. Corder's remarks.

Richter's use of the cor anglais and alto-trombone for the alto-oboe and the bass trumpet was no doubt dictated by policy. The two latter instruments are freaks, having to be specially made and requiring special study by players who are only called upon to play them perhaps twice or three times a year. In the case of the cor anglais and trombone, instruments and competent players can be found anywhere, thus obviating specially built instruments and enhanced fees, two quite important considerations. How often do we see genuine Wagner tubas used? When we can't get good butter we must do with margarine, and after all good margarine is preferable to bad butter!—Yours, &c.,

Paris. R. MORLEY PEGGE.

December, 1924.

A JOSEPH MANN SPINET

SIR,—I have a Spinet, not an early pianoforte, in fair playing order and in a beautiful, inlaid case. It is labelled 'Joseph Mann Sven fecit 1768.'

Can any reader give me any information about the maker.—Yours, &., R. T. RICHMOND.

Seascale, Cumberland.

January, 1925.

SIR HUBERT PARRY

SIR,—Among the many eminent contributors to the columns of the *Musical Times*, I do not know one who excels Mr. Alexander Brent-Smith, either in choice of subject or the felicitous manner in which his thoughts are expressed, and his article on Sir Hubert Parry is no exception to the rule. Having been a reader of the *Musical Times* for over sixty years, never during that long period, have I known it to occupy such an important position in the world of music as it does to-day, not only by the valuable information it disseminates, but for the intellectual thought it embodies, creating an atmosphere of refinement and pleasure, and thus becoming an educational factor of very great importance.

I thank Mr. Brent-Smith for his contribution on Sir Hubert Parry, a composer of whom England is proud, whose music will give delight to countless generations yet unborn, and whose memory remains as an abiding benediction.—Yours, &c.,

The Old Manor, WILLIAM MASON.
Hereford.

BYRD'S 'GREAT' SERVICE

SIR,—Referring to the recent performance of the above at St. Margaret's, Westminster, by the Newcastle Choir, your contributor asks, 'What is to be the future of this great music?' and goes on to suggest that the provincial festivals, may be induced to take it up. I would like to emphasise the suggestion, and to express the hope that it may find a place in the Three Choirs programme at Gloucester next September. What an environment these grand old West-country Cathedrals would make for this magnificent music. There is certainly room for a little more elasticity in the Three Choir programmes, and the inclusion of Byrd's masterpiece this year would give untold pleasure to thousands of patrons, whose disappointment will be equally keen if it is excluded, to the retention of works which, however time-honoured, could certainly be spared for one year.—Yours, &c., W. BEAVAN.

224, Scott Ellis Gardens, N.W.8.

January, 1925.

'NEW' MUSIC

SIR,—Ever since last Monday (January 12) I have been looking in the local Press to see if anyone took note of the practical joke played upon the unsuspecting Scottish Orchestra in Usher Hall by some nefarious scoundrel.

They were playing a 'New' Concerto by Vittorio Rieti for solo wind and strings—at least that was the name on the programme, whatever they were really doing, for some musical wag had, apparently, mixed up their band parts. One could hear quite a nice two bars of melody which suddenly would be interrupted by a phrase which had no connection with it either textually or harmonically. Several times, for example, when the French horn was playing some flute or clarinet solo a trumpet on the left wing would make it plain that honours were meant to go round like a Bailieship (Aldermanship) in the Town Council.

Each player, however, stuck to his bit with a watchful eye on the conductor (Vaclav Talich), so that at all events they might all stop together, and of course the conductor never gave the show away.

At the close there was great applause, but whether as a tribute to the pluck of the band or for relief that the piece was finished I hardly know. Anyway, every one was pleased, for it was proved that the Scottish Orchestra will stick at nothing now. There is no knotty problem to which they cannot prove a 'Casse-Noisette.' Further, the audience had heard some 'new' music, which bore no resemblance to the effusions of old-fashioned composers like Wagner, Berlioz, and Brahms, not to mention such prehistoric ones as Beethoven, Haydn, and Mozart, whose names are even yet mentioned in encyclopædias.—Yours, &c., GERALD W. CRAWFORD.

21, Windsor Street,
Edinburgh.

January, 1925.

CONTEMPORARY COMPOSERS.

SIR,—I should like to point out that my 'Dance of the Two Fairies,' quoted and referred to at some length by 'Feste' in his 'Ad Libitum' notes in your January issue, is the first of my 'Two Little Welsh Dances,' which are just easy five- and six-note pieces for children. That is why 'from start to finish we have nothing but single notes or bare fifths' in the first of the two 'compositions.' The modal melody of the 'Dance of the Two Fairies' is based directly upon one of the oldest Welsh folk-dances known; and the repetition of the first theme (played by the left hand) a fifth higher (played by the right hand) is a characteristic of the old dance. I am sorry if the 'piece' to 'Feste' 'merely suggests the feebler antics of the young French school, with a glance at the Stravinsky of "Les Cinq Doigts," because such a statement means that 'Feste' is completely ignorant of Welsh folk-song, which I suppose he will admit is older than 'the young French school' or the Stravinsky of 'Les Cinq Doigts.' It seems to me something of a joke that this little 'piece' of mine, which is but a five-finger exercise written in the form of a Welsh dance, should be made the basis of a seemingly erudite 'discussion' on the 'monotony,' 'conventionality,' 'ugliness,' and 'futility' of contemporary music!

As one whom your contributor terms 'one of the leaders of the Welsh Nationalist party,' I feel it my duty to point out that he is quite wrong in his suggestion that it is the 'scheme' of the Welsh Nationalist musicians to 'self-isolate' themselves. The 'leaders of the Welsh Nationalist party' are musicians who are eager to introduce the most representative of the music of all countries into Wales, especially the music of those countries which is likely to encourage a Welsh natural utterance; and abundant proof can be given of this. They are musicians, however, who realise that if Wales is to have Welsh music of international significance a hundred years hence Welsh composers must be given to-day opportunities in Wales for developing their art. It was undoubtedly the conditions in Germany some three or four hundred years ago that made possible the great German school of composers; and every British musician, whether he be English, Irish, Scotch, or Welsh, is a fool if he does not realise the fact. I fear the boot of 'self-isolation' is on the wrong foot, otherwise 'Feste' would know a little more of the true position of things in Wales.—Yours, &c.,

W. T. GWYNN WILLIAMS.

Llangollen, North Wales.
January, 1925.

['Feste' comments on the above on page 120.]

SIR,—It was with great pleasure that I read the remarks of 'Feste' in the January number of the *Musical Times* on the subject of the so-called 'advanced' type of music, which is much supported by a certain section of the musical community, and a large number of the press critics of to-day. There is nothing in the article with which I do not heartily agree, and the opinions expressed therein are only those of many musicians, even if they do not take the trouble, and perhaps cannot afford the time, to write to the papers to express them. I am by no means a reactionary, and am perfectly well aware of the fact that art cannot stand still, and that the harmonic system as it stood, say, thirty or forty years ago, is capable of development, but I maintain that the present craze for originality at all costs, even if ugliness be the result, will in the long run, if persisted in, kill the art of composition altogether. The public is long-suffering, and when it has become tired (and there are signs that it is beginning to be so) of listening to orchestras crashing and banging out fiendish discords without any relief, consecutive fifths galore without rhyme or reason, passages written in two or more different keys simultaneously, &c., &c., it will refuse to patronise music of this kind, and will fall back on the classics. Anyone can make an unpleasant noise with a large modern orchestra, but music is a divine art, and if beauty of form and melody are to be eliminated in the future, then I, for one, will cease to take any interest whatever in modern works, for I cannot stand the hideous noises, which, more often than not, are inflicted on my ears. A short time ago, I went to London to hear the first performance of what was advertised as 'an important new work' by one of the composers of the day. I started off in the great hope of being present at the birth of a masterpiece. I was in the right mood to enjoy it, if I possibly could, especially as it was by a Britisher, for I am frightfully keen on British music being recognised and appreciated. What was the result? To my ears, and I have heard a good deal in my time, it was pandemonium let loose. I sat out one long movement and half the next, then bolted, for I could stand no more. I caught an early train home, greatly disappointed, and with the additional regret that I had expended so much time and money. I felt that I could fully sympathise with my old master, Sir Charles Stanford, who, after a similar experience, was found playing the scale of C major in the artists' room, in order to clear his brain. I cannot help thinking that the present craze for ugliness must soon pass, and that, given the ability which many of the present generation of composers undoubtedly possesses, we shall one day be able to welcome the return to a sane and healthy style of composition to which it will be a pleasure, instead of a pain, to listen. As a humble composer myself, I rather hesitated before writing this letter, thinking that it might seem presumptuous on my part to sit in judgment on my brother composers, but I have carefully refrained from all personalities, and my remarks are intended to refer only to the general tendency prevailing in much of the music written to-day.—Yours, &c.,

St. Leonards-on-Sea. WILLIAM H. SPEER.
January, 1925.

[More letters to the above effect have been received than we can include.—ED.]

THE BRITISH EMPIRE MUSIC FESTIVAL AND MESSRS. BROADWOODS

SIR,—'Fair Play's' letter in your January issue certainly calls for a reply, seeing that he has given you only half of the facts. It is true that Messrs. Broadwoods offered a gold medal for British composers who submitted the best pianoforte composition, and the numerous efforts were judged by two of the leading British composers, who decided that none of the solos submitted was worthy of the prize.

The organizers of the British Empire Music Festival suggested that we might prefer to hold over the award until next year; but we felt that as the whole object of the prize was to encourage British composers, it would be better to award a medal. The judges had pointed out to us that one composition for two pianofortes showed great merit, and we decided, therefore, to award a medal for this work.

The facts were explained by us to 'Fair Play'—who was apparently a competitor—and we were certainly under the impression that his misgivings had been removed.

Although we have offered another medal for pianoforte solo next year, we certainly reserve the right of transferring it to another section should the solos submitted be considered unworthy of the award.—Yours, &c.,

JOHN BROADWOOD & SONS, LTD.
(CLIFFORD MARTIN, *Director*).

January, 1925.

THE ORGAN-DUET: A SUGGESTION

SIR,—'Feste's' article on duet playing in the December *Musical Times* recalls an oft-expressed wish of mine, viz., that works for organ duet, *impossible of execution by one performer*, might now and then be written for the modern organ. The trouble with the Merkel Sonata and other pieces is that there is no particular point in learning them duet-wise, as the complete text can be rendered by two hands and two feet.

The new work should have little for full organ (owing to the fact that one player can produce all that is well-balanced and desirable in this connection), but much in the way of contrasted manuals, colour and solo effects, and the danger of a too stodgy and overloaded pedal part should be avoided.—Yours, &c., LYNNWOOD FARNAM.

New York.

JAZZ MUSIC

SIR,—As a regular subscriber to the *Musical Times* I have read with interest, and often much amusement, numerous articles, letters, &c., appearing in the journal on a subject the writers thoughtlessly or ignorantly call 'Jazz.' The origin of the word, or what it once implied, does not here matter; but what the writers venture to discuss is present-day dance music—of the ball-room, restaurant, drawing-room, or wherever it may happen to take place.

My interest is that, while I dare to call myself a musician (from the age of eighteen to thirty-one I trod the narrow and legitimate path of organist and choirmaster), I earn my daily bread, and a little jam, as a 'jazzer' (the wretched word still clings) or dance musician. My amusement is in the great ignorance of those who *will* discuss a subject they manifestly know nothing of (your correspondent Mr. Shaw describes it as 'the most popular form of music'), *i.e.*, present-day dance music.

First, may I ask if 'Feste'—who tries to point out that the weakness of dance music or 'jazz' (*hic!*) lies in its 'almost entire absence of musical interest'—can dance? Or has he visited, say, the Savoy, Carlton, or Piccadilly Hotels, where the best music of its kind can be heard, and tried to analyse the whys and wherefores of this music, and the pleasure it gives day by day to many thousands of people? If not, then surely 'Feste' and others should learn something of the subject—even if they are incapable of feeling the pulse of a modern fox-trot—before daring to discuss its 'musical interest.'

I live, and have lived enjoyably for the past six years, among the people who dance and those who make and play their music (or alternatively among those who do *not* attend the Three Choirs Festival, the Russian Ballet, or even a City organ recital), and it is known that:

(1.) There *must* be a four-square measure (8, 16, 32 bars);

(2.) The tune *must* have a lilt that sets the feet dancing;

(3.) The tune *must* be vocal and easy of remembrance—generally in a major key with modulations of the first and second order only or chromatic sequences.

(I believe that all classical excerpts popular with the multitude possess one or more of these characteristics, which is the reason of their popularity.)

Now, if your correspondents will examine the popular—verse and chorus type—fox-trot of recent and present time, as used for the purpose of dancing (the 4-4 measure of the fox-trot far outnumbers any other measure or form of melody popular with the multitude), they will find the above essentials, plus an unvarying *tempo*, which the great public that dances, whistles in the street, or hums at its work, *insists* upon. They will also find that in order to keep these essentials and yet produce a new tune requires very considerable ability, not a little skill, and a big knowledge and experience of the purpose it is to serve, remembering always that the class of people the tune is for steadfastly refuses to appreciate the work of the Masters. They will also find that the recording and public playing of these tunes (the 16-bar verse and 32-bar chorus of which must be made to last about three minutes, and means several repetitions) has brought forth musicians from this underworld of music who can show a skill in harmonization and the composition of variations which it would puzzle 'Feste' or any other from among our 'recognised composers'—as distinguished from dance musicians—to better.

I would recommend as examples such records as 'Lady of the Evening,' 'Shanghai Lullaby,' 'Somebody loves me,' 'Pale Moon' (H.M.V. records), and 'Never Again' (Brunswick record)—all of which are produced by an orchestra of fourteen or less, and challenge any member of the legitimate profession to write and treat a melody with as much 'musical interest' as any of these. As to performance, I doubt whether months of work on the part of a similar band of legitimate instrumentalists would enable them to give more than a cheap imitation of these examples, for I have found, to my cost, that the orthodox musician—writer and instrumentalist alike, and excellent as his technique may be—is a broken reed where dance music is concerned.

I venture to prophesy that the near future will see our orchestras, small and large, and much of the music written for them, deeply coloured by the work and effort of the modern dance band, especially in instrumentation and the use of instruments.

It is a true saying, and a good one, 'Every man to his trade,' and I sincerely hope your correspondents and readers will use a little common-sense when discussing a subject which is of much import, and unconsciously of much necessity, to the common public.—Yours, &c.,

A. E. DAVISON
(*M.A., Mus.Bac. (Cantab.), F.R.C.O.*).

39, Langdale Gardens,
Hove, Sussex.
December, 1924.

['Feste' writes: (1.) Mr. Davison asks if I can dance; I can, but don't. Or, rather, I did, but I don't. But what has that to do with my ability to discuss the musical value of a piece of dance music? Are only the denizens of the *Palais de Dance* to be allowed to say whether a fox-trot is a good piece of music or a noisy inanity? (2.) I have no objection to a four-square measure, especially in music for dance purposes. After all, scores of the most delightful movements in the Bach Suites are in a regular scheme of the kind, and are none the worse for it. Let our dance music have a lilt, by all means, and let its tune be as vocal and easily memorised as you please. My complaint is that much of it has less real lilt than it pretends to, and that its tune is usually either 'borrowed' (and spoilt in the process), or conspicuously absent. As for its themes being vocal and easily remembered, one of the apostles of the new 'symphonised syncopation' proudly told an interviewer recently that after listening to a whole evening of his band's dance music nobody could remember a bit of it next day! (3.) Mr. Davison points out that the composition of a new tune within the necessary limitations of the dance 'requires not a little skill.' Exactly; and the complaint of musicians generally is that the present-day dance composers as a rule do not possess that skill. Mr. Davison adds that the tune is for the class of people who 'steadily refuse to appreciate the work of the Masters.' But earlier, in speaking of the rhythmical and melodic requirements of dance music, he says, 'I believe that all classical excerpts popular with the multitude possess one or more of these characteristics, which is the reason for their popularity.' So it appears that, after all, Mr. Davison's clients *do* appreciate the Masters. (4.) I may add that my views on modern dance music are the result of pretty thorough acquaintance, although the taverns I frequent do not include the Savoy, Carlton, or Piccadilly Hotels. I have, however, heard their bands viâ the wireless, and have listened to stacks of gramophone records of the most famous dances played by the crack bands. Mr. Davison speaks of the 'skill in harmonization and variation' shown by composers in this 'underworld of music.' I can only say that very little of it has shown itself in the numerous performances I have heard. Mr. Davison's musical qualifications show him to be one whose views may not be lightly dismissed, but I cannot refrain from suggesting that his six enjoyable years as a player of jazz have perhaps tended to blunt his sensibilities in regard to harmony, &c.]

OPERA *v.* ORATORIO

SIR,—All Leeds people will echo Mr. Bonavia's eulogy of the work done by Mr. Henry C. Embleton for choral music, but I think that his comparison between oratorio and opera performances will hardly hold, and that he does an injustice to the discernment of the 'Northern man' in assuming that he requires the choral treatment of opera to copy that of oratorio. It is surely not the business of opera to 'prove that it is not a degenerate, but the robust and legitimate descendant of the choral oratorio.' In the first place, it is wrong to refer to opera as a 'descendant' of oratorio: it is rather its twin sister, for as a matter of fact the earliest 'opera' and the earliest 'oratorio' were produced in the same year. And in modern times, far more than in those early days, their courses may have run parallel, but

still have been distinct. I unfortunately missed the Leeds Choral Union's concert performance of 'The Flying Dutchman,' but can quite believe Mr. Embleton's estimate of the singing of the Spinning Chorus, by such a fine choir, as 'a marvel.' It is a proof of the intrinsic beauty of the music that it will bear a treatment which destroys all sense of proportion, but in an operatic performance the idea of Senta's little working party being multiplied to some hundred or more hefty West Riding singers would be as much a distortion as the provision of a crew for the Dutchman's bark big enough for a liner. The fact is that these concert performances are acceptable only because we have in the provinces so few chances of hearing the works in their proper place, so we forgive such anomalies. To take a converse case: Berlioz's 'Faust' was of course written for the concert-room, but when the Carl Rosa Company produced it years ago as an opera the little male-voice choirs gave a far more convincing interpretation of the mock 'Amen' than I have ever heard from the many choral societies that have essayed it. Their stage experience and flexibility or style realised, for the only time in my experience, the burlesque intention of this episode. This, I think, goes to support my point that we look for different methods in oratorio and opera, and a chorus like that of the Leeds Choral Union has a place distinct from that occupied by the very efficient chorus of the B.N.O.C. And, when I come to think of it, the latter Company's interpretation of the opening chorus in 'Samson and Delilah' might also be styled a 'marvel,' for its dramatic truth could not be exceeded, and no increase in power could make it more impressive.—Yours, &c.,

HERBERT THOMPSON.

Leeds.

STERLING MACKINLAY

SIR,—The report that I have died is widespread, the fact being that it was the death of my younger brother, Kenneth. My friends and pupils have been inundated with inquiries and condolences. In addition to these, communications have arrived addressed to my Executors, quite apart from the expressions of astonishment at my being alive among those whom I happen to meet.

During twenty-five years of professional work in music and literature I have invariably been known as Sterling Mackinlay, without any other description.

A number of London and provincial papers headed the report of the inquest with the words 'Mr. Sterling Mackinlay.' Others put 'brother of Miss Sterling Mackinlay,' instead of indicating that it was her younger brother, who was commonly and professionally known as Kenneth Mackinlay. One paper, if not more, actually reproduced my own photograph as that of my brother.

My statements to the coroner at the inquest unfortunately did not appear in any of the reports, and no reference was made to my existence.—Yours, &c.,

Vocal Academy, STERLING MACKINLAY.
70, Baker Street, W.1.

BACH FORGOTTEN? WAGNER DERIDED?

SIR,—In your January number, 'H. G.' speaks of a time when 'Bach was practically forgotten and Wagner was derided.' What time could this be? Wagner was very much derided from 1852-76; afterwards, from the first Bayreuth performances, his success was attained, however much some folks continued to sneer. But was Bach 'practically forgotten' then? The supposed neglect of Bach is commonly overstated; see, for instance, Burney's 'Tour in Germany' (1773), and Forkel's 'Life of Bach.' In 1850 the Bachgesellschaft was formed, for the purpose of publishing Bach's complete works; and the largest sacred works (Passions, Masses, Christmas Oratorios, Motets, &c.) had long previously been printed, performed, and known. Even in England the organ works were played and edited. The first volume of the *Musical World* (1836) shows singular appreciation of Bach's genius in Dr. Gauntlett's articles on the 'Characteristics of Beethoven,' especially pp. 56-58. The article in Grove, vol. i., p. 156, on the early diffusion of the choral works in England, should also be consulted. That they were known to comparatively few before 1870, is true; and strange specimens of non-appreciation may be quoted—from, *e.g.*, Hullah's two 'Histories.' The popular appeal of Bach's Concertos, solo and orchestral, was unknown till quite recently. But all this does not amount to Bach being 'practically forgotten.' Perhaps 'H. G.' will oblige us by selecting the particular decade; it must be after the 'twenties, as Wagner, so far from being 'derided,' was a school-boy till 1830.—Yours, &c.,

H. DAVEY.

14, Powis Square,
Brighton.

[H. G. replies: 'I don't regard this matter as one of a "particular decade." When I wrote I was thinking of the long period when the knowledge of Bach was confined to a mere handful of musicians, instead of being widespread as it is now.']

THE 'C MINOR' AT THE CINEMA

SIR,—Is the *Musical Times* never going to devote any attention to music at the cinema, the institution that provides a livelihood for the majority, probably, of professional musicians? In this month's 'Occasional Notes' I read that 'even in the cinema one may hear at least a movement of the C minor Symphony.' Surely far more people have heard Beethoven at the cinema than in the concert-hall. His big works, like all really first-rate music, rise superior to the limitations imposed by a smaller orchestra than that for which they were composed. Whoever is responsible for the above-quoted remark can hardly realise that cinema music is capable of reaching quite a high standard.

A trio of which I have charge in a small cinema on the outskirts of London regularly performs whole movements of symphonies and overtures, and well-known trios, sometimes a whole trio complete if the film scenes group themselves more or less naturally to such an accompaniment without any violent contrasts. As to the standard of performance, let it suffice to say that the violinist was for some considerable time a member of the Queen's Hall Orchestra, the 'cellist and pianist scholars and exhibitioners at the Royal College of Music.

I have not had any complaints from the management that the music is too highbrow, as, of course, there has to be a judicious admixture of music of a lighter kind.

It would be so much less discouraging to read some intelligent remarks on cinema music, instead of an occasional snub. The standard of musical appreciation of the public at large owes not a little to the zeal of keen and enterprising cinema musicians, who are not necessarily found in the most sumptuous picture theatres.—Yours, &c.,

E. Twickenham. J. LAURENCE CLARKE.
January, 1925.

Sharps and Flats

For me, as an artist and musician, I must confess Bach is a colossal bore.—*W. J. Turner.*

Such a confession has the merit of frankness, and is by no means uncommon; but I cannot resist pointing out that the people who make it are rarely acknowledged to be musicians.—*F. A. Clarke.*

Mr. Turner is well on the way to becoming the foremost critic of things musical in the land.—*Scott Goddard.*

I don't know how I made my success. I just made it. I didn't have any early struggles. I never thought of starving in a garret. We had one—but I went up to eat apples in it, and I was a long way off starving by the time I got through.—*Reinald Werrenrath.*

I detest modernist music. I am not a modernist. I go back to Bach, not Bach as we know him to-day, but Bach as he really is. I go back to Bach and Palestrina and the old Russian Church music.—*Igor Stravinsky.*

It is open to any mediocrity to innovate in music; and, as we see in abundance to-day, new things can be done by composers who cannot do anything else. But in the long run a composer's innovations will neither save him nor break him. All that ultimately matters is the quality of his music.—*Ernest Newman.*

A thoughtful moralist, seeing the wastrel that the youthful Wagner was developing into, might, if he had had school authority over him, have made a respectable member of society of him; but in that case should we ever have had 'Tristan' or 'Parsifal'?—*Ernest Newman.*

To this monstrous doctrine and the necessary inference from it that if you would produce artistic masterpieces you must wallow in amorous vice, I wish to utter a vigorous protest. The truth, as I see it, is that Wagner would have produced infinitely greater music if he had not been the 'dirty little cad' he was.—*H. K. Gornall.*

I have two new works—a Pianoforte Sonata which has never been played, and a pianoforte Concerto. . . . Only *I* can play it. That is, I won't let anyone else do it until I no longer want to. It is a matter of personal loyalty to myself.—*Igor Stravinsky.*

The only music typically American is that made by the mocking-bird, the saxophone, and the cash register.—*Boston Post.*

Holst's 'Planets,' 'Mrs.' ('Bringer of Strife').—*Provincial Paper.*

Sixty Years Ago

From the *Musical Times* of February, 1865:

The first Conversazione of the College of Organists took place on Tuesday, February 17, at Freemasons' Hall, Great Queen Street, when a concert was very excellently performed before a large number of the friends and supporters of the new Society. By the published report, we perceive that there are nearly a hundred and fifty members; that two prizes of ten guineas each for original compositions have been offered; and that for these prizes ninety works have been received, and are under examination. If anything can be done by this Society to raise the status of organists—a consummation which pre-supposes that the clique feeling, which has been the ruin of so many musical undertakings, can be kept out of it—we need scarcely say that we wish the College of Organists every success.

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The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Violinist (young gentleman) wishes to join string quartet or pianoforte quintet, as first or second violin. London district.—A. D. M., c/o *Musical Times.*

Fulham 'Cecilian' Orchestral Society has a few vacancies for good players—'cellos, violins, violas. Rehearsals, Mondays.—Hon. Secretary, 209, Munster Road, Fulham, S.W.6.

Vacancies for flute, oboe, double-bass (orchestra's own instrument), and French horn, in the Orchestra meeting on Tuesdays, at 8, at the Unitarian Church Hall, Clarence Road, Kentish Town, N.W.5.

Camberwell W.E.A. Choral Society and Orchestra has vacancies for all voices, especially tenors and basses, and also string players. Practices, Thursdays, at 8, 19, Peckham Road, S.E.5.—Secretary, Mrs. Flood, 7, Addington Square, S.E.5.

'Cellist invited to complete string quartet for chamber music. Quantity of good music.—Hunt, 41, Eardley Road, Streatham, S.W.16.

Vocalist (soprano) wishes to meet accompanist one evening a week for practice. Modern music.—C. M., c/o *Musical Times.*

Crouch End Orchestra has vacancies for good amateur instrumentalists.—Prospectus, Hon. Secretary, 122, Brougham Road, Dalston, E.8.

Lady pianist wishes to meet violinist and 'cellist (advanced students) for practice of sonatas and trios. Excellent library.—L. G., 1, Fontaine Road, Streatham, S.W.16.

Young lady pianist wishes to accompany stringed instrumentalists or vocalists.—B. R., c/o *Musical Times.*

Bass-baritone wishes to meet male vocalist, who can also play the pianoforte, for mutual study of songs and theory. Must be keen musician.—J. Fordham, 34, Crediton Road, Kensal Rise, N.W.10.

Pianist and violinist wish to meet lady 'cellist for practice of classical trios.—18, Normanton Road, Clifton, Bristol.

String players wanted to form a permanent orchestra for the study of English string music from Byrd to Holst.—F. Adlington, 108, Greenfield Gardens, N.W.2.

'Cello student (lady or gentleman) wanted to complete quartet for the practice of chamber music. Central London.—G. E. Barber, 19, John Street, Bedford Row, W.C.1.

Capable second violinist and 'cellist wanted to complete pianoforte quintet, for mutual practice, one or two evenings a week. Classical music.—K. M. B., 42, Endymion Road, Brixton Hill, S.W.2.

Pianist (gentleman) wishes to meet vocalist or instrumentalist for mutual practice.—J. S. C., 4, Willow Terrace, Windmill Lane, Cheshunt, Herts.

Accompanist (lady) wishes to meet instrumentalist or vocalist for mutual practice. N. London.—O. E. S., c/o *Musical Times.*

All instruments wanted for Whitefield's Orchestra, Tottenham Court Road, W.1, for monthly Sunday evening service. Rehearsals, Wednesdays, at 8, at Whitefield's. No subscriptions. A violin class, under an able instructor, has also been formed.—Spencer Shaw, 112, Tufnell Park Road, N.7.

Vocalist (young gentleman) wishes to meet gentleman accompanist for mutual practice and musical appreciation. London, S.W. district.—E. J., c/o *Musical Times.*

Pianist (lady) wishes to meet vocalist or instrumentalist for practice of accompaniments. Holborn district.—I. H., c/o *Musical Times.*

Young lady vocalist wishes to meet pianist for mutual practice. Weekly.—M., 29, Egerton Gardens, W. Ealing.

Vacancies for flute, bassoon, clarinet, and a few good brass instruments.—Apply at rehearsal, Thursdays, 7.45, Unity Church, Upper Street, Islington, N.1.

ROYAL COLLEGE OF MUSIC

The College re-assembled for the Easter term on January 12. Little time has been lost in arranging the term's fixtures, for already some two or three dozen dates are announced, including six orchestral concerts and four or five opera and ballet dress rehearsals. There will be three Patron's Fund rehearsals, one of which will signalise a new departure, being held for the first time out of London, at Birmingham, with the co-operation of the Birmingham Municipal Orchestra.

The Royal College of Music Union, which is a society of past and present students, professors, and members of the council, held its twentieth annual meeting at the College on January 15. A large gathering attended in the concert hall, and had the satisfaction of receiving a report which showed the society to be highly flourishing both in membership and finances.

In common with the theatre and concert world of London, the College has to mourn the death, on January 7, of one of its professors, Mr. Frank Moore. Mr. Moore, who died at a comparatively early age, within two days of his fiftieth birthday, was a Trumpet Scholar of the College from 1900 to 1905, and succeeded Mr. Walter Morrow as Professor of the trumpet. During the last few years he had struggled manfully against illness, and almost up to the last was fulfilling his engagements with a fine courage that won the admiration of his countless friends. The funeral took place at Wandsworth on January 12, the College being represented by Mr. E. J. N. Polkinhorne, the Bursar, in the unavoidable absence of the Director and Registrar.

TRINITY COLLEGE OF MUSIC

As the result of an open competition held recently, the following have been awarded Scholarships (in various subjects) tenable for one year, with a possible renewal: Violet Annear, George Edwin Ansell, Harry Blech, Albert Bregman, Phyllis Mary Burgess, Eva Noreen Clarke, Eric Cecil Coleridge, Elga Vivien Collins, Constance Edinburgh, Francis Grace Ferry, Dorothy Nellie Fox, Reginald Horace Gibbs, Dora Gilson, Gastone Marinari, Jessie Mason, Wilfred Henry Parry, Clement P. Peters, Vera Alice Blanche Rees, Wynne Alic Saunders, Walter Henry Scrutton, Roberta Genevieve Spencer, Myrtle Clare Stewart, Maisie Enid Thompson, Norman Walker Gwynn Tucker, Ted Warburton, Joyce Marianne Warren, Benny Watman, Yetta Waxman. Ernest Connelly and Maurice Jacobson have been awarded each a University Scholarship (which provides complete instruction in preparation for the Mus. Bac. degree), and May Roberts was awarded a Junior School Scholarship.

It is interesting to record that Prof. Joseph C. Bridge, who has now taken up the duties of Chairman of the Board of the College, is to be made the recipient of a gift of a thousand pounds from the Chapter of Chester Cathedral, in recognition of his forty-eight years' service as organist in the Cathedral; also that the citizens of Chester have decided to make him a presentation prior to his leaving their City to take up his residence in London. This change has of course become necessary because of Prof. Bridge's appointment as Director of Studies in Trinity College. It may be noted that the duties of Director are, in the meantime, being administered by Mr. Edward d'Evry. Reference may also be made to the fact that Dr. C. W. Pearce—who had recently retired on a pension, but whose health has, in the interval, improved in a remarkable way—has accepted the distinction of Emeritus Director of Studies. Thus his long and distinguished association with the College remains unbroken.

The death of two esteemed representatives of the College is announced with deep regret. Miss M. L. Wood, of the Isle of Man, was one of those who have been longest connected with the College, first as a student and then as a local secretary for the holding of pupil examinations. Harry Avison was for some time local secretary of the Harrogate centre.

The number of students for the current term is most gratifying.

THE ASSOCIATED BOARD: AWARD OF MEDALS

The following candidates gained the gold and silver medals offered by the Board for the highest and second highest honours marks, respectively, in the final, advanced and intermediate grades of the Local Centre Examinations in November-December last, the competition being open to all candidates in the British Isles: Final Grade gold medal, Ronald L. Robinson, Grimsby centre (pianoforte); Final Grade silver medal, Mary W. Bateson, Blackpool centre (pianoforte); Advanced Grade gold medal, Valerie Tunbridge, Swansea centre (violin); Advanced Grade silver medal, no candidate qualified; Intermediate Grade gold medal, Constance A. Hope, Wolverhampton centre (violin); Intermediate Grade silver medal, no candidate qualified.

INCORPORATED SOCIETY OF MUSICIANS: ANNUAL CONFERENCE

The thirty-fifth annual conference of the Incorporated Society of Musicians was held at Harrogate from December 30 to January 2.

The first address was delivered by the Vice-President, Mr. A.T. Akeroyd, who reviewed the development of music among the people during the last half-century. He first described the state of music in 1870, when only the Cathedral authorities and the Universities dealt seriously with music, and concerts existed only because they were fashionable. The change to the present vigour of the art, he showed, could be dated back to the Education Act of 1870, which provided for systematic music-teaching in the elementary schools. Although it was long before voice-production came into school teaching, the children of this time learnt sight-reading by the tonic sol-fa method, and thereby improved their acquaintance with music. To meet the wider demand for school music the National Society issued the 'Song Book for Schools,' under the editorship of Sir Charles Stanford, and this proved the foundation of the present vast literature of music for schools. Thus, among the children of fifty years ago, was sown the seed of the musical revolution which *their* children have carried out.

Mr. Akeroyd went on to describe the principal developments that have occurred in the musical life of the country—the widespread enthusiasm for choral music, the competition festival movement, the multiplication of brass bands, the numerous amateur societies, the popularity of the gramophone, pianola, and wireless, and in the schools the specialised teaching of nearly six million children. With regard to the share of the Incorporated Society of Musicians in this amazing advance, Mr. Akeroyd said:

> 'Forty years ago we were pioneers in one very important subject of musical education, *i.e.*, that of Ear-training. From that time onwards we have done everything possible to encourage teachers of music to place this subject in the forefront of their work. Thanks in a large measure to our propaganda, it has now become a recognised subject in all the reputable examinations in the country. Our Society has had much to do with bringing about the revolution.'

Mr. Akeroyd went on to deal with the domestic politics of the Society, and spoke at length on the problem of the registration of music teachers and the peculiar difficulties which surround it. Finally he dealt with the prevalence of worthless professional diplomas granted by unqualified musical institutions.

In the evening of December 30, Dr. Markham Lee gave a lecture on Brahms and his music, songs and pianoforte pieces being used in illustration.

On the morning of December 31, the annual general meeting was held, Mr. Akeroyd being in the chair. It was decided to hold the next conference at Edinburgh on January 2-9, 1926.

In the afternoon a discussion on 'Professional Etiquette' was opened by Dr. A. W. Pollitt, who said that every other profession had recognised the need for a definite code of procedure, and musicians would find themselves in a stronger and much more comfortable position if they did the same.

The evening lecturer was Mr. Percy Pitt, who is controller of music to the British Broadcasting Company. He pointed out the responsibilities that rested on one who had an audience of over a million to consider. He admitted complaints about the intrusion of bad music, but said that there was quite as much complaining about good music.

On the morning of January 1, Mr. Bernard Johnson lectured on the 'Organ as an Educational Medium.' He said the organist could do much to make the people acquainted with the best music. Programmes should be varied in key, style, tone-colour, and volume of tone. Half the battle of successful programme-building was fought in the study. Annotations were most useful, but they were often badly done. It was a subject calling for great attention. All pieces should bear dates. Every date meant something. Short verbal explanations before a performance were very valuable. There was another important thing. It was surprising that the Royal College of Organists had not been able to get security of tenure for the organist. The most musical functions were far too long—an hour and a quarter should be the time aimed at. Punctuality in beginning and ending was of great value. Faith with the public should never be broken. He would forego intervals in a performance. They broke an atmosphere that had been created, and the work had all to be done over again. The organist must be an interesting player, and full of a sincere desire to bring beauty into the lives of the people. He must not be selfish, but should take advantage of all local talent. The parish church should be the centre not only of the spiritual but also of the artistic life of a place. The reward of the organist should be to leave a community better than he found it.

Dr. E. W. Naylor spoke on 'The Romantics—First and Last.' His lecture drew historic parallels, contained apt and excellent musical illustrations, and set a discussion going. At the end he gave a miniature recital.

The last paper of the Conference was by Dr. Eaglefield Hull, on the 'Problems of Musical Dictionary Making,' an occupation in which he saw romance, as well as pitfalls and complexities. He took opportunity to refer to the Swiss Music Teachers' Association, which forbade its members to give a lesson for less than four francs, and made the profession of music in Switzerland as close as those of the law or of medicine.

WORCESTER HARMONY OF THE XIVth CENTURY

The above was the title of a paper read by the Rev. Dom Anselm Hughes, before the Musical Association on December 2. The speaker began by reminding his hearers that there was a gap in our musical history from 1226 to 1415, a mystery period between 'Sumer is icumen in' and the 'Agincourt Song.' Though there was nothing yet on the level of these two examples, there were many pieces in the recently-discovered Worcester MSS. which were well in advance of anything previously known about these mysterious two hundred years, for they included instances of double counterpoint, of form, of imitation, of ground bass, of strong, modern-sounding binary rhythms, and even indications of imitative or fugal entry. Prof. H. E. Wooldridge, in the 'Oxford History of Music,' tentatively denied the existence of any English School before 1420, but had he been acquainted with the Worcester music he would undoubtedly have modified his opinion. Apparently he inclined to the view that where so little had came to light, nothing but small and sporadic compositions could have existed.

In explanation of the great dearth of existing material for the study of mediæval English music, it was customary to lay part of the blame upon the Wars of the Roses, as well as to the depopulation consequent upon the Black Death, and the destruction of MSS. at the Reformation; but these, in the lecturer's opinion, did not constitute an adequate reason. A critical examination of the Reading Rota showed that Reading musicians had a definite background of culture; that they were acquainted with the work of the organizers of the 11th century, and with the contemporary descanters of Notre Dame. The lecturer put forward two suggestions to account for the extraordinary disappearance of English music written between 1000 and 1450. Firstly, it may have been customary in many places to write the liturgical chants on parchment, but the semi-experimental descants, counterpoints, and Motets on paper, or at most on loose parchment leaves or scrolls, not intended for binding into a volume. Some of the Worcester music of later date was written on paper and on scrolls. Secondly, in the Abbeys and Cathedral Priories there might arise every now and then an Abbot or Precentor of ultra-conservative tendencies, and away would go all the prick-song to the rubbish heap, or to the binder's shop, to be replaced by the pure Gregorian chant alone. That such a process took place at Worcester was exceedingly probable, for the MSS. were without exception specimens recovered from bindings—generally of the 15th century—of MSS. in the Cathedral Library, or of old Worcester MSS. which had found their home elsewhere. The proportion of harmonized music to plainsong was as high as four or five to one.

It might be assumed that what was left to us was but a small proportion of what once existed, but even so there were more than a hundred of the Worcester compositions now listed, though not more than thirty of these remained in a sufficiently complete condition for us to score them. This was due to the usual arrangement in writing the Motets being followed, viz., the Triplex on the left-hand opening, the Medius on the right, and the Pes or Tenor at the foot of one or both of the pages, so that unless we were fortunate enough to find two or more consecutive pages in existence, the Motets would nearly always be incomplete. Many of the pages also had been ruthlessly cut down by the binders.

The answer to the question of what origins lay behind this music must be taken in relation to music in other parts of England. There seemed to be a two-fold source of derivation, which for want of better terms might be described as 'sacred' and 'secular,' though of course no such sharp distinction was drawn as is customary in our own days. The condemnation of the Ionian Mode was, in the lecturer's opinion, artificial and arbitrary. Though hardly any plainsong was written in it, yet the Mode was used in the Middle Ages, and in quite respectable religious music, sometimes finding its way into liturgical plainsong, especially in the North of England and in Denmark. The use of folk-songs, such as 'Western Wynde' and 'L'homme armé,' as themes for Masses, was typical of the way in which the mediæval mind blended sacred and secular into one whole. The 'sacred' harmonized music would seem to have come from the Continent with the Normans, the principal centres of art in this division being Paris, Limoges, Winchester, and, perhaps, Chartres. The source of 'secular' English harmony was possibly Scandinavian, and, if so, it percolated through England by means of the Danish invasions, being notable chiefly in the Northumbrian centres. Personally the lecturer believed that the two streams were independent for two or more centuries, until they united in our Vale of Evesham, where the 'West Cuntre' system of thirds, mentioned by an anonymous theorist in the British Museum, met the current of Norman art at Worcester.

The story of the Worcester MSS. dated back about fifteen years, when Canon Wilson, then Chapter Librarian, set about having repaired the bindings of several of the Cathedral Library MSS. The parchment fly-leaves which did not belong to the body of the MS. were in each case detached and placed in a separate portfolio. Owing to various circumstances, not least of which was the war, they had at first received comparatively little attention, but in the last two years the lecturer had had the opportunity of overhauling the fragments more thoroughly, and of including some examination of other old Worcester MSS. which had found their way to the Bodleian, the British Museum, and Magdalen College, Oxford, Libraries, all of which contained in their fly-leaves harmonized music of the 13th and 14th centuries. The most important of these fly-leaves had now been detached so as to be available for photography, and the Bodleian was binding up some of its own fly-leaves afresh, together with rotographs of other leaves of the same original MS. which existed elsewhere. Not the least interesting fact in this search was that several of the sheets could be grouped together as belonging originally to three specific volumes. One such was mainly represented now by six fly-leaves at Magdalen, and one at Worcester; another with a smaller page had about sixteen leaves at Worcester, eight in the Bodleian, and four in the British Museum. The third, of a date some twenty-five years earlier than the bulk of the music—which was of the earlier part of the 14th century—had four double leaves and one single leaf, all at Worcester, and fortunately three of the double leaves were consecutive. The contents of the two volumes first mentioned coincided in part, and for one item, the three-part 'Sanctus et æternus Deus,' we could already begin to prepare a critical text. The 'Benedictus' of this item could now be completed by the addition of Worcester and Magdalen evidence, the uppermost part being at Magdalen and the two lower at Worcester.

To turn from archæology to music, if, said Dom Hughes, we would understand the essential features of the two forms which appeared most frequently in the 14th century—Motet and Conductus—we must think in terms of the text, for that was the view-point of the 13th-century composer. Both forms were usually set for three voices, but they were radically different. The Motet was three texts sung together; the Conductus was one text, but three voices singing, *i.e.*, one voice was accompanied by one or two or (very occasionally) three others, vocalising on the dominant vowel of the text, which was usually though not always 'ah.'

The point of development in the 14th century for which we were all looking was the abandonment of the old Organum doctrines, with their chains of parallel fifths, in favour of the free use of imperfect concords, thirds, and sixths, not only on the unaccented syllables but on the

accented syllables also, and we were hoping to find evidence of that shadowy English tradition by which the chord now known as the first inversion was sung in sequence, and of the Gymel—a movement of two voices in parallel thirds. This system was described by the old writers as distinctively English, and English we might conclude in a more real sense as striking its roots back behind the Norman Conquest to Anglo-Saxon, or Danish, or Celtic civilisation. The practical evidence of the music, as described by the old theoretical writers, was almost entirely lacking, but the Worcester MSS. provided us with, among other things, a considerable amount of this missing evidence. It might be safely claimed as a new discovery.

'KING HARRISON'

The only regrettable feature about the production of 'King Harrison' at the David Lewis Theatre, Liverpool, on November 27, was the inadequacy of the performance. The production was entirely in the hands of amateurs—capable enough as far as amateurs go; but 'King Harrison' is the kind of comic-opera which needs the deft touch of the experienced manager to be effective. Its author, Mr. C. A. Alington, Headmaster of Eton College, has all the qualifications of the capable follower of Gilbert—a keen eye for a ludicrous situation, a gift for comic expression, and, above all, a rare talent for verse that is essentially witty. He lacks, however, the practical sense of the theatre which can make these things telling and effective on the stage. We thoroughly enjoyed as much of 'King Harrison' as the imperfect acoustics of the theatre, or the imperfect diction of the performers, enabled us to hear. The audience applauded with warmth the conclusion of each Act. With more efficient arrangement, however, we should undoubtedly have had a still more favourable verdict. Mr. Alington appears to be fully aware of his limitations, and in the preface to the published plays ['King Harrison' and 'The Royal Arms'] he writes with rare modesty that 'Should any manager consider the possibility of producing either play, I need not say that I should be anxious to take advantage of his knowledge to amplify or modify any part as his experience might suggest.' Evidently the Liverpool managers lacked either the talent or the devotion of a d'Oyly Carte, and the actors were left to find out their entrances and their exits, and to discover the rhythm of each scene as best they might. They were not even warned of the supreme importance of clear pronunciation in a play which depends for its effect completely on the ability of the listener to hear and realise the exact value of each word. Such a performance might have been creditable in the case of the 'Mikado' or any other opera well known to the audience; it was not equal to the demands of a new opera—especially of a comic-opera which needs speed as well as accuracy and sureness, liveliness no less than competence.

The scene of 'King Harrison' is set in Antivaria, where the people are anxiously expecting the death of the old King. There are two possible heirs to the throne—Princess Olga, leader of the males of the country, who are all Conservatives, and Prince Peter, leader of the females, who are all Radicals. There exists also an impossible heir in Prince Harry, who had shown early signs of imbecility, and who was sent to an asylum. When the news of the King's death is brought there is general relief:

> 'Ended all our hesitation!
> Past the long procrastination!
> Justifiable elation
> Shining through our grief.'

But the Antivarians are unable to come to an agreement as regards the succession—Radical ladies will have none but the Prince, while Conservative gentlemen will accept only the Princess. In the circumstances they agree to appoint neither, but place on the throne instead an elderly entomologist, Mr. Harrison. In the second Act Harrison's reign has begun. He has pleased and exasperated both rival factions by ordering that the one shall be in power on Mondays, Wednesdays, and Fridays, while the other will hold office on Tuesdays, Thursdays, and Saturdays. Sunday is presumably a *dies non*. He is on the point of passing another and more tyrannical law forbidding any marriage or engagement between members of the two parties. The reasons for this step are explained by the Prime Minister in a delightful piece of truly Gilbertian humour and logic. But the sands are running out. The Prince and the Princess love each other; King Harrison is the missing Prince Harry who escaped from the asylum and came to England. His subjects demand a truce to party blindness. He resigns the crown of Antivaria for the laurels of the perfect entomologist, and thus

> '. . . . farewell to party quarrels!
> For we know the best of morals
> Is that Love is Truth for ever, and that Truth's for ever Love!'

Arthur M. Goodhart has written for this well-told story music which seemed melodious and tasteful. Occasional wrong notes and the halting pace of the performance gave us, however, no reliable clue as to its fitness for such a theme and for the whimsical verse of Mr. Alington. The score used at Liverpool, moreover, was an arrangement of the original. The resources of the David Lewis Theatre are somewhat limited as regards orchestra, but I have no doubt that in more familiar music these players would acquit themselves with much honour.

B. V.

THE DIAGHILEV BALLET

There cannot be given gratitude enough to the Coliseum management—ever catholic-minded—for enabling the Diaghilev Ballet to be seen in London again. The difficulties attending the arranging of so prolonged a season as we have just enjoyed were manifold and subtle. But they were all overcome by the urgent desire to see how this strange and romantic entity had fared since its previous brilliant successes here. And, having seen, what must our judgment be? What new history has this wondrous organization made for itself? What new glory has been snatched by its protagonists? What new beauty have they reflected? I think the answer assuredly is: 'No new glory; no new beauty; and little new history worth the relating.' Nor is this to be wondered at. It is important to bring to clear mind the exact nature of the phenomenon we call the Diaghilev Ballet. We do not well to regard it as an object of solid definition, as we regard Italian opera or English cricket. This movement, which but a few years ago reverberated through all Europe, was a renaissance—no less. True to the nature of all renaissance, it had its small beginnings. As a young man, Serge Diaghilev published his remarkable magazine, *Mir Iskusstvo*, which did so much to stir the Russian nation to be alive to the history of its artistic achievements. Then, with unerring judgment, he picked out his painters—Leon Bakst, Benois, Roerick, Gontcharova, Larinov, Derain, and Picasso; his composers, with Stravinsky, de Falla, and Ravel prominent among them; and his choregraphists, Fokine, Nijinsky, and Massine—and with this resplendent band for his reinforcement he marched forth like a crusader to proclaim and establish. This is old history now, but it is wise to turn to it on occasion, if only to realise that the Diaghilev Ballet gained the splendour of its name because it was a 'New Birth.' Now a renaissance cannot go on being a renaissance. I cannot help feeling, however, that most of us here in England forget that obvious fact in this connection. We were once swept away by a sudden great wind from the East, and we expect now to be swept away whenever anything bearing the description 'Russian Ballet' appears before our eyes. No audience in the world can more easily persuade itself that it is transported than a London audience. During the past season at the Coliseum it was easy to observe in the official criticisms a note of striving. Criticism was on its mettle, it must live up to—write up to—a subject of precious quality; it must bring forth its well-chosen adjectives, polish them, and drop them like jewels in the way of its going; it must be witty a little, entertaining a little, and full of sighs and yearning. This attitude led to considerable confusion as to

the real significance of the Diaghilev season. It was a memorable event from many points of view, but chiefly, I am persuaded, because of the proven durability of the old successes. Looking back, the ballets which stand out most notably for clear purpose, surety, consistency, and beauty are 'La Boutique Fantasque,' 'Prince Igor,' 'The Three-Cornered Hat,' and 'Les Sylphides.' True, the first is very obviously a fall from grace so far as creative choregraphy is concerned, and for all its spacious entertainment, it cannot be spoken of as typical of the Diaghilev regime. The opening and closing scenes, of course, are always a delightful experience. Massine, however, was happier in his devising of 'The Three-Cornered Hat,' and so long as we have such clever exponents of the Andalusian idiom as Lydia Sokolova and Leon Woizikovsky, it will remain as one of the great attainments of 'multiple authorship.' De Falla, Picasso, and Massine have brought about a coincidence of spirit here that you will hardly find in any other ballet. The Fokine ballets, too, appealed as eloquently as ever they did, even if they emphasised the truth that 'emotional' dancing has its limitations as much as 'classical' dancing. It is precisely because 'Les Sylphides' is so perfectly contained within those confines that it never fails to cast its spell and to hold the imagination without yielding a sense of touch or substance.

That the Diaghilev Ballet is now at a loss for direction, aim, and purpose was plain to see in the much-discussed and loudly-heralded 'Le Train Bleu,' with which the season opened. In all art, dullness is for ever the unforgivable sin. For that reason we can find no shriving for Darius Milhaud and his music, nor for La Nijinska and her choregraphy, nor for Jean Cocteau and his shallow scenario. Milhaud is especially not to be forgiven, for he has proved himself a very ingenious and witty writer of ballet music in his 'Saudades da Brazil,' danced by Lydia Lopokova and Massine, in that nightmare of a production, 'You'd be Surprised.' Here he sets out to parody musical comedy, and succeeds only in adding water to weakness. The jest over-reaches itself (as in the case of his 'Catalogue of Flowers'), and musical comedy laughs last and longest, especially when one remembers the well-favoured tunes which George Gershwin is writing just now. (Of him it can be said that he has added a short span of life to musical comedy.) The best thing by a long way in 'Le Train Bleu' was the execution. Anton Dolin's 'Beau Gosse' was brilliant work wasted on poor material—all the more brilliant in that he had been brought forward as a classical dancer. (In 'Aurora's Wedding,' howbeit, he compared unfavourably with Stanislas Idzikovsky.) La Nijinska herself redeemed her inventions to a certain extent by her amusing caricature of 'La Championne de Tennis.' Having said this, you have said all. Regard it as an *opérette dansée*, as an eccentricity, or as unfathomable satire, in the end you will find that 'Le Train Bleu' is a thing of nought. 'Man is but an ass if he go about to expound this dream.'

The future of the Diaghilev Ballet will depend upon the accidents of birth. Its leader is still possessed of the old genius for organization, and of a remarkable power of achieving apparent impossibilities; above all he has the special endowment of being able to turn and confound and finally to enlist the Philistines. But for the breaking of new ground he has found nobody to take the places of Fokine and Massine. The erring of Fokine was on the side of 'romanticism'; that of Massine on the side of 'intellectualism'; but both were men of their time, and their talents were the perfect counterpart of a special phase and environment. Now, perhaps more than ever, a sensitive medium is needed, and for all we can know, he is not to be found. It seems, then, that the one remaining hope for this child of art and nature is to return to nativity, and again be brought forth gloriously. BASIL MAINE.

Honorary accompanists are wanted for girls' singing classes at Battersea (Monday evenings) and Poplar. Volunteers should write to Miss M. W. Barbour, Women's Presbyterian Settlement, 56, East India Dock Road, E.14.

London Concerts

'THE MESSIAH' AT QUEEN'S HALL

The Alexandra Palace Choral Society, under Mr. Allen Gill, came up to Queen's Hall on the first Sunday in the New Year to sing 'The Messiah.' Conductor and choir afforded several indications that in happier circumstances they could have done their part well towards a vigorous and fresh 'Messiah' performance. We did not get this by any means, as it happened. Like most other 'Messiah' performances to-day this one amounted to nothing much more than a conventional rite. Such is the penalty meted out by the ironical Fates to Handel, for having composed a masterpiece on a Divine subject! If this music had been associated with a pagan myth we should hear it less frequently, but with a much better execution. But piety here again affords a cloke for bad art.

The faults at this performance were largely due to the assumption that, every one knowing 'The Messiah' so well, there was no need for rehearsal. The orchestral playing was extraordinarily slack. 'But, then' (no doubt the players were saying), 'it is only "The Messiah."' Mr. Allen Gill, while permitting applause, could not spare the time to perform Handel's concluding ritornels. Finally, the solo singing was not (apart from Miss Margaret Balfour) what Handel-singing should be, and the fact that it was apparently found acceptable at this important concert is a measure of the present-day falling-away in singing of the classical style. Charming Miss Dora Labbette, whose appealing manner would no doubt have perfectly fitted some modern music, had not the solid technical basis wanted for singing this. Mr. Tudor Davies adheres still to a peculiar constricted mode of utterance which, by its suggestion of discomfort to the singer, ruins the listener's comfort. A pity, for he might, it would seem, be so attractive, possessing the rarity of a true tenor voice. Mr. Peter Dawson was the bass.

The choir was a good, useful body, and Mr. Allen Gill had it well in hand, and had thoroughly sane views on movement too. Faulty as one has been compelled to declare the performance, it was no doubt excellent measured by the usual standard of Christmastime 'Messiahs.' That, of course, is the pity of it! C.

SHAVITCH

M. Vladimir Shavitch, of Syracuse, U.S.A., first appeared in London, I think, last June, on which occasion Hofmann was associated with him. On January 12 he appeared again, the pianist this time being his wife, Tina Lerner. She played only the Tchaikovsky B flat minor Concerto, perhaps the vulgarest work in the concerto repertory, but she played it very beautifully, and made us wish to hear her in something more and something better. She never gave forth any harsh tone, her execution was fluent and easy, and she showed a sense of the value of the phrase, and treated it accordingly.

There, precisely, was the sort of way in which the orchestra failed. M. Shavitch, as last year, showed himself to be an ordinarily sound, competent conductor, but not one who can—at all events, on the meagre rehearsal allowance of our London orchestras—inspire a body of players to give of their very best, and to make a success of what, by all the rules of commonsense and the experience of orchestras in every country but this, ought to be a failure.

The programme was familiar enough, and if the members of the orchestra had pulled themselves together they could undoubtedly have done better. It consisted of the Concerto mentioned, the Brahms 'Academic' Overture and first Symphony, and the Strauss 'Don Juan.' That is not the sort of programme we have the right to expect from our L.S.O., for surely every concert should have its touch of modern interest. But it is about the only sort that this season these players are giving us.

We used to be proud of this Orchestra, and we shall be again—some day, when it stops playing the fool with conductors from the ends of the earth (a different one at almost every concert) and settles down to a hard 'grind'

under a good man who will not spare its feelings in the effort to redeem its reputation. The material is there. We know that! P. A. S.

QUEEN'S HALL SYMPHONY CONCERT

The programme of the first symphony concert could be almost described as reactionary, for apart from a selection of Gustav Holst's 'The Planets' it consisted of compositions by men whom the younger generation of twenty years ago would undoubtedly have dubbed 'old fogies'—Handel, Haydn, and Mendelssohn. Of course the younger generation exaggerated things twenty years ago as younger generations are wont to do. But surely there was something too much of this going back to the old in Sir Henry Wood's scheme? He tried to enliven matters by touching up the Handel Concerto and adding brass and drums to the score. The 'touching up' process was well done, yet the experiment was not altogether a success. You cannot make a good cocktail with port wine, no matter how well-measured is the proportion of bitters. The Haydn Symphony, on the other hand, was a delight, and a well-thought-out performance realised to perfection the delicate charm of this old-world music. The organ part of the Handel Concerto was played very ably by Mr. F. Kiddle, and the violin part of Mendelssohn's Concerto was even more brilliantly played by M. Toscha Seidel. But even if Seidel had rivalled the late Sarasate in skill and brilliancy, Mendelssohn's Violin Concerto would be Mendelssohn's Violin Concerto for a' that, and we have had too much of it in the last thirty years. I have not the slightest desire to belittle its virtues. I maintain only that it is possible to have too much of the best of things. The Pianoforte Concerto in G is not a bit less brilliant an achievement than the Violin Concerto. Yet it is long since by common consent it was placed on the retired list. The rest of Seidel's programme was, from the point of view of a symphonic concert, wholly negligible. B. V.

THE BUDAPEST QUARTET

The Budapest Quartet gave its first recital in London on January 12—successfully, on the whole. But the first few bars of the Mozart Quartet in G raised hopes that were not to be realised. The playing at the opening was so straightforward and devoid of exaggeration that it aroused memories of the great classical quartets of the past. As soon as the players reached the second subject it became clear that Mozart, however much they liked him and however neatly they played his music, was not 'in their bones.' They stressed certain notes in that characteristic theme in a way that must have jarred the nerves of the true Mozart-lover. Later on, the speed of the last movement, and the *rallentandos* at the close of the after movements, confirmed the impression that Mozart was not the strongest card in their hands. They were much happier in Beethoven, and happiest, perhaps, in an exacting Quartet of their countryman, Béla Bartók's. I confess that my first impression of Bartók's work was one of somewhat commonplace ideas very elaborately decked out. It will never do to be cock-sure about novelties, and if this opinion should have to be revised later, let me also add that I had no opportunity for seeing the score either before or after the performance. But whatever one thought of the music, there could be no question as to the excellence of the performance, admirable for unanimity and accuracy. B. V.

MILHAUD, BARTÓK, GOOSSENS

The Chelsea Music Club gave an enlivening concert at Chelsea Town Hall on January 13. Mr. Eugène Goossens was in charge, with an excellent small orchestra.

Perhaps M. Darius Milhaud did not write his Symphony for ten string parts *pour rire*. But whether he did it with a towel round his head or with a tongue in his cheek, we were amused. If he meant it for a serious essay in 'juxtapoint,'* why did he call his three movements Introduction, Chorale, and Study, and make them ape the 18th century while talking like the 21st? The string parts behaved individually like the parts of an old suite, but they quarrelled violently among themselves. It was a comedy. One said, 'I would like to hear that again, but not just now.'

There are several ways of arranging old folk-tunes for concert work, and none better than M. Bartók's as shown in his seven Rumanian Folk-Dances. The tunes have a tang in them, M. Bartók's harmony is just exotic enough to take them well away from the drawing-rooms of the west, the orchestration is vivacious, and each piece says what it has to say and leaves it. M.

After these two new works the wood-wind began to rehearse a third, the band parts having just arrived. Then the players emerged from the artists' room and triumphantly played it—Mr. Goossens's Fantasy for flute, oboe, two clarinets, two bassoons, two horns, and trumpet. If the Fantasy suffered a jot in this hasty process nobody observed it, for it is not all of it music in which a wrong note sounds obviously wrong. Stridor and clangour, well-voiced, alternate with bits of almost Puccinian restfulness. We may talk here of twelve-tone writing, because Mr. Goossens himself has talked of the twelve-tone scale as an exploring-ground. Here was no vagueness, trickery, covering of weakness. It was a spirited saying, and rather romantic in its language. One said: 'I would like to hear that again, and at once.'

Other events were the first orchestral performance here of Ravel's 'Tzigane,' Mr. Bernard Reillie playing the violin solo; and some straightforward Bach singing by Mr. Frank Phillips. M.

* Counterpoint of tonalities, juxtaposition of sonorities, &c.

THE KINSEY QUARTET

Frank Bridge's 'Phantasy' Quartet suited admirably the style and temperament of the Kinsey Pianoforte Quartet, which gave a first recital at Æolian Hall on January 13. The players are very well matched, and if their ensemble has not yet the mathematical accuracy of a quartet of long standing, it is nevertheless already free from the stiffness and singularity that usually go with a performance by a new organization. If their Brahms was less completely convincing it was not because of any fault of ensemble or technique, but merely on account of individual views of interpretation which did not quite agree with our notion of how these great Brahmsian melodies should be treated. No doubt both views are defensible. We all of us, however, must testify according to the truth that is in us, and in any case this merit or shortcoming does not in the least detract from the general worth of the new Quartet, which is high, and gives certain promise of being higher still in the near future. B. V.

TOSCHA SEIDEL

M. Toscha Seidel's various appearances and performances in this country have not so far justified the extravagant rumours by which they were heralded. There is, of course, no question of technical skill. He is a born violinist. Had he been brought up in a miners' camp, he would have fashioned some kind of an instrument and mastered it to the point of charming those children of nature—two-gun Pete and Hell-for-Leather Joe. In a civilised community such a being becomes inevitably a soloist, and Seidel has all the additional qualifications of the virtuoso—reliable memory, a *flair* for telling effects, and a pleasant platform manner. If these things do not enthral us as they would have done forty years ago, it is that with the great progress in the art of violin playing which began with the appearance of Kubelik there has been also a higher standard of appreciation and criticism. We are apt to take for granted great executive ability in a soloist, and to give greater importance to interpretative genius. So far Seidel has not given us an opportunity to gauge his talents in this direction. The Mendelssohn Concerto he played at Queen's Hall has been played so often and by so many different players that it can no longer bear an individual stamp. There was a time when the last movement acted as a sort of race-course for virtuosi who wished to test speed and staying-power. That, however, was stopped years ago by Lady Hallé's refusal to bow to fashion, and proving conclusively that a reasonable pace was far and away most suitable for the music. Since then, any violinist who attempts the Concerto

must perforce reproduce some feature common to the reading of another. At Wigmore Hall, Seidel played a Nardini Concerto, exceedingly simple, unsophisticated music, a rather unimaginative Suite of Sinding, and the 'Dido' Sonata of Tartini. The last was the only piece with musical pretensions, and he played it very sweetly and very neatly. But we are still waiting to see this fine technical apparatus put to its proper use, viz., the interpretation of great music. B. V.

MALE-VOICE CHOIRS

The concert of the London and North-Eastern Railway Musical Society, at Queen's Hall, on December 20, has three claims on the memory: (1) The size of the male-voice choir, which numbered over two hundred and fifty, all genuine railwaymen; (2) the restraint and sobriety of Dr. Stanley Marchant's new cantata, 'Christmas Eve'; (3) the general air of *bonhomie*—the programme was Christmassy, and Col. W. Johnson Galloway had the audience singing on every provocation.

A brother choir to the above—the Railway Clearing House Musical Society—gave its concert at Kingsway Hall on January 14, under Mr. John E. West. Here was a programme rich in good things, arranged more or less historically—madrigals, glees, a bit of Mendelssohn ('To the Sons of Art'), part-songs, with folk-song arrangements and the 'Tannhäuser' Pilgrims' Chorus for further variety. The choir rose to its best in its most difficult work—Dunhill's 'The Wind and the Rain.'

Competition Festival Record

THE ELIZABETHAN FESTIVAL

The third Festival takes place at Kingsway Hall on February 23, 25, 27, and 28. Here is a feast of beautiful music—helped by the salt of competition, and the good counsel of the judges—that should be warmly supported by the musical public of the London district. We are glad to hear that the entry is good. The syllabus may be had from the hon. secretary, Mr. A. H. M. Kempe, 36, Connaught Square, W.2. Readers should look out for the public announcements of the times of the sessions, which are not yet settled, as entries are still being received at the time of writing.

Huddersfield.—The Mrs. Sunderland Competitions open at Huddersfield on February 11. The competitors' list is larger than before, although fewer choirs have entered.

Winchester.—The Winchester and County Musical Festival is to occupy five days in March. Five orchestral concerts have been arranged, one under Mr. Adrian C. Boult, the others under Dr. Malcolm Sargent.

Music in the Provinces

Allendale.—In the Temperance Hall, on December 13, the Choral Society performed 'Hiawatha's Wedding-Feast' and part-songs by Brahms and Cowen. Mr. H. Harland, of Newcastle, conducted, and Mr. G. Hodgson was the tenor soloist.

Barnstaple.—At the concert given by the Musical Festival Society, on December 11, the choir sang Elgar's 'The Snow,' with string and pianoforte accompaniment, and 'Fly, singing bird,' Cornelius's 'The Surrender of the Soul,' and 'Come, if you dare' from Purcell's 'King Arthur,' with Dr. S. R. Gibbs as soloist. Miss Mary Moore and Mr. Keith Falkner sang songs. Dr. H. J. Edwards, conductor of the Society, played pianoforte music, and joined Mr. Alfred Moyle in Elgar's 'Cello Concerto.

Birmingham.—At one of the weekly mid-day concerts a small body of string players, with Mr. J. Hoch in charge, gave a delightful performance of Mozart's Serenade for strings. A Handel Concerto Grosso and Bach's 'Brandenburg' Concerto No. 3, were also given with much spirit and enjoyment. On another occasion a player new to the city was heard in violin solos by Bach and Dvorák. Miss Katie Goldsmith is finely equipped with brilliant technique and musical feeling. Her playing of the unaccompanied Bach Chaconne was rich in tone, and held the listeners' interest to the end.——The Edna Willerby Trio (the Misses Edna Willerby, Gwenda Eaton, and Audry Evans) gave a sincere and musicianly performance of Haydn's Trio in A major on January 15. A Phantasy in C minor by Frank Bridge was also given, though here an over-slow *tempo* told against the work.——The Dorian Trio (the Misses Kathleen Washbourne, Pauline Taylor, and Enid Lewis) showed sound musicianship, and played with sympathy and understanding, on January 10. The players come from Wales, where they are engaged in the propagation of chamber music in the schools and colleges. Three pieces by Armstrong Gibbs were included in the programme, with two Welsh Miniatures by E. T. Davies, and Rutland Boughton's 'Celtic' Prelude.——At the third concert of the Catterall series, the programme consisted of works by Brahms. In the C minor Pianoforte Quartet and the Quintet in F minor, Miss Beatrice Hewitt was the pianist. ——At a Sunday night concert, Mr. Paul Beard, the leader of the City Orchestra, played Mendelssohn's Violin Concerto. Bantock's 'Old English' Suite—an arrangement of five pieces by Byrd and others—was included in the same programme.——The principal feature of the Sunday night concert on January 11 was the second performance in England of Delius's Violoncello Concerto. The work is in the composer's own peculiar idiom. The writing for solo 'cello is especially beautiful, and is very much the outstanding thread amid a closely woven texture of characteristic Delius harmonies. Miss Beatrice Harrison was an inspired player in the solo part. At the same concert a little-known Motet of Mozart was beautifully sung by Miss Emily Broughton.

Bristol.—In the Salon of the British Music Society, on December 15, the Clifton Chamber Concert Quintet played Debussy's Quartet in G minor, Brahms's Violin Sonata in G, and Fauré's first Quartet for pianoforte and strings. The players were Miss Winifred Davey (pianoforte), Mr. Maurice Alexander and Miss Hilda Barr (violins), Mr. Alfred Best (viola), and Mr. Percy Lewis ('cello).

Bury.—In the Athenæum Hall, on December 15, were performed Haydn's sixteenth Symphony, arranged for flute (Mr. C. W. A. King), violin (Miss Mary Roach), violoncello (Mr. Harvey Frost), and pianoforte (Mr. Leonard Faires), a Pianoforte Trio by Widor, Henry Eccles's Violoncello Sonata, Mozart's Sonata for two pianofortes (the second pianoforte part arranged for flute and violin), and Haydn's 'Surprise' Symphony, arranged for the same instruments. Mr. E. H. Bond (vocalist) and Mrs. Leonard Faires (pianoforte) also contributed to the programme, which was arrranged by Mr. Leonard Faires.

Budleigh Salterton.—On January 8 the Musical Society performed 'Hiawatha's Wedding-Feast' and the 'Death of Minnehaha,' and the Orchestra played the first movement of Beethoven's fifth Symphony. Mr. Hugh Fowler conducted, and Mr. T. J. Woodall assisted at the organ.

Clevedon.—The Philharmonic Society performed the first two parts of 'Hiawatha' and 'A Tale of Old Japan,' on December 16. Choir and orchestra, conducted by Mr. E. H. Hazell, numbered a hundred, and the principal singers were Miss Olive Franks, Miss Winifred Marshall, Mr. Seymour Dossor, and Mr. Reginald Bussell.

Diss.—Ipswich Male Choir, conducted by Mr. J. Job, visited Diss on January 14 and sang Elgar's 'The Wanderer,' Percy E. Fletcher's 'Loraine, Loraine, Loree,' Bantock's 'O Sweet Delight,' Brewer's 'Ballad when at Sea,' and Ethel Boyce's 'The Bowl.'

EASTBOURNE.—Holst's 'Fugal Concerto' was one of the features of a Symphony concert given by the Municipal Orchestra on January 9, under Capt. Amers. The Symphony was Schubert's 'Unfinished.' Miss Marjorie Hayward played the Saint-Saëns B minor Violin Concerto.

FELTWELL.—In the Coronation Hall, on December 11, the Choral Society gave its first public performance, conducted by Miss E. M. Scandrett. The programme included 'The Dance,' from 'The Bavarian Highlands,' 'Love and Summer' (West), 'A Franklyn's Dogge' (Mackenzie), and 'Gipsy Life' (Schumann).

HASTINGS.—Eight hundred children enjoyed a concert provided for them at the Pier Pavilion on January 16 by the Corporation. Mr. Basil Cameron conducted movements from Symphonies by Haydn and Beethoven, Schubert's 'Rosamunde' Ballet music, Gounod's 'Funeral March of a Marionette,' and Quilter's 'Children's Overture.' Mr. Percy Scholes gave the audience a lesson on the orchestral instruments, with *vivâ voce* question and answer. This was the first of six such concerts sanctioned by the Board of Education.

HULL.—Dohnànyi's Variations for pianoforte and orchestra (on the old French song, 'Ah, vous dirai-je, maman') were played, on January 15, by Miss Helen Guest and the Philharmonic Orchestra, under Sir Henry Wood. The conductor's arrangement of a Suite from Purcell helped to make up an interesting programme.

JARROW. — The Philharmonic Society performed 'Caractacus' on December 17, under Mr. George Dodds.

LEEDS.—Pianoforte Quartets by Joseph Jongen (Op. 23), McEwen ('Nugae'), and Fauré (Op. 115), were heard at the Bohemian chamber concert on January 14, Miss Ivy Smith being at the pianoforte and Mr. Laurence Turner leading the strings.——Mr. Eugène Goossens conducted the Leeds Symphony Orchestra, on January 17, in the 'Eroica' Symphony and Stravinsky's 'Fire-Bird' Suite.

LIVERPOOL.—The second of Mr. John Tobin's informal chamber concerts, on December 15, was devoted to the music of Mr. Gerrard Williams, who gave particulars about the works performed. These included a String Quartet, two groups of pianoforte pieces (among these were 'Pot-Pourri' and 'Propriety, Prunes, and Prisms'), and some songs. The performers were the Barker Quartet, Mr. Tobin, Mr. Hugh Peters, and Mr. John Ward. ——Weingartner was again the conductor at the Philharmonic concert on December 16. The orchestra played Wagner's 'Faust' Overture, Mozart's 'Jupiter' Symphony, the Overture to 'The Mastersingers,' and Beethoven's seventh Symphony. The choir, conducted by Dr. A. W. Pollitt, sang two of Brahms's part-songs, 'Vineta' and 'In Autumn.'——The newly-formed Wallasey Choral and Orchestral Association gave its first concert in New Brighton Tower Theatre on December 17. 'The Messiah' was the work chosen, the performers numbering three hundred and fifty. Dr. James Lyon conducted.——At Crane Hall matinée on December 17, Bach's Concerto in D minor for two violins and small orchestra was played, with Miss Isabel McCullagh and Miss Gertrude Newsham as soloists; Miss McCullagh played Handel's Violin Sonata in A, and Miss Edith Stewart sang Arias by Bach and Handel.——On December 17, the Liverpool Choral Society gave 'Elijah,' under Mr. Percival Ingram.——Before members of the British Music Society and the Incorporated Society of Musicians Prof. E. P. Campagnac, Professor of Education at Liverpool University, lectured, on January 6, on 'What is Music?' accepting Sir Henry Hadow's definition: 'The art of creating significant forms in sound.'——At the Philharmonic Concert on January 13 Sir Henry Wood conducted 'Venus,' 'Mercury,' ' and 'Jupiter' from Holst's 'The Planets' (the whole Suite has not yet been heard at Liverpool). The programme further included Parry's 'English Suite,' a 'Miniature Suite' by Andreae, 'The Blue Bird' Suite by Satz, and Goldmark's 'Aus Italien' Overture.——The Repertory Opera Company produced 'The Immortal Hour,' on January 15, at the David Lewis Theatre. Mr. John Tobin conducted, and the principals were Miss Beryl de Willacy, Mr. Samuel Dring, Mr. John Lawrenson, and Mr. Robert Mawdsley.

MANCHESTER.—So rarely does one hear the orchestral accompaniments to 'The Messiah' played with scrupulous and fastidious care, that it seems worth while recording that Harty handled them in a manner only equalled in my experience on two occasions (once by Wood and once by Beecham). And this is all the more remarkable perhaps, as the Orchestra had played 'The Messiah' eleven times inside a fortnight, and probably were (so to say) thoroughly sick of it.——The only Hallé concert given after the recess at the time of writing was the second purely orchestral programme of this season, and the public's habits had hardly flowed back into their normal channels if one may judge by the diminished attendance. Conductor and players revelled in Tchaikovsky's No. 5, and the solo wind players, in a Mozart Divertimento (how accurately the title describes the piece!), almost converted one to the belief that chamber music would be a success in Free Trade Hall. The 'St. Antony' Chorale Variations of Brahms again brought into prominence Harty's qualifications for the interpretation of this composer in his miniature and more fanciful aspects as in the broader and majestic ones. ——Towards year-end and on the eve of its first Continental tour to Warsaw, Lemberg, Lodz, Kieff, and Berlin, the Catterall Quartet once again devoted an entire evening to Brahms's chamber music—the sort of experience that one pigeon-holes for future reference, because everything conspired to make it a great one. Mühlfeld and Draper may have played superbly in the Clarinet Quintet in other days, but there is no mistaking Harry Mortimer's supremacy in these days.——At the second Isaacs chamber concert Miss Hobday, Miss Hayward, and Mr. Cedric Sharpe played the Mozart E major and the Ravel A minor Trios, and Miss Dora Stevens was the vocalist.——On December 19 the committee, conductor, and members of the Hallé Orchestra invited the elementary school-children of Manchester to a specially drafted programme of orchestral music. There were some knowing kiddies who expatiated on the *Allegretto* of Beethoven's eighth Symphony or the Wagner 'Siegfried Idyll,' or sniffed superciliously at Liadov's 'Musical-Box,' but give me the lad who plumped for Brahms's ''Ungry Dances,' and clapped with his boots during the 'Rakoczy March' of Berlioz. C. H.

NEWCASTLE.—At King's Hall, Armstrong College, on January 10, Miss Vally Lasker and Miss Nora Day played two-pianoforte arrangements of modern orchestral music, including Vaughan Williams's 'Pastoral' Symphony, Holst's 'Beni-Mora' Suite, and Vaughan Williams's 'London' Symphony.——The Buda-Pesth Quartet paid a visit, with Miss Dorothy Helmrich, on January 15, and played, in addition to Schumann and Tchaikovsky, a Dittersdorf Quartet.

OXFORD.—At the third Subscription Concert in the Town Hall, on December 4, the Orchestral Society, conducted by Mr. Guy Warrack (deputising for Mr. Maurice Besly), played Glinka's 'Russlan and Ludmila' Overture, Delius's 'On hearing the first cuckoo in spring,' and Brahms's first Symphony.— St. Aldate's Choral Society, numbering eighty voices, sang Cowley Carols during Christmas week, and will sing Vaughan Williams's 'Fantasia on Christmas Carols' in February.—— On January 9, the Harmonic Society, under Mr. Reginald Jacques, performed 'The Pied Piper of Hamelin,' Holst's 'A Festival Chime' and 'I vow to thee, my country,' Stanford's 'On a hill there grows a flower,' and Walker's 'The splendour falls.'

PLYMOUTH.—The 'Hiawatha' trilogy was performed on December 8 by the Samuel Coleridge-Taylor Society and the string band of the Royal Marines. Mr. Douglas Durston conducted, and the soloists were Miss Hilda Blake, Mr. Walter Glynne, and Mr. Howard Fry.

TORQUAY.—On December 17 the Winter Orchestra, conducted by Mr. E. W. Goss, played Beethoven's

'Prometheus' Overture, a selection from Thomas's 'Hamlet,' a Serenade by Frank Bridge, and three members with Mr. Goss played Weber's Pianoforte Quartet in B flat. On the next day a Suite, 'My Lady Dragonfly,' by H. Finck, and 'Four Little Dances,' by Herbert Ivey, were performed.

Whitley Bay. — Monkseaton and Whitley Bay Harmonic Society performed 'St. Cecilia's Day' (Parry), on December 16, conducted by Mr. George W. Danskin, and Miss Brown's string orchestra played a Suite by Purcell.——Monkseaton Music Society performed, on December 15, part-songs by Elgar, Waelrant, Brahms, Stanford, and Dunhill; the female voices sang Walford Davies's 'Cradle Song,' MacCunn's 'Night,' and E. Bainton's 'The Elf Queen.' Mr. A. F. Milner conducted. Pianoforte Quartets by Mozart (G minor) and Schumann (Op. 44) were played by Mrs. Heatherington, Mr. T. W. Hardy, Mr. S. Proctor, and Mr. Milner.

Witham.—An excellent concert was given at the Public Hall, on January 13, by Mr. Harold Samuel, Mr. William Primrose, and Miss Joan Elwes, with Dr. Harold Darke as accompanist.

Woking.—On December 13, the Horsell Musical Society performed Bach's 'A Stronghold Sure,' Holst's 'Two Psalms,' and a selection of ancient carols, conducted by Mr. H. Scott-Baker. The soloists were Mrs. M. Walker, Mr. Humphrey Ryle, and the Rev. H. A. Tapsfield.

Music in Scotland

Public music-making in Scotland over the weeks of the holiday season is largely represented by the Scottish Orchestra concerts, and the customary 'Messiah' performances—north, south, east, and west.

Edinburgh.—The programmes of the Paterson Orchestral Concerts, now in their thirty-fifth season, were generally similar to those of the Scottish Orchestra concerts at Glasgow, but contained some individual features, notable among which was a young people's Christmas concert, at which Sir Landon Ronald and the Scottish Orchestra played eight familiar Overtures, ranging from 'Zampa' to 'The Mastersingers,' to a delighted holiday audience of children of all ages from seven to seventy.——Prof. D. F. Tovey's work as Reid Professor of Music at the University, and as conductor of the Edinburgh Reid Symphony Orchestra has been rather badly upset by his serious illness, from which happily he is now recovering.

Glasgow.—Sir Landon Ronald succeeded Felix Weingartner as guest-conductor of the Scottish Orchestra, and again demonstrated his familiar qualities of easy technical competence, sound judgment, cool sanity of outlook, sense of line, and an unsurpassed *flair* for keeping audience and orchestra alike happy and comfortable. He won his greatest success with an impressive performance of Elgar's A flat Symphony, which was received with gratifying enthusiasm. ——Sir Landon was succeeded in turn by Vaclav Talich, from Prague, a newcomer who has already secured a hold on the Scottish public which is beginning seriously to threaten the hitherto unchallenged sovereignty of the arch-wizard, Kussewitzky. We can recall no finer performances of the 'New World' and César Franck Symphonies than those given us by Talich. New works introduced by him were the Italian Rieti's Concerto for wind quintet and strings, the cleverness and ironic whimsicality of which had their reward, and Novák's symphonic poem, 'In the Tatra Hills,' an engaging 'storm in the mountains' composition, which at any rate served to display the consummate virtuosity of conductor and band.——Mlynarski, who was to have followed Talich as conductor, has found himself unable to leave Warsaw, and has cancelled his engagements; but out of evil cometh good, and Talich will now carry on for an additional three weeks. ——Three instrumental soloists made their first appearance with the Scottish Orchestra. Toscha Seidl, in the Brahms Violin Concerto, displayed a virtuosic technique and a tone of remarkable depth and fullness, and, in his solo work, treated us to a thorough-going and disarming russianisation of Schubert's 'Rosamunde' ballet music. Mr. Ivan Phillipowsky made a capital job of Rachmaninov's C minor Pianoforte Concerto, but was distinctly less successful in solos by Brahms and Chopin. Miss Lilias Mackinnon introduced the Scriabin F sharp minor Pianoforte Concerto to Glasgow, and played solos by Rachmaninov and Scriabin with skill and understanding, but some lack of individuality.——The Glasgow Choral Union, supported by the Scottish Orchestra, revived Haydn's 'Creation' after a twenty-one years' interval, and had a real success, for which most of the credit must go to the conductor, Mr. Wilfrid Senior, who has worked hard to lift the Union out of the old traditional rut of choralism. The chorus work was good in blend, balance, and control, and was by turns suave and vivacious as required, but it did look odd to see so many heads buried deep in the copies in the familiar 'The heavens are telling.' Old habit dies hard!——The Glasgow Orpheus Choir gave concerts at Alloa, Dunfermline, Kirkcaldy, and Ayr.——The Glasgow Bach Choir broadcast effectively from the Glasgow Studio a large part of Bach's 'Christmas' Oratorio.——Miss Dorothy Helmrich gave a song recital, again under the ægis of the British Music Society, Glasgow branch, and presented a large variety of songs of different schools with interpretative insight and personal charm. —— The Caledonian House Ladies' Choir (conductor, Mr. Thorpe Davie), a warehouse choir with a good record in competitive festival work, gave a successful concert of part-songs. ——A new tenor, Mr. David T. Yacamini, conductor of the excellent Perth Madrigal Society, displayed high musical intelligence, admirable diction, a feeling for line, and a voice of pleasant but light and rather covered quality, in a recital which included Holst's 'Four Songs for Voice and Violin,' some lieder, and groups of English songs, old and new, and Scots folk-songs.

Other Towns.—The Paisley Choral Union (Dr. William Rigby, conductor) gave a performance of 'Elijah' at Paisley.——The Scottish Music Merchants' Association has almost completed arrangements for holding another Summer School at St. Andrews in August, under the general direction of Mr. Herbert Wiseman. Sebastian.

Music in Wales

Aberystwyth.—The last College concert of the term, the hundred and sixtieth, was mainly orchestral, when two Handel Overtures, 'Tamerlane' and 'Julius Cæsar,' with additional scoring by music students, were conducted by the students concerned, Messrs. G. K. Smith and Kenneth Harding. Other items were Mozart's Overture, 'Der Schauspiel-direktor,' the first movement of Mendelssohn's 'Italian' Symphony, and Holst's 'St. Paul's' Suite for strings, conducted by Dr. de Lloyd. A small choir sang Palestrina's 'O bone Jesu,' an old Welsh carol, the popular New Year's Eve song, 'Nos Galan,' and Robert Jones's 'Sweet Kate.'——On December 19, about eighty children attending the school violin classes, conducted by B. J. Langley and others, gave an interesting demonstration of the results of their teaching.

Bangor.—The College Choral and Orchestral Society, assisted by music-students and the staff from the sister College at Aberystwyth, and others, gave a performance of Bach's 'St. Matthew' Passion which roused great interest in the neighbourhood. The conductor was Mr. E. T. Davies, the director of the College musical department.

Cardiff.—On December 14, the Harmonic Society (choir and orchestra) performed 'The Death of Minnehaha,' Gounod's 'Gallia,' Elgar's 'The Snow,' for female voices, and the second movement of Beethoven's seventh Symphony. Mr. Williams conducted.——On December 13, the University College Choral Society, with string orchestra,

performed Bach's 'Christmas' Oratorio. Dr. David Evans conducted. The small choir sang Purcell's 'Jehova quam multi sunt hostes,' and Beethoven's Pianoforte Trio in B flat was played.

LLANDINAM.—A good performance of Parts 1 and 2 of Bach's 'Christmas' Oratorio was given in this little Montgomeryshire village by the Llandinam and Caersws United Choral Society, under the direction of Mr. W. R. Allen. The Oratorio was preceded by Schubert's 'Song of Miriam,' and a selection of English and Welsh numbers suitable for the occasion. A semi-private repetition of the performance was given at Gregynog Hall in the New Year, when Sir Walford Davies accompanied at the pianoforte, and Mr. Charles Clements at the organ, assisted by a small body of strings.

NEWTOWN, MONT.—A successful performance of Parts 1 and 2 of the 'Christmas' Oratorio was given by the Newtown Choral Society on January 14, conducted by Mr. W. R. Allen. It was preceded by a short selection from Handel's 'Samson,' and a few Christmas carols.

Music in Ireland

Miss Petite O'Hara, in conjunction with Miss Rhoda Coghill, gave an enjoyable pupils' concert at the Abbey Lecture Hall on December 18. Mendelssohn's Overture ('Son and Stranger') and Sibelius's 'Valse Triste' were charmingly played by the orchestra.

American exchanges chronicle the wonderful success of two Irish singers at New York and Boston, namely, Miss Lily Meagher and Miss Jean Nolan. Miss Meagher has toured several times with John MacCormack, and has created a very good impression by her artistic and temperamental singing. Miss Nolan's répertoire is very extensive, and she charmed New York audiences, making a decided hit with her performance of 'The Shepherdess,' a new song by Dermot MacMurrough (Harold R. Wright), the gifted composer of the Irish opera, 'Shaun the Post,' now in the Carl Rosa répertoire.

During the Christmas recess legitimate music was ousted, and for a fortnight or so our ears were regaled with such banalities as 'What'll I do,' 'It ain't gonna rain no more,' &c. Dances and balls are the order of the day, and for the time being the feuds between Republicans and Free Staters are suspended. As customary, the Christmas and New Year services in the various churches were very fine, and the singing of carols has become popular again, a tolerably good sign that the country is returning to normal times after the last few unhappy years.

The Waterford Instrumental Society—suspended during the Great War and the subsequent internecine civil war—has been revived and is to give its first concert under the new regime during the first week in February.

The R.D.S. chamber music recitals were resumed on January 12, when Miss Jelly D'Aranyi (violin) attracted an appreciative audience at the Theatre Royal, Dublin. Miss Ethel Hobday was an efficient accompanist.

Miss Ivy Furlong's Ladies' Choral Society gave a concert in the Metropolitan Hall, Dublin, on January 14, in aid of the Citizens' Hall Fund, the artists including Mr. Percy Whitehead, Mr. Joseph Schofield, and Mr. F. H. Weaving.

Mr. C. Lennox Robinson, of the Carnegie Trust, has been elected a member of the Royal Irish Academy of Music.

On January 11 a unique incident in Dublin musical annals took place, when the St. James's Band, under the direction of Mr. J. D. Markey, gave its hundred and twenty-fifth anniversary concert, quite a remarkable milestone in the history of this famous civilian band. In 1882 the band won the All-Ireland brass band contest at the National Exhibition, Dublin.

The Irish Army Band (No. 1), under Col. Fritz Brase, has been making a provincial tour, commencing on January 11, giving successful recitals in the South and West. Its reception at Kilkenny and Carlow was most cordial.

Adolphe Borschke, a Polish-Austrian pianist, announced as 'almost equal to Paderewski,' has given several recitals at Cork and at Waterford, and displayed considerable virtuosity.

Musical Notes from Abroad

GERMANY

A NEW CONCERTO FOR VIOLIN

The instrumental concerto is not a popular form of composition nowadays. This has been the case at least in Germany, where the contrapuntal style of writing has tended to suppress anything like virtuosity. In recent times German composers have begun to devote themselves to another style of composition. Perhaps it was the Russians who provided an example that has now been followed by their German colleagues. Ernst Krenek, a young composer who is looked upon as hostile to the sensual side of music, wrote a Pianoforte Concerto that indicated an ambition to overcome the dogmatic stubborness of the so-called 'linear counterpoint' and which aspired to a wider liberty in the use of musical means. Then came an opera, 'Die Zwingburg,' which made a deep impression upon part of the public, but did not win a place in the opera repertory. Krenek's latest work is a Violin Concerto, and it is his ripest. This example, which has all the expected character of austerity, attempts to combine the old concerto grosso with the modern concerto. The style is still highly contrapuntal, and there is notable freedom in the texture, the part of the soloist being no less important than that of the orchestra. The most striking feature of this composition is its logical and consistent structure. Some passages are harsh to the ear, but they are generally justified by a texture in which imagination models the sound in a way different from that of other composers. On the whole, Krenek has progressed towards clarity and simplicity, his modernism notwithstanding. There is a real cadenza, long and of little value, but it affords proof of the composer's desire to restore tradition in a modern sense. There is at times a certain grotesquerie in the music—the composer has not yet developed skill as a humorist—and it ends with a flute passage which is mere nonsense. Whether the new Violin Concerto will have a future cannot be foreseen. If it is not really beautiful, certainly it is very impressive, and was very heartily applauded by an audience ready to acknowledge the signs of musical development. The interpreter of the solo part was Alma Moodie, a violinist born in Australia and educated in Germany, who played the work with wonderful energy. The orchestral part was very cleverly conducted by Franz von Hoesslin, general music-director at Dessau.

MAHLER'S TENTH SYMPHONY

Vienna, Prague, and Amsterdam having heard the so-called 'tenth' Symphony by Gustav Mahler (in reality it is only a fragment consisting of sketches never destined for public performance, at least in the state in which they were found), Berlin had to do the same. Otto Klemperer, the most gifted among the younger conductors, a Mahlerian type, conducted a performance of the Symphony at the Berlin Philharmonic. Let us hope it will be the last. Mahler never ceased to correct and refine his works till they were performed, and he certainly would have improved this one, both in its sonority and in its structure. The part called *Intermezzo* gives one the impression of a Mahlerian work. It is very short, and resembles those ironical *Scherzi* which began with the third movement of his second Symphony. This *Intermezzo*, although not adding any new item to Mahler's physiognomy, yet may be accepted as characteristic of him. But this is not the case with the *Adagio*, which, evidently inspired by the solemnity of Anton Bruckner's Symphonies, remains in a rather preparatory state. If anyone was able to carry out Mahler's ideas, it was Otto Klemperer, but he could make no more of the work than it is.

VIRTUOSI

Of these we have had two, both fully competent. The more striking was Vasa Prihoda, the Bohemian violinist. The other was the Polish pianist, Ignaz Friedman. Kubelik, the once-famous, appeared only the shadow of what he once was. He played a Violin Concerto of his own, cleverly

written by a musician who thinks not only of his instrument, but also of music. If another violinist had played it, it would not have failed to make an impression upon the hearers. Adolf Weissmann.

NEW YORK

Mr. Gatti-Casazza promised us at the beginning of the season two novelties, and one of these has already been given at the Metropolitan. 'Janufa' is a novelty in more senses than one. The composer himself, Leos Janacek, a man of three-score-and-ten, was unknown out of his native surroundings in Czecho-Slovakia until Marie Jeritza sang the title-rôle of this opera at Vienna in 1918. Unfortunately the work is sung here in German, but the whole atmosphere, scenery, costumes, folk-songs, and dances are typically Czech, and it would be quite as appropriate to sing it in English as in German. It is dramatically acted, by both Jeritza and Metzenauer (the step-mother) who, instead of wearing gorgeous Wagnerian costumes, makes her appearance bending over the wash-tub. As a spectacle 'Janufa' can be called a success, but as a musical composition there is nothing in it to remember but the folk-songs and the dances. Undoubtedly in its native land the music as well as the scenery, costumes, &c., would appeal to the listeners, but it is not an opera that could be successful so far from its home.

The latest 'revival' of the season at the Metropolitan bids fair to be an immense success. It is many years since 'Falstaff' was last given at our opera-house, and the title-rôle is again sung by its last impersonator, Antonio Scotti. Mr. Scotti is known in England as well as in America as an inimitable actor, and although it is ten years since he was heard at Covent Garden, his voice retains remarkable freshness. Even after his twenty-five consecutive years at the Metropolitan the great artist in this first performance showed no fatigue in 'Falstaff,' although he was on the stage almost from the beginning to the end. He was surrounded by an excellent group of fellow-artists. The scenes and the stage management were so sumptuous and so perfect that no words but superlatives can be used in speaking of them. One could suggest to Mr. Gatti that he need not search for novelties when he can give us such revivals as 'Falstaff.'

The League of American Composers and the International Composers' Guild were both formed for the ostensible purpose of introducing 'modern music' to an ill-informed public. It is true that both of these organizations have a large band of followers who applaud indiscriminately everything that is performed, but this does not mean that music is to be revolutionized and all that is sane is to be relegated to the ash-bin. No better fate than this is deserved by much of the modern music we are obliged to listen to, and probably most of it will sooner or later be found there, but occasionally some of it presents us with new ideas that have value. Perhaps the most interesting feature of the first concert of the Guild was the first appearance in New York of Eugène Goossens as conductor. He conducted a long list of freakish emanations from both known and unknown brains, and added his own Fantasy for wood-wind. The fact that these ultra-modern achievements are received with delirious applause from packed houses would be less disturbing to our equanimity were it not for the undisputed fact that this love for distortion and 'something different' seems to affect everybody. Thus almost all our favourite conductors are striving to give new readings to our best-beloved classics. When Mr. Stokowski feels called upon to sentimentalize the nobility of Franck's D minor Symphony, we feel like weeping, and wish we had stayed at home.

So far Kurt Schindler has escaped the disease, and not only gives us novelties and unfamiliar compositions that deserve a hearing, but also without any attempt at sensationalism. Mr. Schindler's Schola Cantorum has no competitors, for no other choral organization attempts to produce the things he offers to the public. His principal number in his first concert this winter was the fourth Act of Rimsky-Korsakov's 'Sadko.' The complete opera has never been given except in Russia. London, Paris, and New York are familiar with the excerpt, 'The Submarine Ballet,' produced by Diaghilev. The fourth Act is called 'Novgorod Fair,' and is an adaptation from a symphonic poem written on the same theme in the 'seventies, some twenty years before 'Sadko' was produced as an opera. Probably the whole opera would not be successful here, but this excerpt is delightful, showing Korsakov at his best when he seeks merely to entertain. The wanderings of the minstrel Sadko, and his marvellous adventures, are charmingly depicted by orchestra and chorus, and (in a lesser degree) by the soloists. The composer seems to care less for his solo work than for any other. It is to be deplored that we had only two hearings of this fascinating composition, and also that the hearer was constantly distracted by snatches of 'Le Coq d'Or,' so that his whole attention could not be centred on what was less familiar to his ears. The remainder of the Schola concert was devoted to an Act from Chabrier's 'Briseis,' heard here some ten years ago. The composition has merit, but Chabrier is no match for Korsakov, and it seems a pity to present the French music at such a disadvantage.

It is the fashion for Americans, as well as our friends overseas, to scoff at the American composer. But some names deserve immortality, and among them those of Charles Martin Loeffler and Charles Tomlinson Griffes. The untimely death of the latter has been truly called a 'tragic loss to American art.' One of his finest compositions, 'The Pleasure Dome of Kubla Khan,' was played lately by the Philharmonic Orchestra. In spite of the youth of the composer, this tone-poem is so full of beauty that it is impossible not to believe that world-wide fame awaited his maturity. Charles Martin Loeffler is still alive, and gives us only a few works for orchestra, but these few are gems indeed. His 'Poem for Orchestra' (also played by the Philharmonic this winter) was written twenty-five years ago, and appears again re-scored. If it does not quite reveal the genius shown in his 'Pagan Poem,' Loeffler's imagination entrances us, and always leaves us with the feeling that he still has much to say. M. H. Flint.

PARIS

M. Rolf de Maré and his Swedish Ballet cherish the ambition of renovating the art of choreography. To that effect they declare war on all stage convention, and claim to have captured the very throb of life and shoved it into the new ballets actually presented to the public. A first series of novelties staged at the Théâtre Champs-Elysées comprised 'Le Tournoi Singulier' ('The Golf Links') by M. Roland Manuel; 'Le Porcher,' a ballete derived from a story by Andersen, the music being drawn from Swedish popular songs and dances arranged and orchestrated by M. P. O. Ferroud; 'Le Roseau,' a Persian legend set to music by M. Daniel Lazarus; and 'La Jarre,' a choregraphic story in one Act by Pirandello-Casella, music by Alfredo Casella.

As generally happens, the wildest of revolutionaries prove often to be docile agents of convention. Such is the case with the new ballets intended to upset stage tactics. 'Le Tournoi Singulier' is an amiable effort to explain the old legend of how Love came to be blind. While Love—personified by M. Jean Borlin, the chief dancer and choregrapher of the Company—is out on the links, Folly comes forward and offers to share the game. Forthwith she takes a club, and as a beginning hits Love upon the brow. The latter thereby becomes blind. Venus, with motherly tenderness, takes care of her wounded child, and guides blind Cupid by the hand. Roland Manuel's music is distinguished for its suave melody, and a delicacy in the scoring reminiscent of Ravel. A few glissandos on the trombone warn the hearer that the composer is not unacquainted with advanced ideas.

'La Jarre' is a Sicilian peasant-comedy. Merry villagers are dancing in the square, but a formidable landowner roughly interrupts their mirth. He is, indeed, informed that one of his big oil-vessels has been broken. In violent anger he orders that the hunchback craftsman of the village shall be summoned to repair it. The hunchback enters the jar, to direct the workmen in readjusting the broken pieces. But the neck of the jar is too narrow for him to get out, whereat there is general hilarity and

popular dances. The jug is finally again broken, and the villagers carry the hunchback triumphantly away, while the landowner returns home in dudgeon.

For his music M. Alfredo Casella makes able use of Sicilian folk-songs and dance tunes, which strongly betray their Hellenic origin. Lively tarantella rhythms keep the hearer alert. The composer conducted his work, and was warmly cheered.

Thanks are due to M. Gabriel Pierné and the Colonne Orchestra for the first performance of 'Khamma,' a posthumous ballet-music by Debussy. The programme did not explain how this work, after having been shelved for about twelve years, was now given the honour of public performance. Some critics affirm that this ballet was to have been staged in 1912 by the Théâtre Champs-Elysées, but that the scheme fell through owing to the bankruptcy of the company. The scenario is by W. L. Courtney and Mrs. Allan. Khamma is a girl dancer who immolates herself on the altar of the Egyptian god Amun-Ra, in order to save the besieged town from falling into the hands of the enemy. The music falls short of its aim when performed on the concert-platform, and apart from the dramatic and picturesque ideas it is intended to portray. No doubt Debussy's wonderful mastery in the scoring and in the precise indication of delicate impressionistic nuances is visible throughout the work. Its purely musical cohesion is, nevertheless, impaired by the absence of scenic elements upon which the music seems overmuch to lean while the eye of the auditor remains idle and the ear critical. It is hoped that some ballet company will take up 'Khamma' and stage it as the composer originally intended.

The S.M.I. (Independent Music Society) devoted the programme of its hundred-and-fifth concert to works by Joaquin Turiña and Paul Hindemith, performed for the first time. Ten years have elapsed since we last heard Turiña at Paris. For his reappearance before the Parisian public the distinguished Spanish composer chose a Pianoforte Suite entitled 'Jardins d'Andalousie,' and a poem for violin and pianoforte, 'El Poema de una Sanluquena' ('A Woman from San Lucar'). 'Jardins d'Andalousie' is divided into four parts, each bearing a sub-title: (1) 'La Muse de Séville'; (2) 'La Muse aux jardins des Capucins'; (3) 'La Muse au jardin de l'Alcazar'; and (4) 'La Muse dans le Parc.' The composer performed this Suite in sober perfection, displaying the passionate and dreamy poetry of his music. Mlle. Lydie Demirgian, the talented violinist, joined the composer in 'El Poema de una Sanluquena,' in which the generous and imposing violin part is enriched by characteristic harmonies and rhythms allotted to the pianoforte.

Paul Hindemith is described by competent critics as a rising star in the musical firmament of young Germany. His String Quartet, worthily performed by the Roth Quartet, justified this opinion in great measure. The work reveals remarkable musicality, deep emotion tinted with romanticism, a consummate art in string composition, and a large indebtedness to classical tradition. One might be justified in expecting a more marked originality on the part of an artist ranked among the advanced group of German musicians, but as it stands, Hindemith's Quartet is a good augury of more to come.

Thanks to Madame Dubost, the very efficient president of the 'Friends of the Revue Musicale,' we have had more of Paul Hindemith. At a private concert given by Madame Dubost the Amar Quartet performed his String Trio, Webern's six Bagatelles, the Concertino by Stravinsky, and a String Quartet by Schubert. The Trio was admired as a work of deep emotion; Webern's Bagatelles appeared rather unsubstantial and thinly metaphysical; and the salient character of Stravinsky's Concertino impressed us vigorously in contrast with the esoteric tendencies of the two German composers.

In spite of hard times for opera production the Paris Opéra scored considerable success in presenting a new work, 'Arlequin,' a poem by Jean Sarment and music by Max d'Ollone. The author of the text ranks foremost in young French literature, and some critics have gone so far as to call him a coming Shakespeare. M. d'Ollone, a 'prix de Rome' of twenty-seven years ago, has hitherto been hailed as the composer of valuable chamber music and as a conductor who helps to make French music known abroad. As an operatic writer he first drew attention by his opera, 'Le Retour,' performed at Angers and later at Paris, and by 'Les Uns et les Autres,' produced in 1922 by the Opéra-Comique. But the five big Acts of 'Arlequin' proved decisive in establishing this composer in the eyes of the critics and of the public at large.

The subject of 'Arlequin' is human in spite of its symbolism, and fairly original. Harlequin, the buffoon of Italian comedy, becomes a philosopher in grave mood. He is representative of nearly all human beings, who, in good faith, play comedy to themselves and to others. Christine, the seventeen-year old daughter of the king of the Happy Island, is infatuated with Harlequin the actor—brilliant and attractive in the scene—but is bitterly disappointed when, after marriage, she meets him in simple every-day life. She dies, and Harlequin, now aged and with all illusions lost, succeeds to the old king as ruler of the Happy Island, where he continues to play the eternal comedy.

In the music composed by M. d'Ollone there is poetry that is conventional yet acceptable and charming, and its principal merit lies in the truth of the dramatic accent and in the sobriety displayed when dealing with the sensational parts of the play. Much of its success undoubtedly lay in the excellent acting of M. Vanni-Marcoux in the complicated rôle of Arlequin.

A word must be said in praise of the Madrigaal-Vereeniging of Amsterdam. These nine singers, men and women, under the direction of Mij. Sem Dresden, director of the Musical Academy of Amsterdam, were admirable. Their programme ranged from Motets by Palestrina, through Haydn and Mozart down to A. Caplet's 'Agnus Dei' and 'O Salutaris,' and included English, French, and Dutch folk-songs arranged respectively by Holst, d'Indy, and Sem Dresden.

PETRO J. PETRIDIS.

TORONTO

Since I last wrote we have had a busy month. The New Symphony Orchestra and its audiences are both benefiting by Mr. von Kunits's love for Beethoven. At the fourth and fifth Twilight Concerts very vivid and inspiring performances were given of the seventh Symphony and the 'Coriolanus' Overture. In addition there were Moussorgsky's sinister 'A Night on the Bare Mountain,' and Mr. Reginald Stewart in the Tchaikovsky B flat Pianoforte Concerto.

The Brahms C minor, Op. 51, No. 1, and the Dittersdorf Miniature Quartets overshadowed 'By the Tarn' and 'Jack o' Lantern' (Goossens) at the third Hart House String Quartet concert. Large and keen audiences continue to support this very enterprising effort. We are not a chamber music country—yet. A visiting party, the New York String Quartet, pleased rather than interested the Women's Musical Club in an afternoon devoted to Smetana, Mozart, Borodin, Goossens, and Grainger. This influential organization also brought Boris Saslawsky, a young Russian baritone whose welcome artistry (in these sensational days) suffered little from a weak vocal equipment.

We are thankful for one outstanding pianoforte recital, that of Mr. Brailovsky, who is at present *the* novelty on this Continent. This young gentleman (he is only twenty-seven), with a faultless technique, and a touch of deep and real beauty as his equipment, plays as he feels, regardless of traditional interpretation or phrasing. His Chopin and Schumann were enjoyable, his Liszt nearly interesting.

Valuable local recitals worthy of note were those of Luigi von Kunits and Paul Wells in a sonata programme, Viggo Kihl, Scott Malcolm, and Mabel Prestwich Harrison (pianoforte), Madame Gedenoff and Dorothy Allen Park (vocalists). Next month will bring a feast of chamber music, with the Flonzaley, London String, and Huberman-Bauer Quartets. At last this perfect instrumental form is coming into its own.

H. C. F.

VIENNA

OPERATIC AFFAIRS

The Volksoper has collapsed—victim of the present economic crisis and of bad management. It is now in the hands of a receiver, and is playing to small audiences—without any financial backing. The responsibility is with the company, whose members share the receipts.

There is a crisis, too, at the Staatsoper. Richard Strauss remains aloof, although it is understood that his retirement is temporary, and that he will return, more autocratic than ever, in the autumn. Meanwhile, Franz Schalk remains sole director, and is eagerly looking for a first-class conductor. Bruno Walter and Furtwängler are mentioned as possible candidates. The first new-comer to have a trial was Egon Pollak, from Hamburg, who made his début with an orchestrally excellent but otherwise cumbersome and humourless revival of 'Falstaff.' A revival of 'The Bartered Bride' was produced by Franz Schalk, and again the orchestral part of the performance redeemed whatever the stage presentation lacked. The public remains stolid, even to the blandishments of a 'star' performance of 'Traviata,' under Mascagni.

CONDUCTORS AND ORCHESTRAL NOVELTIES

Clemens Krauss, whose rapid rise as conductor of the Staatsoper last season led to his appointment as director of the Frankfort Opera, has retained the Tonkünstler orchestral series jointly with Hans Knappertsbusch, the director of the Munich Opera. Krauss's noble—if at times all too controlled—conducting has won many admirers for him in his native city. His novelties of the season so far included Erich Korngold's 'Sinfonietta,' a grateful piece of music built largely on a theme which Korngold himself has termed 'the motive of the joyful heart,' and which recurs in many of his earlier compositions. Krauss's second new work was a piece, 'Variations on a Tragic Tale,' by E. N. von Reznicek. It is programme music in the style of the younger Strauss, as he spoke in 'Till Eulenspiegel.'

Knappertsbusch introduced us to the Variations, Op. 45, of Clemens Baron Frankenstein, who holds the post of Intendant, and is Knappertsbusch's superior at the Danish Opera. The Variations bear the impress of the Munich school of the late 'nineties as embodied in Ludwig Thuille and his colleagues, but they lack individuality. The newer German style—that of 1914, which drew its decisive characteristics from the Straussian example—was embodied in a 'Music for Orchestra,' by Rudi Stephan, a composer whom Germany still regards very highly. He died, adolescent, in the war. Rudolf Siegel, from Crefeld, introduced Stephan's work to a Vienna public, and did equally valuable service to a 'Phantastic Night Music,' by Ernst Toch. The last-named piece is apparently an earlier example, and less interesting or original, than Toch's recent chamber music. While Stephan's piece is elegiac in mood, Toch aims at more bizarre effects in a score which depicts the feverish visions of a sleepless dream.

Paul von Klenau, the Danish conductor, who is shortly to be heard in London, conducted works of his own at a special concert of the Philharmonic Orchestra. In 'Die Weise von Liebe und Tod des Cornets Christoph Rilke'—a large work for chorus, baritone solo, and orchestra, founded on Rainer Maria Rilke's descriptive poem—Klenau adds a wealth of romantically attractive melodies to the story, but does not succeed in overcoming its excessive length and diffuseness. There followed three orchestral fantasies on Dante's 'Inferno.' The second of these, entitled 'Paolo and Francesca,' excels in passages of lyrical beauty. The first, 'Descent into Hell,' and the third, 'Ugolino,' are impressive and picturesque, but their dramatic concept is not convincing. Klenau invests Dante with the orchestral colours of Liszt and Berlioz, and his visions of the Inferno are tempered by an essentially lyrical disposition.

The first presentation, in concert form, of Weber's opera, 'Die drei Pintos,' in Gustav Mahler's arrangement, was a notable event. To be quite correct, Mahler's share in the work exceeds the limits of a mere arrangement—it is really a new edifice which Mahler has built on Weber's foundation. In 1887, Capt. Weber, the composer's grandson, entrusted Mahler with the task of making a complete opera of Weber's sketches and manuscript notes, and within a week Mahler succeeded in producing the complete orchestral score. Only the second of the three Acts and smaller portions of the first Act are Weber's own work. For the rest, Mahler drew on Weber's sketches and other less-known Weber compositions. The outcome of Mahler's efforts is an opera which is so homogeneous as to make it difficult to distinguish Weber's own music from Mahler's additions to it. The performance, under Gottfried Kassowitz, a talented pupil of Alban Berg, was creditable, notwithstanding that the orchestra consisted entirely of semi-professionals.

CHAMBER MUSIC AND SOLOISTS

The Buxbaum Quartet has a new leader in the person of Robert Pollak, the well-known violinist who has frequently appeared with success in London and elsewhere, and his long experience as a chamber music player proves a stimulating element in this organization. The first novelty which the combination produced this season was Alexander von Zemlinsky's new String Quartet, Op. 16, which shows this musician in a new and splendid light. A certain eclecticism and lack of originality so often evident in Zemlinsky's music has here given way to spontaneity and vigour, without impairing the qualities of culture and intellect that have ever been a distinguishing feature of his compositions. A multiplicity of colouring which draws upon the instruments to their utmost capacity makes the new Quartet intensely interesting. Apart from the *Scherzo*, with its mysterious and swiftly-gliding mezzo-tints, the work is imbued with a certain melancholy and pensiveness which are an integral part of the composer's musical personality.

Two concerts of new Russian music inaugurated by the Soviet Government under the supervision of Prof. Victor Belaieff, of Moscow, were anticipated as manifestations of the latent revolutionary tendencies in contemporary musical production. But apart from a very erudite and effective Pianoforte Sonata, on classical lines, by Nicolas Miaskovsky, the music was on the whole only mediocre. The influence of Stravinsky and Prokofiev, or even of Moussorgsky and Rimsky-Korsakov, was vainly looked for in a Quartet, Op. 2, by Basil Schirinsky, two songs by Anatol Alexandrov, and a 'Caprice Hebraique' by Alexander Krein. The Caprice is pure virtuoso music in the manner of a Sarasate or Wieniawsky. These young Russian composers, it would seem, attempt to continue where Tchaikovsky ended, and modern tendencies, or indeed revolutionary ideas, do not appear to enter into their conscience.

There seems little doubt that the composers heard on this occasion were not the representative figures of modern Russian music. Nor would it be just, indeed, to judge modern English music exclusively by the songs of Roger Quilter, which Mark Raphael, announced as a baritone from London, presented at his Vienna recital with the assistance of the composer at the pianoforte. They are nice and appealing specimens of smooth and cultivated salon music, and the interpretative style of Mr. Raphael—who is apparently a Russian—is quite suited to this sort of music.

Paul Bechert.

Obituary

We regret to record the following deaths:

William Townsend, at Edinburgh, at the age of seventy-five. He studied at the Royal Academy of Music for three years, and afterwards at Leipsic, returning to Edinburgh when about twenty. He was one of the original members, and latterly an honorary member, of the Edinburgh Society of Musicians, and in his prime was well-known as a soloist. For fifty-five years he was actively engaged in teaching. Gifted not only with a keen musical sense but with an acute intellect, he was a notable exponent,

yet his chief claim to fame is as a pioneer in modern pianoforte technique. The results of his discoveries are embodied in the series of books published by Messrs. Bosworth a quarter of a century ago, the first of which was called 'Balance of Arm in Pianoforte Technique'—a term which he was the first to use. His results are incorporated (usually without acknowledgment) in the leading 'methods' of to-day. Arm-balance, the cycloidal wrist-motion, the recognition of the part played by the whole arm and not merely by the fingers in good tone-production, the accurate study of the contact of fingers with key, eliminating the evil results of pressure after the finger has done its work, and so on—these and other principles which he enunciated are among the commonplaces of to-day.

FRANCIS E. BARRETT, music critic to the *Morning Post*, on January 19. His father, Dr. W. A. Barrett, joint author of Stainer and Barrett's 'Dictionary of Musical Terms,' was himself music critic to the *Morning Post* for many years, and the connection of father and son with the journal lasted from 1865 to the present year. Francis Barrett was respected for the firmness of his judgment and for the authority of his views on operatic performance. He was a strong supporter of the Competition Festival movement and municipal activity in music.

CHARLES E. TINNEY, on January 3, at Holmwood, East Grinstead. He was born at Pimlico on March 15, 1851, and made his first appearance at a Royal Academy concert at St. James's Hall in 1876. For twenty-five years he was vicar-choral at St. Paul's Cathedral. He taught for a time at the New England Conservatoire of Music, Boston, sang at concerts in Buenos Ayres, and since 1900 had been professor at the Guildhall School of Music and the Royal Irish Academy of Music, Dublin.

JAMES W. COLEMAN, at Chiswick, on December 20. Since his youth he had served as organist and choirmaster at various churches, his last appointment being at St. Mary's, Kilburn. During the war his choir, eighty strong, gave over four hundred concerts to wounded soldiers, and for this piece of good work he received the O.B.E.

JOHN HARMAN JUDD, at Lower Edmonton, on December 28. He was born on March 5, 1847, and for fifty-five years was organist at Christ Church, Southgate, resigning in 1920, but continuing his connection in an honorary capacity. (The house in which he lived, Lamb's Cottage, Edmonton, was that occupied by the essayist.)

KENNETH MACKINLAY, the younger brother of Miss Jean Sterling Mackinlay. A musician of considerable attainments, he was satisfied to place his career at the service of his sister, with whom he formed an artistic partnership as accompanist. (Attention is called to a letter on p. 159.)

Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

R. J. R.—You wish to know how to 'get going' as a concert singer 'without incurring expense'; you cannot afford further study; you have been 'let down badly by so-called agents'; you see other singers getting plenty of engagements without advertising; in short, 'how do I get known'?—The question is both easy and difficult. The successful singers you speak of don't advertise in print to any great extent; their publicity methods are far better. Every time they sing in public they advertise themselves in the most convincing way — in fact, the only way that counts for much in the long run. But how to make a start? Well; you say you are already a soloist in a professional West-End choir; you have sung at a few concerts in the same favoured part of London; and you have broadcast. Surely, with this experience you can obtain credentials with which to approach a few conductors and concert-givers with a request for an interview and a hearing. Have you tried the Sunday League? If your attainments are as good as you say, you ought to have no difficulty in using your present engagements as helps to others. There is no other way, failing the long purse that enables aspirants to give vocal recitals or send out gramophone records of their singing. Reinald Werrenrath, the well-known American singer, recently discussed this question with an interviewer. Here is his summing-up:

> 'Of course, you have your disappointments. But you don't stop to brood over them. You sing at one place, and then you're asked to sing at another; you get a boost here and a roast there; you work and work; you just work into a career. And presently you're all dated up, and you say, "Oho! I'm getting along!" Up to that you were just hoping to be able to pay your bills.'

That's all there is to it! You sing at one place, and if that doesn't lead to your being asked to sing at another, it might be worth your while to do a bit of hard thinking as to your capabilities.

GUIDA.—In preparing *staccato* 6ths (wrist *staccato*) for the Intermediate Grade, Associated Board Examinations, first realise that in wrist *staccato* the operating agent is the *hand* swinging freely from the wrist. There is no independent movement of the fingers, and the upper arm and forearm are both held stationary. For cultivating the correct action, before playing scales practise repeated 6ths. Swinging loosely from the wrist, allow the hand to fall lightly on the keys without depressing them—over the interval of a 6th. Keeping the arm steady, raise the hand an inch or two above the keys, then immediately allow it to drop lightly on the same notes, resting for a moment and *feeling* the keys before depressing them. Imagine you are playing on a hot plate, and allow the keys to ascend the instant sound is produced, carrying the hand with them, and sending it upwards like a bouncing ball. Without allowing the hand to remain stationary in the air, repeat the operation several times. The points to emphasise are: (*a*) it must be a *hand* movement freely operating from the wrist; (*b*) it is important to rest momentarily on the keys before depressing them. The keys must not be *hit*. With practice, the downward swing of the hand, the momentary resting, and the descent of the key become one continuous movement. In practising the scale, the upward swing is reduced to a minimum. To attain speed, the aim should be to get the fingers in contact with the next pair of notes as quickly as possible. Play the first 6th as *staccato* as possible, and allow the rebounding key to bounce the hand as in a flash over the next pair of notes. Rest on these for a moment before depressing them, and proceed similarly throughout the scale. Keep fingers well curved, and be careful that the stretch required for the interval of a 6th remains unaltered.

PETER PAN.—(1.) Some years ago we used the 'Plex' duplicator for making copies of music. So far as we remember it was satisfactory. No doubt a cyclostyle would answer the purpose, too. (2.) The advice as to pedalling the bass of hymn-tunes at the written pitch, and not an octave below, is quite sound, and is based on three reasons: (*a*) The practice of pedalling an octave lower almost invariably leads to the *shape* of the bass part being spoilt by the frequent necessity for playing *loco* for a few notes when the *8ve* would be beyond the compass of the pedal board; (*b*) as the 16-ft. tone of the pedal is already doubling the vocal bass in the lower octave, the ear has all it wants (sometimes more) in the way of deep tone; (*c*) pedalling hymn-basses at the right pitch provides excellent practice. But, of course, if your organ (as you say) has no open 16-ft. on the pedals, and no doubles on the manuals, you might well add to its gravity and power by pedalling hymns an octave lower. But see that your bass remains shapely. (3.) What you say of the low standard of hymns used at anniversary services may be true, but we believe that recent years have seen a marked improvement. We think you will find some of the later issues of 'Novello's Sunday School Anniversary Series' worth your attention.

H. VOM DORP (BARMEN).—No book of biographical sketches of the Church musicians you name is to be had, so far as we can ascertain. Articles dealing with some of them have appeared in this journal from time to time, as follows: Sir Frederick Bridge, August, 1897; Stanford, December, 1898; Sir George Martin, July, 1897; Sir Walter Parratt, July, 1902; Sir Hubert Parry, July, 1898; and Sydney Nicholson, September, 1918. Copies of these can be had of the publishers. Of the other books you inquire about, 'A History of English Cathedral Music,' by John S. Bumpus, is out of print; W. A. Barrett's 'English Church Composers' is published by Sampson Low. A work that is a mine of information on the subject is John E. West's 'Cathedral Organists' (Novello, 7*s.*). It gives practically all that is known of the older generations of cathedral and collegiate organists, with biographical details of their successors up to date. The work came out in a new edition a year or two ago. Henry Davey's 'History of English Music' contains much of interest on the subject (Curwen, 25*s.*), and we need hardly say that Sir Frederick Bridge's autobiography 'A Westminster Pilgrim' is a store-house of information concerning church music and musicians of his period (Novello, 10*s.* 6*d.*).

A. B. C.—(1.) Don't arrange your choir-boys according to height; you might as reasonably consider the colour of their hair in placing them! Make the top seats honourable, and worth every boy's ambition. (2.) In monotoning, basses who sing falsetto ought to use their natural voice, and recite at the same pitch as the basses and tenors. (3.) Those boys with cracked voices who sing alto! And you say you are 'not allowed to get rid of any boy, however useless'! A very absurd regulation on the part of the ecclesiastical authority, but happily it must sooner or later be upset by the difficulty of finding accommodation for your veteran trebles. Anyway, if you don't feel equal to putting your foot down as to who should or should not remain in the choir on purely musical grounds, nobody can help you. (4.) In Mendelssohn's first Organ Sonata, bar 2, there is no E♯ in the copy of the Novello edition we have consulted.

G. H. S.—(1.) Settings of the 'Te Deum' on the lines of Wesley's Chant Service in F are by J. L. Hopkins, J. Stainer, G. M. Garrett, and E. Vine Hall, all published by Novello in the Parish Choir Book series. (2.) If you know 'all Rheinberger's short pieces' you are pretty well provided with short voluntaries, as they number nearly a hundred. Add to them the slow movements of Mendelssohn's Sonatas; such of Bach's Chorale Preludes as suit your purpose; Gade's 'Three Pieces'; the short pieces of John E. West; the 'Twenty-four Pieces in Free Style' of Louis Vierne; Boëllmann's Twelve Pieces; and the two sets of Preludes by Alan Gray (Augener). These will, we hope, give you sufficient material to go on with. All may be had from Novello, except the Gray pieces.

F. P.—We know of no library of gramophone records, though we believe some public libraries are considering the feasibility of starting a section of the kind. But there are obvious difficulties. The life of a gramophone record is short beside that of a book; records need careful storing and handling, and however careful the library staff may be, there is no guarantee as to the borrower. Neither is there in the case of a book, you say. True, but the damage to a book must be very serious in order to prevent its being read, whereas a scratch or a slight warp is enough to ruin a record. And the damage to a book can be seen, whereas that to a record is not always visible. The way out is for a few friends to arrange among themselves to club and exchange records.

SELF-TEACHER.—(1.) 'Harmony,' by Kitson (Oxford Press); 'Counterpoint,' by Bridge (Novello) and 'Applied Counterpoint,' by Kitson (Oxford Press). (2.) If you 'can't imagine the tone of any instrument' no book is likely to help you. Keep pegging away, developing your mental hearing by trying to remember the sound of chords and simple progressions, checking your mental hearing by playing the progressions on the pianoforte. When you go to a concert, try at the close of a work to reproduce mentally any tone-colour or effect that has just been heard. After all, you can (we suppose) hear in your mind the sounds of words or any such effects as the barking of a dog, the banging of a door, &c. If you can do this, you ought to have no difficulty in developing the same faculty in regard to musical sounds.

S. S.—(1.) Take the advice of your teacher as to which operatic work you should purchase with a view to study. The difficulty of editions varying in regard to text is inevitable. You must be prepared to make such manuscript corrections as are necessary. We do not know what edition of the stock operas is used by the B.N.O.C. Even if you could find out, the knowledge would not help you much, as you may be sure the translation has been modified a good deal in course of time. (2.) The *Musical Times* may be had in bound yearly volumes, price 11*s.* 6*d.*

FIDICEN.—(1.) The harp is not considered a very difficult instrument to play. A pianist would find its mastery fairly easy, for the stretch required is not so great as that for the pianoforte. (2.) It is possible for a student to be self-taught, but it would be advisable to take a few good lessons, so as to avoid the development of wrong methods. (3.) The price you mention may or may not be reasonable for the second-hand harp; all depends on its condition. You should get competent advice before purchasing an instrument.

A. S. M.—You ask for a 'method' of finding out if your fingers are stiff. A simple matter: Are they free and flexible at the keyboard? If not, they are stiff. The cure? Plenty of thoughtful finger-work, with frequent simple relaxation exercises—*e.g.*, strike a plain triad, hold it, and then relax without releasing the keys. Another: strike an octave with one hand, hold the thumb-note and relax; the little finger will then leave its key and naturally draw towards the thumb. This exercise may be reversed of course. Make up others off your own bat.

F. W.—To give English versions of German titles of your list of Chorale Preludes would take far more space than can be spared. The Novello Edition of Bach's Organ Works, vol. 20, contains all the Chorales used by Bach in his Preludes, with English translations of the hymns, or at least the first verse. For a full understanding of these works you need more than a knowledge of the meaning of the mere title.

G. G. C.—Another one who 'wishes to be a composer'! We are glad you are prepared to *study* with that end in view. Keep that frame of mind, and don't be led astray by any prospects of easy success that your 'talent for melodic invention' may open up. Work at the following: 'Harmony,' Kitson (Oxford University Press); 'Composition,' Stanford (Stainer & Bell); 'Outlines of Musical Form,' Ham (Novello); 'Harmony Exercises,' Adam Carse (Augener).

IGNORANT.—(1.) The letters which puzzle you have nothing to do with form. They merely serve to divide the music into sections for purposes of rehearsal. Without such guides the performers would be unable to stop and restart without a lot of wasted time in counting bars. (2.) We have asked some A.R.C.M. examiners about the test you mention, but they don't identify it. Have you misread the syllabus?

A. Z.—Wanted: a half-dozen suggestions as to poems or other material suitable for you to set as a Mus. Bac. Exercise. We think it far better that you should do a bit of hunting for yourself. Surely you have not got so far on the road to a degree without picking up a good working knowledge of English literature! If you have, a long search for a text will do you good. As a last resource, you may fall back on the Psalms of David.

L. W. W.—The key-signatures of plainsong notation are two only—F and B (flat). Regard them as *Dohs*, and in translating into modern notation, choose the key that suits your purpose best, and regard its key-note as the *Doh* of the plainsong. Remember that the plainsong notation is on the movable *Doh* system, thus reducing ledger lines to a minimum.

D. V. C.—Broadcasting does not bar a singer from concert engagements unless (1) the singer is under agreement with an agent not to broadcast, or (2) the concert is given by an organization that taboos singers who broadcast. But seeing how many hundreds of singers are busy both in concert-hall and broadcasting station, you need have no qualms.

T. C.—Dunstan's 'Cyclopædic Dictionary of Music' (Curwen, 17*s.* 6*d.*) includes a good many French expressions—enough for your purpose, we should imagine. But as the examination is a difficult one, we presume you are working with a teacher. If so, consult him on the point.

H. E. W.—Write to Messrs. Novello for a selection of Motets of the kind you want. They may be had on approval, and you may then choose them at your leisure. This is a more satisfactory method than letting us choose for you.

R. G. S. (NORWICH).—We have inquired about music for the piano-accordion, but in vain. Can any reader tell us where music for the instrument can be obtained?

B. P. H.—Ask the advice of the particular R.A.M. professor whose disciple you say you are. He could give you more information than we can.

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MARCH 12th.

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(Parish Church, Harrow).

1. CONCERTO IN G ... ... *J. S. Bach*
   (*a*) Allegro. (*b*) Grave. (*c*) Presto.
2. CHORAL SONG AND FUGUE ... ... *S. S. Wesley*
3. SONATA IN F SHARP ... ... *Rheinberger*
   (Second and Third Movements.)
   (*a*) Adagio non troppo.
   (*b*) Finale.
4. CHORAL PRELUDES:
   (*a*) "Ach bleib mit deiner Gnade"
   (*b*) "Lobe den Herren, O Meine Seele" } *Karg-Elert*
   (*c*) "Martyrdom"
   (*d*) "Croft's 136th" } ... ... *Parry*
5. (*a*) Elfes
   (*b*) Caprice Héroïque } ... ... *Bonnet*

MARCH 19th.

HERBERT WALTON

(Glasgow Cathedral).

1. TOCCATA (F MAJOR) ... ... *Bach*
2. MINUETTO (Third Symphony) ... ... *Widor*
3. SONATA No. 9 ... ... *Merkel*
4. RHAPSODY... ... ... *Harvey Grace*
5. (*a*) TOCCATINA ... ... *W. G. Alcock*
   (*b*) MADRIGAL ... ... *Lemare*
6. PRELUDE AND FUGUE (B MAJOR) ... *Marcel Dupré*

MARCH 26th.

H. GOSS CUSTARD, MUS. BAC.

(Liverpool Cathedral).

1. MARCHE SOLENELLE ... ... *Lemare*
2. CHORAL IN B MINOR, No. 2 ... ... *César Franck*
3. TOCCATA, ADAGIO, AND FUGUE IN C MAJOR *Bach*
4. "EPINIKION" ... ... *C. B. Rootham*
5. (*a*) BERCEUSE
   (*b*) CARILLON } ... ... *Vierne*
6. FINALE from the Third Symphony ... ... *Vierne*

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The following CANDIDATES were SUCCESSFUL at the HIGHER EXAMINATIONS held at the College and at certain appointed Centres in January last.

FELLOWSHIP (F.T.C.L.).—Edward Crabtree, Agnes A. Forth, Ethel Kerkin.

LICENTIATE IN MUSIC (L.Mus.T.C.L.).—Dorothea E. N. Flawn.

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VIOLIN.—Eric C. Coleridge.

SINGING.—Harold C. George, Dorothy M. Richards.

ELOCUTION.—Chloë C. Gibson, Olive Hadfield, Harriet E. Royden (Theological).

ORGAN.—Fred Morley.

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ELOCUTION.—Sylvia M. Guy, Cora Nichol, Florence Pope, Isobel B. Stewart, Susan M. Willcox.

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CERTIFICATES.

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ORGAN.—William S. Johnson.

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AND SINGING-CLASS CIRCULAR

MARCH 1 1925

(FOR LIST OF CONTENTS SEE PAGE 271.)

GRESHAM ESSAYS

BY WALFORD DAVIES

(Gresham Lecturer in Music)

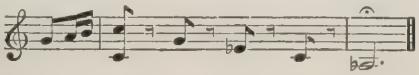
I.—MUSICAL PERSPECTIVE

(*Continued from February number, p.* 116.)

MENTAL PERSPECTIVE IN MUSIC

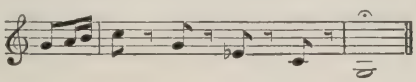
Many of my readers must have said of a heap of different works in turn, just after they had heard each one, 'this is the biggest thing in all music,' thereby discovering, not their own fickleness, but their own mental perspective. The mental is of course for all of us linked up with, and continually affected by the physical perspective—often severely (though not totally) conditioned by it. The mother-wit of the old saying 'out of sight, out of mind' applies obviously to music. 'Out of earshot, out of mind' is the same instructive but partial truth to us as the original saying is to the artist or to the lover; that is, it is true, but only as true as we choose to have it; for of course the mental eye or ear can easily see things out of sight and hear things out of earshot. Indeed in listening to a sonata it is absolutely necessary to be able to call to mind things unheard. While we are in the act of physically listening to the phrase sounded, we must be able mentally to recall the absent phrase. In the 'Waldstein' Sonata, for example, this remark:

Ex. 1.



gets its very force from the existence of the previous straightforward statement:

Ex. 2.



actually heard four or five minutes earlier. Unless this latter is still *on our mental horizon*, Beethoven's lovely after-play with it is lost to us; indeed, we miss his whole point. Beethoven's use of physical perspective was more vivid and eloquent, perhaps, than any other composer's. Think of his startling *fortissimo* foregrounds and his mystic *pianissimo* distances, notably in the string-writing in the Symphonies. But he was also the most vividly aware of mental perspective of any composer we can think of, and amazingly skilful and considerate of his hearers in using it. I need only remind the reader, for example, of the boisterous C sharp, which seems to leap out of his picture in the *Finale* of the Eighth Symphony, and then of the delightful and mischievous play of thought he has deduced from it later on. His remark that he 'always composed to a picture' is noteworthy, especially in view of the fact that no composer depended less upon programme or *Malerei*. Can he possibly have meant that he always purposely studied the intensely real thing whose clumsy name is di-auscultation? It sometimes looks like it, and it would certainly account for his unique command of an attentive ear from ordinary men.

In any case, whether it was one of the secrets of Beethoven's appeal or whether it is an open secret to all the world,* it is, I am certain, urgently desirable to get a far more general musical hold of the principle, and I may be forgiven the attempt here to pursue the matter still a little further in order to try to offer a statement about it which the reader may easily improve for himself, and from which he may make his own guiding, practical deductions, from almost any angle of musical vision; for it should be remembered that one of the things that makes it hard to talk of mental perspective at all is the fact that, while our bodies have always to take their perspective from the one point where they find themselves at the moment, our minds can and do leap from point to point moment by moment and so change their whole perspective with each leap. (And if a million minds can take a million leaps a week, then—you may well exclaim—'Where are we?' Just where we were, gentle reader, and still able to share and discuss music as the most companionable of all joys; still able, standing mentally side by side, to see eye to eye or hear ear to ear, either with Bach himself or with John Smith, if only the music is of the clear, commanding kind.)

Now the primal fact to note seems to be this: mental perspective at any given moment must naturally apply to all ideas actually present to the mind at that moment, just as the physical perspective of the moment applies to all objects then present to the senses. If this be fact, or even if it be only acceptable hypothesis, then the following broad statement may safely be offered as a basis from which anyone may make his own useful deductions:

> *Anything in a piece of music which brings ideas near to the mind of the hearer will necessarily cause those ideas to form his* MENTAL FOREGROUND; *while anything which causes ideas (characteristic chords, phrases, rhythms, &c.) to fade from the mind, or makes them seem less vividly present, less pressing upon our attention, will in its turn tend to put these ideas into the* MENTAL BACKGROUND.

I have italicised this obvious sentence because of the apparently great importance of the principle it

* A friend has this morning sent me word of mention by Schumann, nearly a hundred years ago, of musical perspective.

expounds, and because of the innumerable practical consequences which seem to follow. To attempt an exhaustive list of its possible applications would be simply impudent. But on the other hand it may be useful if I venture to note a few effects, almost haphazard, gleaned from personal observation:

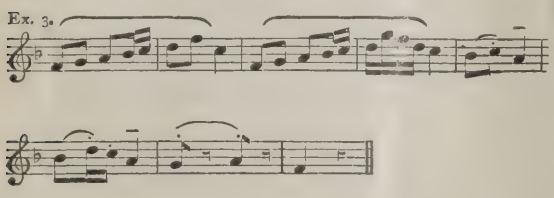
(1.) EFFECT OF PHRASES

Just as a very long pole held close to the eye cannot be seen as a whole, so the mind may fail to grasp a long musical phrase if held close to the ear, that is, played or sung noisily. Therefore, if a phrase is long and important, it should not be loudly or sensationally presented. If on the other hand you wish to place a phrase vividly in the very foreground of your hearer's mind, let it be concise, of a size that the hearer can take in and remember (alike in length, range, and loudness). Of course a phrase may be so ramblingly long as not to be heard as a whole at all, however remotely placed; or it may be too short to count. But the important point is this—the very long phrase will have its best chance if presented unsensationally to the mind, the very short one its best chance if presented vividly. This leads naturally to a second kindred point:

(2.) EFFECT OF RELATIVE SIZE

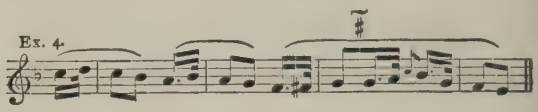
As the length of a phrase can determine its appropriate place in the hearer's mental field, so the *relative* lengths of the various phrases in any given musical picture seem actually to determine their relative positions in that field. This brings with it—apart from all other considerations—the possibility of formal musical vistas. It is perhaps better to suggest the analogy of architectural perspective here, though it is not to be pressed. Take the following simple form:

Ex. 3.



The two longer phrases will, I believe, naturally plant themselves down in the hearer's mental field in a different plane from that of the two next phrases; and, though he is totally unaware of it, a happy effect of mental perspective may result.

By way of crude analogous illustration: if upright lines of varying lengths be drawn on a blackboard, in almost any position in which the eye can relate them, then the shorter lines by comparison with the longer will very readily suggest receding distances to the mind, though they actually stand all on the same plane. It is dangerous to generalise from this, because a short line to the ear may be *nearer* the mind than a long line in the same plane of loudness—that is, it may actually suggest the very opposite of the receding distance always presented to the eye; nevertheless the principle remains the same, and the two short lines of the following characteristic fragment of the classical period:

Ex. 4.

may range themselves naturally *at different points* in our field of mental hearing *by reason of their differing lengths*, and thus influence our mental reception of the whole melody. The classical custom of building on the plan of two short phrases, then a long one; and the converse custom of answering four bars with four, then two with two, then carrying on in one-bar lengths, are both too well-known to need further illustration. They seemed to become a dangerously easy convention of a certain period. Beethoven's habits of perspective may be seen in a telling light by comparing his way of treating the first two bars of his first Pianoforte Sonata with Mozart's way in the first eight bars in the *Finale* of his G minor Symphony.

(3.) EFFECT OF MODULATION

But though such things as length, strength, shape, and relative position of phrases have perpetual influence upon the hearer's picture, his mental perspective seems most potently influenced or determined by the thing we call Modulation, where we pass in music from chords or groups of chords which are mentally near us to chords or groups of chords which are at the moment more remotely in our minds.

Possibly the whole explanation of the thing we call *key* in music, and of Bach's and Beethoven's devotion to it, and of the musical glories wrought by them within the limits of a fixed key system, may actually be found in this simple fact of *mental perspective*, or (in other words) of the fact that there must always be the fascination of infinitely variable distances in the mental musical field. And chords (or groups of chords) must always be either near or far in our listening minds.

We know there are many simple ways of taking up a mental stand upon any given chord called our key-chord or final. Emphasis will do it; repetition or recurrence will do it; bias will do it. This being granted, our minds are still quite free to move. They can always change their key-standing, their harmonic thought-centre or tonality, at will, and so in an instant change their whole mental vista; and they may do this any number of times in a given work. We may extol this power of instant movement to any point of thought, and call it by the powerful new name of *omnitonality*—a word which seems to [illegible] a gigantic mental claim Or we may on the other hand negate or disdain this power, under the new name of *atonality*. For my part, wherever I stand musically, I feel my mind

necessarily retains a 'point of hearing,' from which point all related sounds will naturally group themselves. This suggests a wide, safe meaning for the abused and narrow word tonality, and makes the words omnitonality and atonality both look rather rash. Since one's mind is always *somewhere*, it soon rebels against both these terms. *Omnitonality* either puts forward too god-like, too omnipotent a claim musically, or it says in effect, 'My mind stands everywhere at the same time'—which is absurd. In the same way I for one rebel against *atonality;* it is to me a positively sensual term, because it seems to say, 'In music my mind stands nowhere in particular at any time, so here's for a jolly, unfettered revel in the unrelated riches of the chromatic scale, and all its fascinating kaleidoscopic possibilities, which are enough to keep me interested and busy.' If the terms omnitonal and atonal imply merely freedom to choose whether you will stand musically *anywhere* or *nowhere* at any given time, they discover a fairly obvious truth. But in using them it is well to keep in sight the fact that musical freedom comes only through mental mastery; and mastery involves clear thought; and this involves the common discipline of relating thought with thought; and surely musical discipline and devotion alone can relate to any clear purpose all the heavenly, new things in harmony that can possibly present themselves to one or more musical minds at any given moment.

ILLUSTRATIONS

In an already too protracted essay of explanation and surmise upon a big subject, there is but one way to call the reader's attention further to the amazing possibilities of mental and imaginative perspective in the harmonic field, and that is by quotation of some of the many examples, *e.g.*, of Bach, Beethoven, and Schubert, who above most writers relied at great moments upon the harmonic 'near and far' to bring their own vision to their hearer's minds. The Editor has kindly allowed me to append a small supplement of examples from their works. I have chosen obvious examples, and marked with an asterisk the point at which the effect of remoteness or visionary distance seems notably to be achieved. This achievement, whenever it comes, seems to have exactly the effect upon the mind which far horizons have in the very loveliest scenery or pictures.

CONCLUSION

I shall hope to have the chance to discuss harmonic perspective further, both in its abstract and in its historic aspect. Meanwhile I must rest content with having quite inadequately drawn attention to it—not only, I hope, the attention of the general music-lover who reads his *Musical Times*, but also of my many fellow-pedagogues in music, companions who are jogging along what Shakespeare calls the 'foot-path way,' the way of teaching. Anything is to the good that will cause them to think, write, or speak with their pupils about so important a matter hitherto apparently so neglected, or at least so little apprehended or heeded that we have not even a word for it in any dictionary. *Aural Perspective* is really as ridiculous as *visual Perauditive* might have been if the position had been reversed and the painters were borrowing an idea from composers. Perhaps we shall have to adopt Prof. Rose's suggestion of di-audition or di-auscultation, which means the art of listening to a whole piece of music with discernment of the relative positions or values of the parts heard. Perhaps Diaudition will live to become the dictionary word.

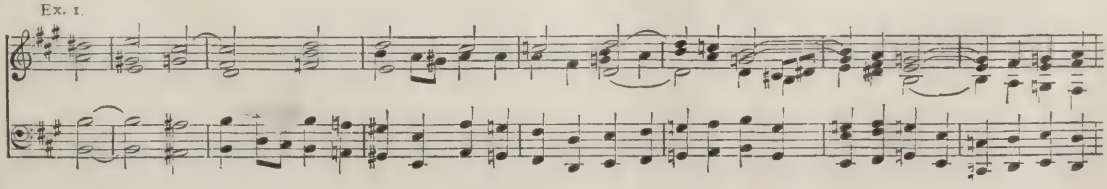
Meanwhile the musicians who dispose their ideas on the canvas of time in most complete accord with the natural laws which determine the nearness or remoteness of appeal will be likely to get the New Music through to us first. When it comes it will be clear to our ears and indescribably welcome. In the same way, performers will find just ideas of musical distances in any piece helpful, perhaps indispensable, if they are to re-create the classics informed with their first inspiration—for, as performers, we either inform or deform the music in hand. We bring it into existence afresh each time, whether we will or no, either in its just proportions or disfigured. If Beethoven said he always wrote 'to a picture,' he should be played 'to a picture.' This need not mean anything fantastic or hard to attain. It means only that we must learn the rules of musical perspective or Diaudition. In short, we should diaudit all our musical accounts upon the pages of time whereon, by the very nature of things, all music has to be written by composers and rewritten by all performers—for good and all.

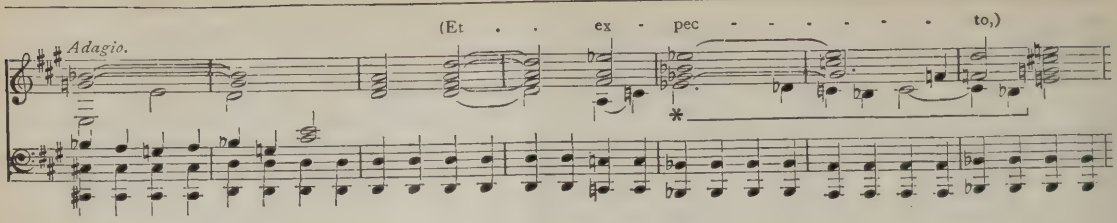
SUPPLEMENTARY ILLUSTRATIONS TO A GRESHAM ESSAY.

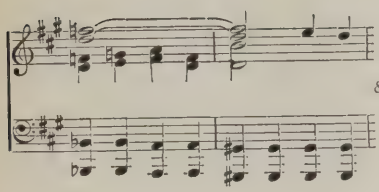
Confiteor (B minor Mass).
KEY: F *sharp minor.*

BACH.

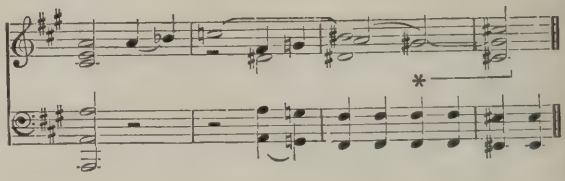
EX. 1.





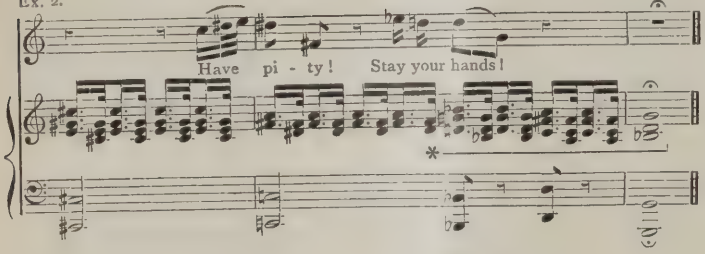


&c. and again, eight bars on :—



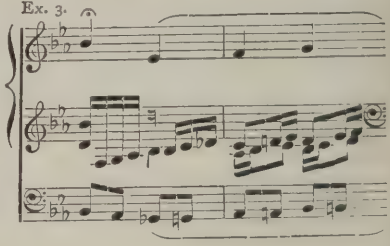
'St Matthew' Passion. BACH.

Ex. 2.

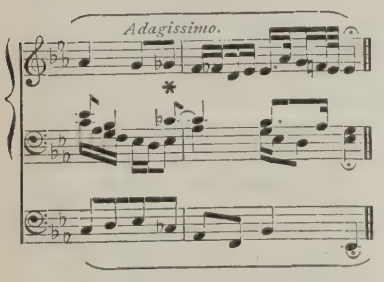
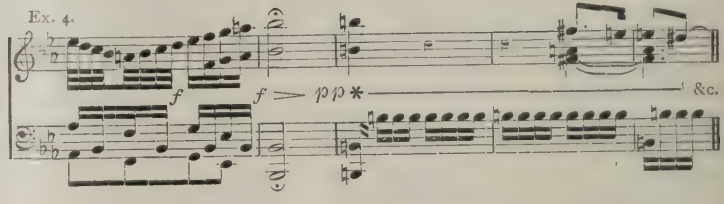


'O Mensch, bewein.' BACH.

Ex. 3.



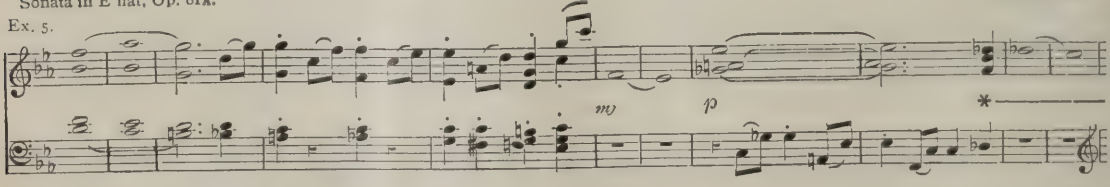
Sonata in E flat, Op. 7. BEETHOVEN.

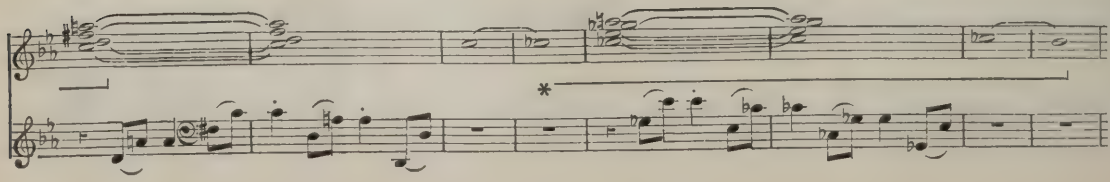
Ex. 4.



Note the frequent uses of enharmonic change, semitonic step (*pianissimo*), and of chords with more than one connotation.

Sonata in E flat, Op. 81A. BEETHOVEN.

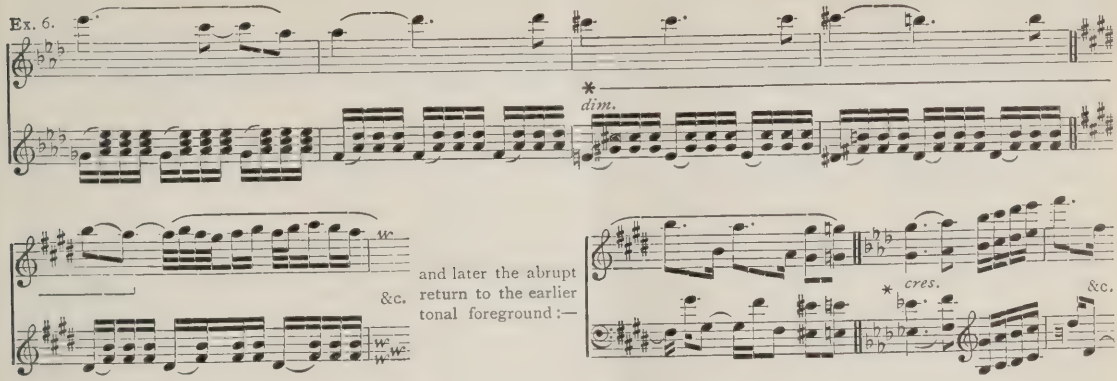
Ex. 5.





Sonata in A flat, Op. 110. BEETHOVEN.

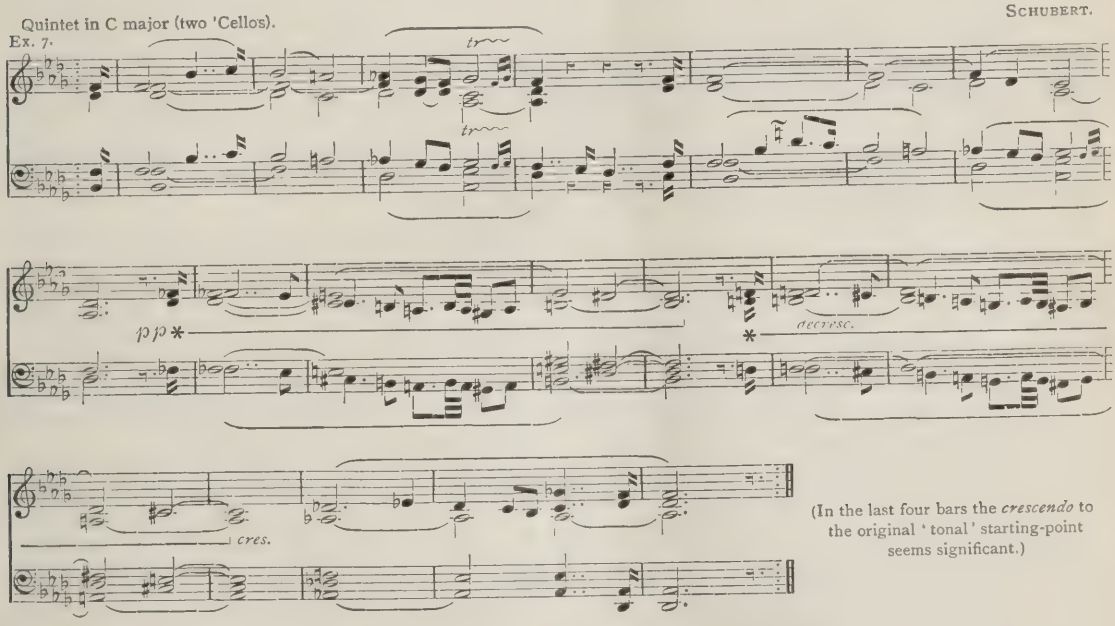
Ex. 6.



and later the abrupt return to the earlier tonal foreground :—

Quintet in C major (two 'Cellos). SCHUBERT.

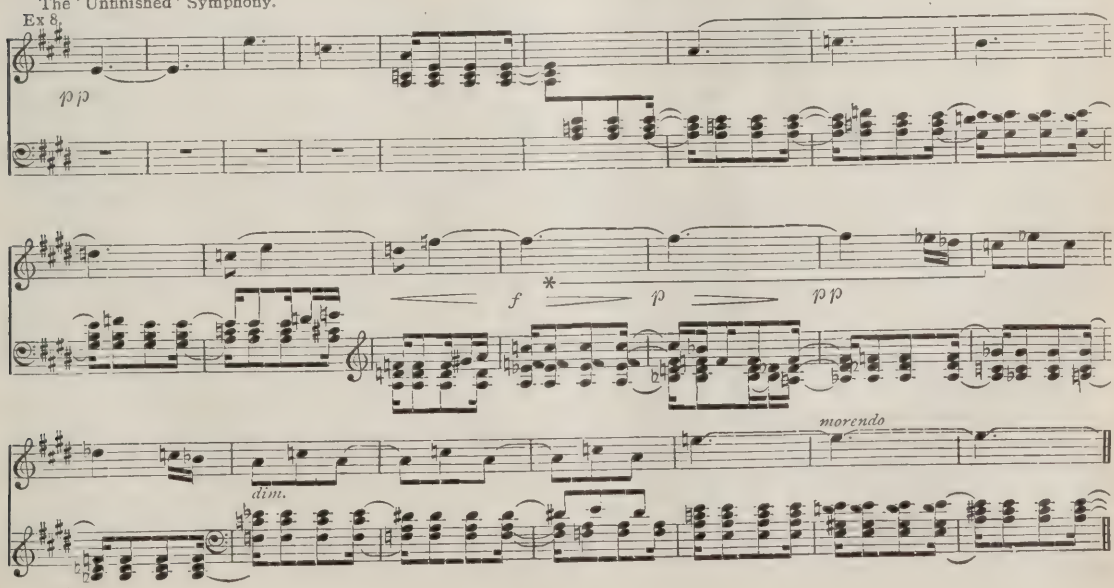
Ex. 7.



(In the last four bars the *crescendo* to the original 'tonal' starting-point seems significant.)

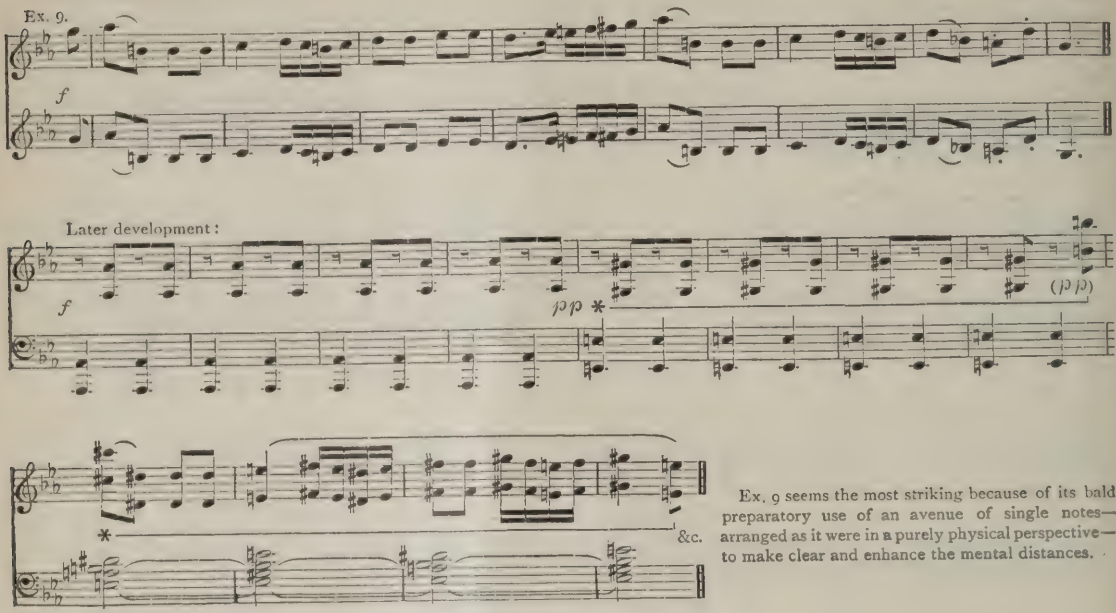
The 'Unfinished' Symphony. SCHUBERT.

Ex 8.



Pianoforte Concerto in C minor. BEETHOVEN.
First Subject in Finale.

Ex. 9.



Ex. 9 seems the most striking because of its bald preparatory use of an avenue of single notes—arranged as it were in a purely physical perspective—to make clear and enhance the mental distances.

ON GOING BEHIND THE SCENES

By ALEXANDER BRENT-SMITH

Is there any man so entirely lacking in curiosity that he has no desire to go behind the scenes and find out how the trick is done? Such curiosity is common to all the higher types of animal life. It is not only the elephant's child that is driven by insatiable curiosity, as any one who lives in the country will admit. It is a well-known truth in agricultural circles that if you plant a young tree in a field, before you have had time to fence it round, a clumsy cow, prompted by a desire for knowledge, will have pushed it down, to discover, I suppose, how it managed to stand upright.

Recalling our own childish days, some of us can remember how we tearfully explained to our what-do-you-mean-faced nurse, who confronted us with a chaotic jumble of wheels, cogs, and intractable springs, that we had only been trying to find out how the engine worked. What unending joys had childhood then to offer us! What a delirious excitement it was to be allowed to go into the kitchen and watch the making of an apple-pie (generally a child's chief delight is in the execution of some useless but characteristic feature of the cookery, such as putting on the crinkly pastry round the edges of the pie, or affixing the panjandrumesque little button at the top).

What a fascinating occupation was that of a pianoforte-tuner, who opened mysterious panels in the school-room pianoforte, and let us see the busy little hammers dancing about inside! Few children are privileged to experience the fearful delights of watching the threshing-machine at work, with its little wheels that buzzed so fast, and the fat, lazy wheels that did so little, while all the time the great machine chanted a harvest psalm of thanksgiving, to a strange melody which experience now tells me is the fourth Gregorian tone.

But this curiosity fortunately does not diminish with age. If anything, it increases. Any man who knows how things are done; who can graft trees; who can paint pictures; who can write good poetry; anyone who is, in the words of George Wyndham, a functional man, is a man whose friendship is to be desired. Any book which reveals to us the working of the spirit is a book to be read. What an insight we get into a poet's mind if we can see his original manuscript, and can discover why he scored out that weak word and substituted another; why Keats rewrote the sonnet 'Bright star, would I were steadfast as thou art,' and made so many and such significant alterations; why Beethoven added the two introductory notes to the great *Adagio* of the Sonata, Op. 106, after it had left his hands for the printer. But rarely, all too rarely, do poets and composers take us into their workshops, and even if they do, they never explain their method of work, but just let us pick up such information as we can. Thus Brahms recast his Trio in B major, and lets us compare the points of view of the matured composer and the less experienced youth. So also, we have many works in two forms by Beethoven, notably the Minuet in the Septet, which is the matured version of the little Sonatina in G major. These and other examples are common knowledge. Less known, but no less interesting, are Handel's two versions of various numbers of 'The Messiah.'

There has lately come into my possession a copy of 'The Messiah' as 'printed for I. Walsh.' The history of the book is obscure, but rumour tells me that it has been often held by royal hands. The leather binding is in a deplorable condition. The copy would also seem to be marked by royal criticism, for the word *charming* appears on two pages, but as this word also appears on the title-page it may be that this copy was used as an exercise-book by some royal and youthful student of orthography or spelling. At present, however, its interest is not through whose hands it has passed, but from whose hand it has come. I will briefly mention a few arias which differ from the version as used to-day. The whole aria 'But who may abide' was originally in one slow *tempo* —the words 'for He is like a refiner's fire' being set to vigorous, but not altogether satisfactory, semiquaver runs. The present recitative 'And lo! the angel of the Lord' was originally an aria which doubtless struck Handel as being too long. 'Rejoice greatly' was written throughout in twelve-eight time. The aria 'Thou art gone up on high' is very curious, as Handel originally wrote the melody to the words 'Thou hast led captivity captive' in double the time of the present melody. But the whole aria in this edition is merely a rough sketch for the accepted version as we know it now.

From these alterations made by Handel in his masterpiece we can learn a good deal, but oh, that he or some other great composer had left us a detailed account of how this or that work came into being! What a world of information we should have if Beethoven had written in his notebooks all his reasons for the alterations which he made in his melodies and designs! We should then know how far his master-strokes were luck and how far cunning—that is, the accumulated knowledge of a lifetime which enables a great master to make his most finished compositions sound like the spontaneous creations of a moment.

It is probably true that all inspired passages in music or poetry were born of Reason, though the various stages of their embryonic development (to us so slow and tedious) were, in the mind of the composer or the poet, concentrated into the space of a few seconds. Such concentration is possible only because men like Mozart or Shelley had so pondered on their art that consciously or unconsciously they could estimate the qualities necessary to the tune or the verse in the twinkling of an eye. That Keats did not write his euphonious and splendid lines by luck is proved, if proof were necessary, by his correspondence and his conversation, wherein he shows how critically and acutely he could appreciate the subtle technique of his predecessors. No doubt he was lucky, but his luck was the ability to think swiftly and deeply. In the same way we can call Norman Brookes a lucky tennis player if by lucky we mean the ability to think swiftly and to act instantaneously.

Let us now try to get behind the scenes, and discover, if possible, the reasons for some master-stroke of genius. Let us take the tune of the *Finale* of Beethoven's eighth Symphony ending with the great C sharp, which Sir George Grove erroneously, I believe, quotes as an instance of inspired hilarity. It may be inspired, but there is nevertheless a very good reason for its existence. I imagine that Beethoven's thoughts ran something like this: 'That *Finale* tune ends too tamely, too much C major; it fizzles out, and does not urge on the repetition of the tune. I must shake those last few bars out of their lethargy by a sudden shock. What more effective than a dominant-ninth? True, I did the same in the Funeral March of the A flat Sonata, but still, that was long ago.' Whereupon his next idea was to leap on to a loud D flat, running thence by a rapid downward scale into F major. But again Reason interfered. 'That's better,' she said, 'but is not that run down just a trifle obvious? Why not cut the intermediate link and jump right across from D flat into F major?' Which Beethoven did. This is mere conjecture and consequently valueless, but if we had Beethoven's personal testimony it would cast a flood of light upon the art of music, and our schools of composition would become almost useless.

Some people might deprecate the publication of such a book (should any composer ever contemplate writing it) on the ground that it would make musical composition appear to be the exploitation of tricks, or the exercising of mere ingenuity. Such a point of view could only be held by people who believe that Familiarity breeds Contempt. I do not know who is responsible for that cynical proverb, but I do know that it is a cruel libel upon all that is great and good in this world. Surely contempt can be bred from nothing except that which is contemptible. Let us rather say Familiarity breeds Respect, and in that spirit let us sojourn in the realms of noble Art, wandering hither and thither as directed by the elfish spirits of Strange Conjecture and of Wild Surmise.

LISZT'S 'CHRISTUS' AND 'ST. ELIZABETH'

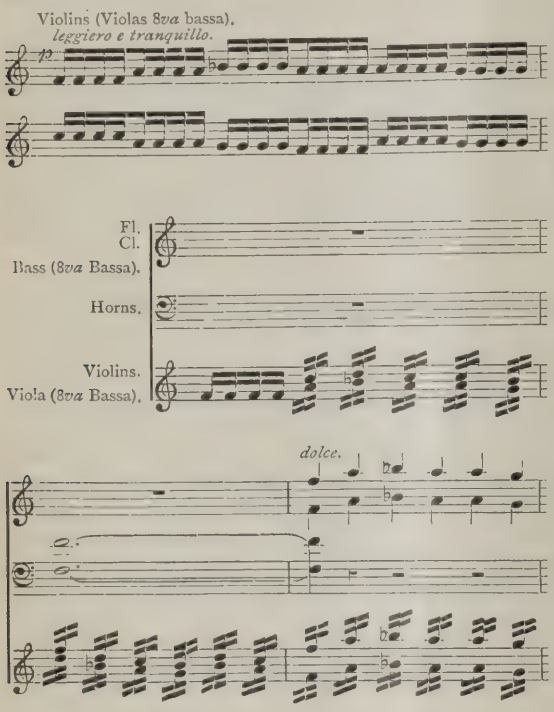
By M.-D. Calvocoressi

In a country such as Britain, in which an enormous amount of choral music is performed, the neglect of Liszt's 'Christus' and 'St. Elizabeth of Hungary' is even more unjustifiable than that of the 'Faust' and 'Dante' Symphonies. Perhaps the fact of the matter is simply that many directors of choral societies are unacquainted with these two beautiful works, except by name—and practically every one of Liszt's works has been, or still is being, given a bad name. A little initiative in this direction would be speedily and richly rewarded. Both works are easily accessible, for the original publisher has issued, besides the vocal scores, full scores of convenient size and moderate price.

The vocal scores alone will not give an altogether accurate idea of the beauties of these works. Far more than is the case with the Symphonies, the pianoforte transcription is inadequate, and was bound to be so. In 'Christus,' especially, there are many long orchestral numbers whose interest is perfectly sustained as they stand, but whose texture is so simple, so subtly diversified by fine shades of scoring, that the pianoforte could not meet the requirements of the case.

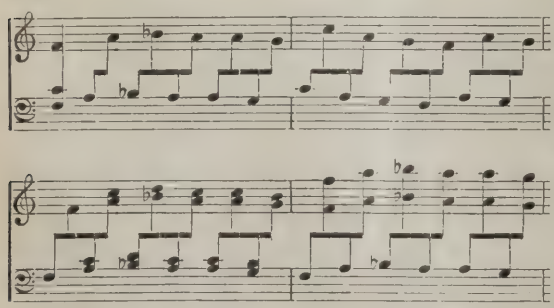
There can, for instance, be no question that the exquisite simplicity and effectiveness of this passage (which I select not because it is particularly typical but because it is one of the easiest to quote here):

Ex. 1



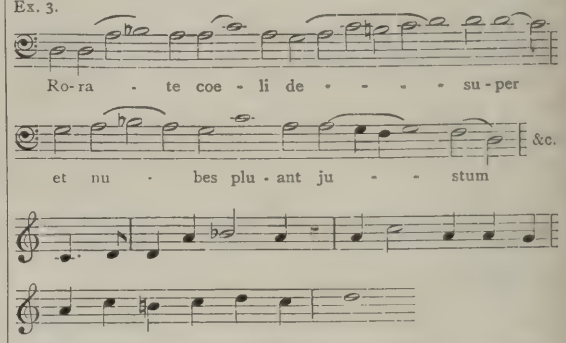
finds but a poor and cheap counterpart in the pianoforte version (I suspect that this version is the work of Liszt himself):

Ex. 2.

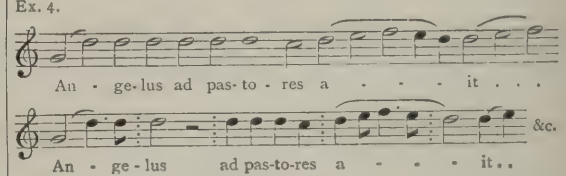


'Christus' consists of three parts: 'Christmas Oratorio,' 'After Epiphania,' and 'Passion and Resurrection.' Liszt made no attempt at narration, actual representation, nor (with one exception—'The Miracle' in the second part) at description. Biblical and liturgical texts supplied the materials for choral settings and a few intervening soli. Other texts inspired the preludes and interludes.

Most of the principal themes are liturgical phrases, used with a minimum of alterations. For instance, the Introduction is constructed upon the 'Rorate Coeli Desuper,' from the Graduale Romanum (Introitus, Advent IV. Liszt's version is given here after the original):

Ex. 3.

whose four phases are utilised in turn. Then comes an *Allegretto pastorale* whose theme begins with a motive derived from the opening notes of the 'Rorate,' and continues with another which heralds the Intonation of the 3rd Antiphon of Laudes, used in the following number, 'Angelus ad Pastores ait':

Ex. 4.



Another theme which plays an important part throughout the work is that of the 'Benedicamus Domino.' The 'Stabat Mater Dolorosa' in the third part originates in a 17th-century setting of the same hymn; the melody of the following Easter Hymn is borrowed from a 'Chant du Temps de Pâques,' which appears in the 'Heures de Notre Dame à l'Usage de Rome' of 1621.*

This choice of musical material is in itself characteristic of Liszt's design to maintain a tone of sober gravity—a design carried out unfalteringly, except in one number, 'The Foundation of the Church,' which stands out in sharp contrast with the remainder of the work. The graphically descriptive character of 'The Miracle' has already been alluded to—but there no fault can be found with the quality of the music.

To those who know Liszt chiefly by his inferior music, or by what is frequently written about him, 'Christus' will come as a great surprise precisely on account of its extraordinary simplicity and purity of style.

* This information is given in a most useful little pamphlet on 'Christus' by Th. Müller-Reuter, published by C. F. Kahnt, the original publishers of both 'Christus' and 'St. Elizabeth.'

The central point of the work is 'The Beatitudes,' set for baritone solo, chorus, and organ—a thing of inspired beauty, which Liszt had composed in 1856, and around which he gradually built up the entire oratorio. This and the following 'Pater Noster' for chorus and organ might easily be performed separately, pending the time when the whole work will come to its own.

Equally suitable for separate performance is the first part, which teems with beautiful music. It was given at the Paris Conservatoire in 1904, Georges Marty conducting. This was the only opportunity I ever had of hearing anything from 'Christus,' and I carry a lasting recollection of it.

The orchestral episodes—Introduction and Pastorale, Song of the Shepherds, and March and Adoration of the Magi—have a singularly artless and subtle charm. Liszt indulged in no deliberate research of archaism; yet the tone of the music is one of mediæval simplicity. As often as not, the impression produced is very similar to that which might be derived from a beautifully illustrated devotional manuscript. The Annunciation, and the 'Stabat Mater Speciosa' which follows upon it, are both impressively beautiful.

In the third part a sombre and poignant setting (orchestra and solo voice) of the words, 'Tristis est anima mea,' is followed by an equally impressive 'Stabat Mater Dolorosa' (four solo voices, chorus, and orchestra). Then, after the short, simple Easter hymn already mentioned, comes a powerful and spirited 'Resurrexit,' which brings the work to its close. In this last number, students will observe with interest the part played by the opening motive of the 'Rorate Cœli,' with its characteristic ascending fifth, and the majestic intonation of the 'Benedicamus.'

'St. Elizabeth of Hungary' actually comes very near being an 'opera sacra.' There is a plot to it, with plenty of incident and dialogue. It is, as a whole, not so fine a work as 'Christus.' It lacks the unity and sustained quality of style for which 'Christus' is so remarkable, but it contains a good deal of really fine music—among which that of the first two scenes, Elizabeth's arrival at the Wartburg and the 'Miracle of the Roses,' should be specially mentioned.

Again, the work in a way conveys an impression similar to that which might be derived from an old, naively, and richly illustrated devotional book—or, better still, from one of the beautiful, quaint, old polyptychs which represent episodes from the lives of some saints. The comparison need not be taken literally, of course: Liszt's music does not aim at being graphically descriptive or narrative. I am referring to its striking simplicity, its sweetness, and to the artless spirit in which it is carried out, as well as to the impression created by the plan of the work. Even the fact that here and there, in the melo-dramatic scenes in which the wicked Countess Sophia appears, design and execution are rather stiff, and the methods of characterisation somewhat conventional, lends additional colour to the comparison. But when all is said, were it only for the sake of the first two scenes and the big choral *Finale*, 'St. Elizabeth of Hungary' deserves the attention of all music-lovers.

I remember hearing the work at Paris in 1905. Its production was one of the memorable events that marked the course of Alfred Cortôt's all too brief span as a conductor. The impression created was great. As regards performance here, the chief trouble is that 'St. Elizabeth' will not meet the requirements of choral societies so well as does 'Christus,' for it contains only a small amount of choral music. Yet some one might and should be found to shoulder the responsibility of producing it after its all too long period of oblivion.

There are other great choral works of Liszt's which are neglected: the Thirteenth Psalm, the choruses for Herder's 'Prometheus,' the 'Graner Messe,' and the Hungarian Coronation Mass. I may attempt to deal with them in these columns at some later date—especially with the Masses, whose interest and beauty ought to be more easily recognised nowadays than they were when these works first came to light.

Ad Libitum

By 'Feste'

A reader sends me a newspaper report of a lecture delivered by Mr. A. Hirst, of Ashford, Kent, wherein are some startling statements:

> Handel, Bach, and Mozart never realised the expressive possibilities of music, and it was left to Beethoven to show us that music could be a language just as clear as our language of spoken words. In many ways the development of music of the heart was brought by Beethoven to a point that has never been surpassed, and that probably never will be, because Beethoven suffered so much, and had such a lofty conception of his art.

If this is a correct report of Mr. Hirst's views, one can only recommend him to make speedy acquaintance with the music of Handel, Bach, and Mozart. And if he really thinks that music, whether by Beethoven or anybody else, is 'a language as clear as our language of spoken words,' he ought to be able to explain why few people agree as to the meaning of any given piece of music unless it has a definite title attached; and also why, in the case of several pieces of music so labelled, the labels may in some cases be changed with little or no loss of effect. There is the further point that certain well-known and apparently convincing pieces of descriptive music have had their labels chosen and tied on by the composer *after they were written.*

Coming down to details, Mr. Hirst played the 'Moonlight' Sonata,

> . . . explaining that it had now been discovered that the first movement was not a song without words, but a prayer without words—and that is what it sounds like.

What he did not explain, apparently, was that the title 'Moonlight' was not used by Beethoven, who, it is said, was amused at the popularity of the work. Moreover, if it has now been discovered that the first movement is a prayer, who made the discovery? And, if music is so clear a language, why had the meaning of the movement to wait a century before being 'discovered'? Mr. Hirst went on to say that,

> . . . he did not hesitate to agree with those people who thought that Beethoven was the greatest spirit who ever moved in any art.

'Those people' are few in number, I imagine. Be that as it may, what point or educational value is there in such sweeping statements? Can lecturers not get their audiences to appreciate the beauties of music without setting up a sort of competition between composers, and above all between composers and exponents of totally different arts? Apart from his music, Beethoven was a very ordinary and rather illiterate man. How can one compare him with (say) Shakespeare, who was certainly at least as great a poet in words as Beethoven was in sound, and who had the advantage of knowing more about music than Beethoven seems to have known about literature. Seeing that Mr. Hirst is such a Beethovenite, it is odd that his illustrative recital appears to have included no more of Beethoven than the so-called 'Moonlight' Sonata—generally admitted to be by no means among the best of the thirty-two. He played five pieces by Chopin, some Schumann, Grieg, Debussy, Rachmaninov, and Palmgren. A good programme; but if, before his next lecture on the 'Expressive in Music,' Mr. Hirst will pursue his investigations from Beethoven backwards he will compile an even better one.

Another reader in Kent sends me a cutting from a local paper giving a report of a concert at Chatham. I quote the purplest of many purple patches:

> Mr. —— mounted the rostrum, tapped the music stand with his white baton and waved his left hand languorously in the air as the first chords floated from the platform. The effect was joyous to behold, and in the warm silence stood this youthful interpreter on tip-toe, waiting to pounce upon the straying notes and flick a discordant flat with his wand. Poised like a sprite of Appollo's making, he sprang and crouched and swayed to the recalcitrant rhapsody, and all the while one was conscious of the sweet, sad air that somehow melted and whispered itself away in the gilded rafters.

The report goes on to describe the 'Egmont' Overture as 'haunting,' which is not the term that most of us would have chosen for this type of work. Later we are told that the 'Unfinished' Symphony is 'a difficult piece, and not always popular.' Clearly there is room for a lecture or two down Chatham way.

Dame Ethel Smyth is 'after' the critics again. Her latest outbreak is in a recent issue of the *Publishing World*, and she begins by once more telling us that she 'hardly ever reads newspapers,' she 'only skims them—often not even that.' (What a confession to come from one who took so prominent a part in the women's suffrage fight! How can she make intelligent use of the vote unless she keeps herself informed on national, international, political, and social questions? Whence can she get information if not from the newspapers? Any voter who boasts of doing no more than occasionally skimming the newspapers should be disfranchised.)

After adding that she 'hardly ever reads criticism, more especially musical criticism,' Dame Smyth proceeds to give us her views on the subject concerning which she confesses her ignorance. For she does not confine herself to a discussion of criticism in the abstract—a subject on which one may hold views without reading actual criticism—she goes further, and attacks the critics on mere hearsay:

> I am told [!] that musical criticism in this country is mainly destructive; no wonder, for to appreciate requires far greater knowledge than to pick holes.

Similarly, to appreciate the work of musical critics requires &c. There is much to be said in favour of getting first-hand knowledge of people's work before attacking it on the strength of what one has 'been told.'

> No doubt occasionally a critic may have a constructive suggestion to offer. As a German proverb says: 'Even a blind hen will sometimes pick up a grain.'

When the blind hen happens to be a composer . . .

However, let us sample the Dame's own critical writing:

> Music has been dead in this country for a hundred and thirty years. . . . Since Purcell, we have produced no composer who has created a new thing except Sir Arthur Sullivan.

What would the Dame have said had this sweeping bit of destructive criticism been written by a mere musical journalist?

Dame Smyth is emphatically of opinion that criticism can do nothing to elevate or guide public taste. 'No amount of talking or writing about music will ever do this,' and she adds that the same principle holds good with literature. Unfortunately for the Dame, her case is completely quashed by an editorial paragraph on another page of the very journal in which her article appears. I should like to have been by when she read the following:

> Dame Ethel Smyth told me that she makes only one exception from her general rule not to read newspapers, and that is the *Sunday Times*, which she takes for Edmund Gosse's literary articles. She holds Gosse's literary judgment in high esteem. . . She acknowledges Gosse's guidance. . . . His recommendations find a reflex in her library list.

So it appears that after all a critic *may* guide and elevate the taste of his readers! And if Gosse can do it, why not Newman? It is amusing to picture Dame Smyth taking up her *Sunday Times*, devoutly reading the literary article, and carefully avoiding the musical one. But does she? Isn't there sometimes a glance to 'see what "E. N." says

about it'? Not just one little peep—especially when one of her own works has been performed during the week?

Musical criticism has had a good many futile attacks made on it, but, in its lack of knowledge, logic, and humour, this of Dame Smyth stands alone.

It is hard to see what grievance she has against the critics. They are invariably kindly in their references to her, and their obvious and unremitting efforts to find something favourable to say about her music surely deserve a better return than is made in such articles as the one quoted above. On second thoughts, however, it occurs to me that she is quite unaware of their kindness, for she 'hardly ever reads criticism, more especially musical criticism.' If there were a ghost of a chance of her seeing this column (for, of course, she wouldn't touch a mere musical journal), I should suggest that she turned over a new leaf and began by reading all the handsome things the blind, destructive critics have lately managed to write about her 'Mass.'

Some of our sensitive British composers and performers, before complaining of the rigours of criticism in this country, should go through a course of the American brand. Mr. Ernest Newman recently gave some specimens in the *Daily Graphic*, among them one concerning a tenor who sang Tristan recently at New York. Mr. Newman thought him the worst Tristan he had ever heard, but could not bring himself to hurt the poor man's feelings, so he 'merely said that the singer's voice was tight, and that he had no idea of acting.' (Merely!) 'But,' adds Mr. Newman, 'one of the most moderate of the New York critics wrote thus:

> Mr. Taucher made no attempt to sing this music as Wagner wrote it. For the most part he merely hollered —that is the accurate word for it, though 'shouted,' 'barked,' 'yelled,' would do almost as well.

Mr. Newman wonders what readers of an English newspaper would say if the critics talked about a tenor in that disrespectful way; and he doubts if any English editor would print so rough a verdict. Yet the term 'hollered' is really the only one for five out of six tenors—especially of the operatic breed. But though critics on this side may use the word in a general way, they must not apply it to any one of the five hollerers.

To the 'howlers' recently given in 'Occasional Notes' should be added some comments from essays written by children who attended Sir Dan Godfrey's lectures and concerts at Bournemouth. I like the frankness with which two youngsters dismiss what Sir Dan had described to them as 'head or mind music' (as distinct from dramatic, &c.):

> Head or mind music appeals to the intellect. I think that, unless one is in the mood for thinking things out, this is inclined to be dull.

> I understand that it gives something to think about, but I must say that it does not give me anything to think about.

Here are a couple of biographical brevities, the first containing a delicious *non sequitur*:

> Handel was a quiet, homely man, with twenty children. He was a German, but his father suppressed his feelings.

> Haydn was turned out of his home to earn his own living, so he wrote a 'Farewell' Symphony.

As a result of the 'parade' and description of the orchestral instruments the young idea shot thus:

> Sheepsgut (from which the strings are now made) is the backbone of the orchestra.

> The orchestra was first allowed to make a noise, and then to play music, and one could easily tell which was the latter.

But you won't always find it so easy, Enid!

And from a friend I hear of a school-girl who, when the class was invited to send up the titles of pieces to be played on the school gramophone, handed in a paper on which was written, 'Pig in sweet.' A good part of the available time was spent in discovering that she wanted the 'Peer Gynt' Suite.

As if there were not already more than enough confusing counsel given in books on singing, Miss Kate Cholditch Smith has been adding to the stock in a lecture recently given at Richmond. 'Deep breathing is a creation of the devil; you can't speak English if you open your mouth.' And she declared, 'I strongly believe in the closed mouth.' With difficulty I refrain from the obvious comment.

THE PIPES OF PAN

By Stanley H. Clarke

The fact that many musicians have had in their character a pronounced love of nature and outdoor life has been frequently remarked. Beethoven and Mendelssohn are two names which spring readily to the mind, of composers who expressed this feeling strongly both in their music and their writings, but indeed the love of country is reflected in many instrumental works, from the earlier and naive 'pastoral symphonies' to the tone-poems and topographical sketches of the moderns. The young composer of the present day often attains notice by virtue of a 'Kentish Rhapsody' or a 'Cumbrian Symphony,' or is inspired, maybe, by 'Hearing the first Corncrake in May.' It seems obvious that, although a professional musician's life may not encourage any great intimacy with nature, yet his appreciation of the outdoor life is intensified by the very force of contrast. This contrast between art and nature, between concert-room and some bird-haunted copse thrilling with spring music, is often in favour of the latter.

Writing as a musician who is passionately fond of all wild life, I would suggest that to such the subject of nature music is of particular interest, and worthy of more than superficial attention. Considering, therefore, Nature the Musician, we at once think of that family of hers which has brought her the greatest acclamation, and which it

is superfluous to name. Yet the nightingale and the lark, which have inspired writers and singers from the very beginnings of poetry, have but comparatively recently received close attention and exact study from this standpoint. The subject of bird music and language has yet to be adequately treated, but we have had for some time an increasing number of naturalists who have followed what is a real labour of love. One of our greatest writers, whether considered as artist or naturalist, W. H. Hudson, has treated the theme with inimitable charm, and several have written of it from the more exclusively scientific point of view. But perhaps the most attractive introduction to this fascinating study is that charming little book by Prof. W. Garstang, 'Songs of the Birds,' as this also is the work of one who is both poet and scientist, student and lover. For myself, the appearance of this little work had a special interest, because it has long been one of my chief country pleasures to note carefully the various songs and call-notes of birds. My own opportunities have been limited, and I have not acquired a very large bird-vocabulary; but even if I had, this is not a treatise nor even an outline of the subject. Moreover, such attempts as have been made to translate bird-sounds by means of written descriptions, phonetic spelling, &c., are at best half-satisfactory. For this purpose we shall have to call the gramophone and wireless to our aid. It is sufficient, therefore, that I should emphasise what a fascinating study this is, for the nature-lover can know none which provides more constant delight and inexhaustible discovery. He becomes so intimately acquainted with the charming individualities of wild creatures, and soon finds that two birds of the same species may differ more in song than might be imagined. I could tell you, for example, of a cuckoo who augmented his minor third on each repetition, until I wondered how he would finish—it stretched to at least a perfect fourth, so sharp did his voice become with the effort of his song. I could tell you also of one talented blackbird who had a persistent predilection for a perky little phrase from the 'Fra Diavolo' Overture, which he rendered quite in tune. It is amusing to hear such fragments of familiar strains, and clear-cut diatonic phrases are common from the throats of thrushes, blackbirds, and starlings, although they are more the exception than the rule. Taking the avian répertoire as a whole, it consists mostly of subtle inflections and 'quarter-tones,' quite untranslatable by ordinary means. Several naturalists have, however, taken pains to reproduce in musical notation some of the more adaptable songs, and there has been compiled quite a collection of airs from the blackbird alone. This handsome artist has always been a favourite of mine, and I have been pleased to notice that several experienced naturalists have also favoured him by virtue of his pure musical and more human-like tone, whilst admitting the pre-eminence of the nightingale in its own style. Of the other most popular singers, the lark and the thrush, the former is pre-eminent as a brilliant virtuoso of a style which is most typically bird-like, and his dazzling cascades of silvery notes have an appeal quite different from the leisurely recitatives of the blackbird. The thrush, when at his best, is a supreme artist, and a great favourite by reason of his cheery optimism, but he usually shouts, and though this gives him an initial advantage over others, it is a rather vulgar attribute which becomes at times irritating. He is, however, one of the most accomplished in approaching our own idea of music. Besides being a skilful mimic he is a great formalist, who believes in the value of emphasis, and he repeats his fine phrases with the recklessness of a Schubert. He follows well the advice, 'When you have got hold of a good idea, stick to it!' His love of short, clear-cut phrases is in contrast to his sable cousin, for the blackbird, though he can invent scraps of defined melody, is a modernist at heart, and I always think of him as the Debussy of birdland.

I am here in danger of dwelling too long upon a favourite theme, so must leave these star singers to give a passing notice to some performers of more humble attainments.

Now, as a great pleasure of the traveller lies in exploring the lesser-known, neglected things, so the bird-lover finds a similar charm in the simpler strains of other than the recognised song-birds. There is the ceaseless musical chattering of the greenfinches, so dear to Richard Jeffries's heart, and the liquid piping of the plovers and sandpipers. Above all, there is that hauntingly-beautiful call of the curlew, so wild and far-reaching, and its other exquisitely-modulated rippling or bubbling strain, which seems so completely a part or expression of the bird's surroundings. This characteristic of expressing the spirit of place should possibly be ascribed to our habit of association, and yet one cannot resist imagining that in such a case as this there is an intrinsic quality of liquid beauty which does reflect the spirit or atmosphere of the bird's haunts on the desolate tidal flats or lonely moorlands.

However this may be, the curlew's cry is one of the most arresting of wild nature's voices, and I suppose that is why it has been appropriated by the starling, who is, it might be said, the 'grand robber' of bird-music. There are other species who run him fairly closely, for birds seem to have little conscience in the matter of plagiarism.

To pass directly from the consideration of the music of birds to that of insects may seem a very abrupt descent. The transition, however, is not so unnatural when we recollect the instrumental performances of the grasshoppers, crickets, and cicadas. Fabre tells us that the people of Southern Europe and Japan keep some of these little musicians in captivity, as others do canaries. They who are fortunate in knowing, and therefore loving, the writings of Fabre, will remember his descriptions of the wonderful 'musical box' of the crickets and grasshoppers, who are really fiddlers of sorts, or, more correctly, performers with bow and cymbals. The patient French naturalist played a very unfair trick upon one of these musicians: by interfering with his anatomy he tried to make him play with his left arm instead of with his right; but although Fabre persisted in his experiment, it was all in vain—the fiddler had learnt his technique in the legitimate manner, and refused to become a freak performer!

Notwithstanding the above, however, we cannot but consider these shrill monotonous scrapers as musically inferior to some of our larger animals, and, indeed, were we to review the whole population of the Zoo, we could probably find a fairly effective quadrupedal orchestra. Keeping, however, to every-day and native examples, where can be found a more remarkable performance than the familiar one of the domestic cat. Have we not here a supreme master of *sostenuto*, of subtle inflections, and

prolonged *diminuendos?* I am inclined to think that the cat has a genuine innate musical sense not fully appreciated, though on this point a captious critic might contend, as with the nightingale, such music heard in the glamourous night-time, free from competition, is apt to be over-rated.

I fear it will be obvious to the reader by now that we are rapidly losing any clear distinction between music and noise we may have hitherto preserved. That distinction is indeed rather shady, and the fascination of nature is partly the fascination of the borderland. There should be some canon of taste in this subject, but who is to adjudicate upon the vibrant 'caw' of the rook, and are there not known individuals who have objected to the nightingale himself?

Moreover, in briefly considering nature's music, I do not think we should exclude her many performances upon instruments provided by man, for who has not been fascinated in childhood by the thrilling harmonies of the telegraph poles, or heard significant rhythms and elusive leit-motivs from some neglected water-tap?

Of nature's own and grandest achievements, of her symphonies of wood, wind, and water, it is difficult to say anything, when they have inspired legend and poetry from the earliest times: the pen of a Conrad is needed to treat worthily of them. A wonderful orchestra this, whose members are innumerable and unclassifiable, so subtly varied and delicate are their tones—the sighing of the pine trees, the rustling of the beechwoods, the whispering of grass and cornland, the dry crackling of whirling leaves, and the complaining of age-stiffened boughs straining before the gale.

I have always had a fancy that the four winds of heaven have themselves each a characteristic voice. This may be due to local geographical features, but whether so or not, to my ear the moan of a south-east wind freshening before rain seems in sharp contrast to the gusty passion and sullen booming of the nor'-wester.

Perhaps after all is said, Nature's greatest achievement is her water-music, ranging as it does from the thunderous percussion of Niagara, of sea or flood, through the menacing hiss of hail to the softest caress of spring rain. What is there of mystery and wonder we cannot hear in the humblest running stream, what elfin voices and strange, human-like communings, weird undertones, and sibilant whisperings?

Here, as always, nature is generous. She does not stint her gifts, but flings her delights freely and widely for all. Happy are they who have ears to hear!

STUDIES ON THE HORN

By W. F. H. Blandford

III.—The Fourth Horn in the 'Choral' Symphony

III.

(*Concluded from February number, page 129.*)

The difficulties of execution that this solo presents have been left to the last, as having no direct bearing on the problems attending its composition. They are considerable, but it would be an exaggeration to represent them as being of the highest order, even on the hand-horn. The solo is, for example, much easier than the passage (Ex. 6*) quoted from the Horn Sextet, though their technical demands cannot be closely compared.

We have no hesitation in saying that any *cor-basse* player of sufficient standing to justify his place in a symphony orchestra, should have been able, with a reasonable amount of practice, to master the solo, at least, as an isolated study.

Dealing primarily with the hand-horn player, there are a few special points to note. Weingartner mentions that the low G in bar 8 should be tied to the preceding one. This is clearly correct, although it is not so tied in the Philharmonic or, presumably, the other manuscripts. Not only is it impracticable to play the second G as a detached note (the artificial sounds were never employed as short notes), but breath must be taken immediately before the jump of two octaves, whereby little, if anything, of the note when tied will be heard. The jump itself is comparatively easy, because the player alights in the easiest part of his register, and can at once recover his balance and proceed. The next few bars are not harder than the solo (Ex. 2*) from the Wind Quintet, and the player is much helped by being able to correct his intonation by the other wind instruments. The long note in bar 13 renders it difficult to take breath before the scale-passage, and it is customary, at least in France, for another player to help out the soloist by holding this note to its full value. For the scale the performer must trust to his technical competence, to luck, and particularly to his ability to keep his head. The critical point of the solo is after the first high *a*♀, and here a slip is most likely to occur. Weingartner recommends if necessary taking a quick breath after the first *a*♀, an inartistic and probably needless precaution.

Both Berlioz and Gevaert quote this passage as an example of appropriate use of the stopped notes. There are no bad notes in section (*b*) except the low *a*♀, which can be made quite audible, but the section, being composed so largely of closed notes, must be kept very quiet, and the open notes suppressed, so as to avoid contrasting sonorities. Some of the old players were extraordinarily skilful at this, and it is said that their open and closed notes could hardly be distinguished from each other, a fact to be borne in mind by modern critics of the old method.

At no period could this solo have been played without adequate preliminary study except, possibly, by phenomenal artists. The hand-hornist did not possess the same power as does his successor of mastering difficulties at sight; and these sixteen bars call for command of an extreme compass, delicate hand-work, precise intonation and phrasing, and most careful study of respiration. If its exponents trusted to getting it right with only one or two orchestral rehearsals, it is no wonder if they made a mess of what they might have mastered with assiduous study and thereby conferred an evil reputation on the passage.

It has been suggested that the entire solo can be played on the E-crook, section (*a*) being taken half-stopped and section (*b*) falling then in the key of G, in which it is easier and of better effect. It is feasible, but in that case the fourth horn could not continue the rest of the movement, having no opportunity for again changing his unsuitable E-crook. It was always possible for another horn in E to play

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* *See* January number, p. 32.

section (*b*), after which the fourth resumed his part. But it is doubtful if such expedients were ever resorted to by the hand-hornists.

On the valve-horn the same difficulties recur except those arising from want of skill in the use of the hand. Section (*b*), at least the scale-passage, lies awkwardly for the F-horn, being then in the key of G flat. The entire solo can be most easily played on the E-crook, which brings section (*b*) into G. If the performer possesses a good and true E-crook, he gains nothing by adopting the F, for in both cases every single note must be taken from the same fundamental, *i.e.*, it requires the same tube length. On the E-crook increased confidence in the most difficult part of the solo should result from the easier key.

In modern practice all sorts of variations have been adopted, here and abroad. Sometimes the first, the third, or the fourth horn has executed the entire solo; more commonly it has been divided between the fourth and one of the others, as Weingartner suggests. With the abolition of the old distinctions, our second or fourth horns of to-day cannot claim 'l'avantage reconnu de la qualité de son' of which Domnich speaks, and there is therefore no point in observing Beethoven's injunction 'Sempre Corno 2do.' Nor is there any reason why, in the present greatly changed circumstances, any concession should be made to the *amour-propre* of the fourth-hornist by allowing him to perform the entire solo, if any question arises about his competence. If the view here put forward is correct, Beethoven did not contemplate its being played by one who is 'the inferior of the other three.'

Should the precisian wish to reproduce on the valve-horn the tone-colour of the old stopped horn—and there is much to be said for its restoration in this solo—it can be done without mastering the old technique; but it would be inadvisable for a conductor to insist upon it without the cordial co-operation of a very skilful performer.

The two great obstacles to successful performance lie outside the limits of the solo itself. One is the extremely tiring nature of the horn parts in the first two movements of the Symphony. The second part is perhaps the worst of all, on account of its continual skips and general 'knock-about' character. Moreover it is longer than the fourth; in the first movement alone, excluding the repeat, it takes up some 413 bars as against some 330 of the fourth horn. On the other hand, the latter, if less jumpy, had, before transposition became possible, to play on the B flat bass crook, the most ungrateful of all on account of its great length. There was little to choose between them; but certainly no advantage in this respect would have been gained by making the second horn the soloist. That the part has been repeatedly played successfully by the fourth horn is a tribute to his stamina rather than the wisdom of the composer, here as elsewhere in the Symphony so inconsiderate to his executants, in imposing the critical work of this movement on a fatigued performer.

The other obstacle is—nervousness. The horn player is, of course, a by-word among musicians on account of his modest and retiring disposition. His aversion from anything savouring of publicity leads him to prefer the discreet anonymity of the opera or theatre orchestra to the limelight of the concert platform. Nowhere does that light beat more fiercely on him than in the performance of Beethoven's Symphonies. It is not that their horn passages are so astoundingly hard; much greater demands are made by Schumann, Wagner, or Richard Strauss—by Beethoven himself in the scena 'Komm Hoffnung' in 'Fidelio,' which touches the climax of orchestral difficulties for the hand-horn. The trouble lies partly in the clarity of the solo-passages—always in the foreground and hardly ever covered or doubled by other instruments—and partly in their extreme familiarity to the audience. The concert-goers sit there, as the executant knows, at least subconsciously, armed with, or with the recollection of, the score, or primed by analytical programmes containing such helpful remarks as that of Grove on the aforesaid scale-passage—'a feat of no ordinary difficulty for that much-tried instrument and, like other trials of life, not always successfully accomplished.' Their attitude is painfully like that of wolves waiting round the treed hunter. Unless his nerves are strong, the victim is obsessed with the fear of 'cracking'—the fear is translated into action, and crack he does! And so it happens that one man, who will deliver the 'Siegfried' horn-call without hesitation, blenches before this very solo, and another to whom the latter presents no special terrors passes a sleepless night before a performance of the 'Pastoral' Symphony.

Such idiosyncrasies have always to be taken into account; and it has been said by a player with years of honourable achievement behind him that they had taught him that 'nerve'—the antithesis of 'nervousness'—is the greatest asset a horn player can possess. Indeed, for lack of it, artists of great executive ability have been known to abandon a public career—Dauprat himself being a case in point.

The horn player has been aptly compared to the juggler or equilibrist who accomplishes most difficult feats with but a hairbreadth margin between failure and success, but the comparison breaks down at an important point. Every one knows what happens when a juggler attempts something exceptional which, no matter whether by design or accident, does not come off. Suppose now that, when the horn player cracked or wobbled in a trying passage, his failure were received with murmurs, not of disapproval, but of sympathy and encouragement; that the conductor immediately stopped the band; that in breathless silence the player repeated the passage two or three times until he got it right, whereupon amid thunders of applause the movement were resumed, while the gratified player bowed his thanks to a delighted audience. A pleasing and logical, but, we fear, Utopian parallel! There is no second try for the soloist; no amount of subsequent successes can retrieve his initial failure. If it were otherwise, the really great performer would not be the rare bird an eminent musician alleges him to be.

When complaint is made that horn players are not so good as they ought to be, the appropriate answer, in the words of a famous witticism, is, 'They never were.' Uncertainty is inherent in the instrument; like feminine capriciousness, it constitutes one of the charms that keep men slaving at the horn, often with no prospect of rising above mediocrity, when they might be earning better and easier money as municipal employees under a Labour corporation.

By way of epilogue, and on behalf of the many artists whose talent we have admired, may we, being in a position of greater freedom and less responsibility, respectfully ask the Musical Critic, *sensu generico*, why he is apt to be so sedulous in his concert-notices in reporting every lapse on the part of the horns? It is no sign of critical acumen to

point out what was apparent to every listener—indeed, *per contra*, the horns have been known to be castigated for a wrong entry of the trombones; nor is it of interest to a reader who was not present to be told that the horn wobbled, was unsteady, or failed to reach its top note. Does the Critic realise that, disagreeable as a slip is (though little worse than the coughs or sneezes with which a winter concert abounds), it is far more distressing to the culprit than to anyone else; or that it may happen once in a while to the most highly-gifted player from any one of a multitude of causes of which the outsider takes no account?

Nervousness, over-confidence (a subtler form of the same complaint), fatigue caused by hours of hard work or rehearsals before the concert, a badly-arranged programme, a sore lip, a defective instrument (and few are perfect), a collection of moisture that could not be got rid of, even the untimely visit of the rate-collector, are among the multiplicity of causes, mental or physical, that may have inhibited the co-ordination between mind, nervous impulse, and muscular reaction on which success depends.

Let the Critic comment on defects of tone-quality, phrasing, or style, if they exist, and he may do good, as when he calls attention to defective voice-production or pronunciation, for these are remediable by study. But no horn player has ever yet been cured by a caustic remark in the newspapers of his tendency to an occasional mishap. On the contrary, he becomes more liable to lose his nerve, especially if the remark has called down a further censure from his conductor, and with it his engagement and his professional status. This is no fancy picture; chapter and verse can be given for actual incidents of the kind.

No one expects even the finest billiard-player or golfer never to break down at an easy hazard or a short putt. And, unless a horn-player habitually 'misses fire,' in which case the conductor can be trusted to attend to him, let the Critic pass over these misfortunes in kindly silence as 'rubs of the green,' continue to point out that a good horn-player is better worth £500 a night than many a prima donna (in which case he may perhaps some day get a fiftieth of the sum), and generally occupy himself with weightier matters of the Law.

A NOTE ON HARTY'S 'IRISH' SYMPHONY

By Frank Howes

During last summer Mr. Hamilton Harty wrote a Symphony which was first performed at a Hallé concert at Manchester in November last, and was introduced to the London public in January of this year. The composer describes it as an attempt to produce a Symphony in the Irish idiom, and he inserts a note in the programme giving the poetic basis of the work in his own early experiences.

What is the Irish idiom? Mr. Harty founds his themes on the native melodies of his country in order that they may have a 'characteristically Irish turn.' One result of this is that the Symphony is not a strongly personal work; it does, however, seem to reflect on the whole the Irish character.

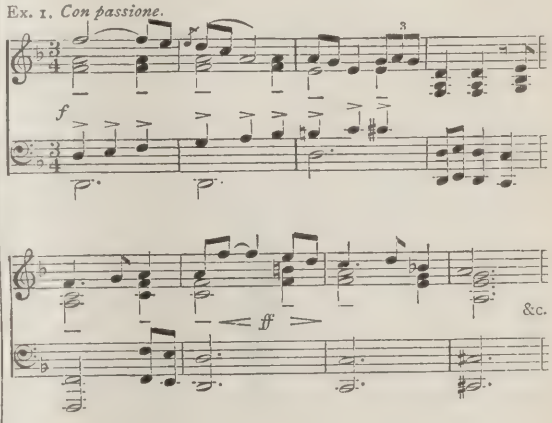
The Irish character is not, of course, quite the same thing as the character of an Irishman, but the strange blend of dreaminess and poetic melancholy with energy and flashing wit is a recognisable characteristic common to most Irishmen, and the Symphony is full of it. The personal element which colours what, with its folk-song basis, might be a kind of generic image of the Irishman (like a composite photograph that produces a type from a dozen individual portraits super-imposed on one another), is the proportion of energy to the other elements.

The first movement is entitled 'On the Shores of Lough Neagh,' and Mr. Harty has written a note descriptive of the poetic basis of the movement. The Lough is a sheet of water, 'grey and sad, stretching for miles and miles to vague, misty shores.' To the children lying on its banks, old Patsy the Fiddler would come and play tunes and tell stories—stories of magic and romance. These stories, then, are the real subject of the first movement. But are they stories of battle and adventure? No; the favourite is that of the city buried 'for ever beneath the melancholy waters':

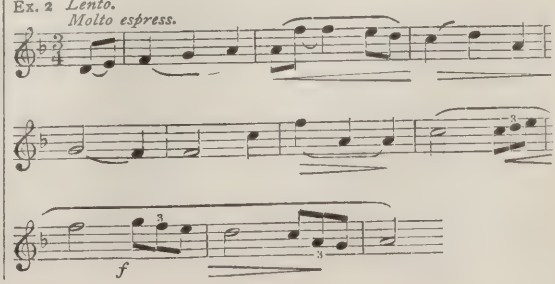
> Many a time we would stay quiet, thinking we could hear the faint sound of the silvery bells as they swung idly to and fro in the depths, while the mists gathered over the quiet Lough, and the curlews cried forlorn and sad, as if they were lamenting for the days that once had been.

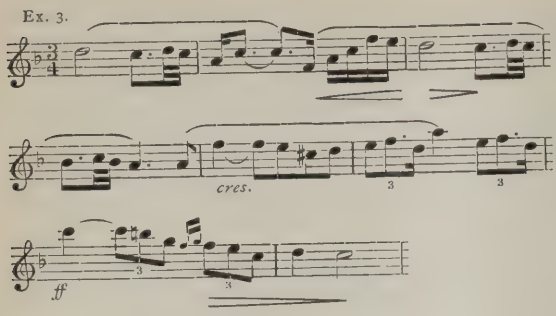
It is almost startling, therefore, to find the Symphony opening with the subterranean urge of 'Avenging and bright,' which inevitably breaks through, and sweeps the whole orchestra along. The first episode, too, has little enough of the mood of dreamy melancholy in it, though in it we do feel a longing to regain something which has gone beyond recall:

Ex. 1. *Con passione.*

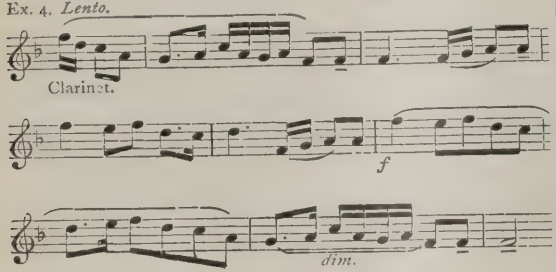


The dominating feature of this theme is the interval of a minor sixth between A and F, especially in its rising form of the last bar but two. The same feature has to be noted in both subjects of the slow movement:

Ex. 2 *Lento.*
Molto espress.

Ex. 3.



This third movement is a lament, of which the programmatic basis is a wake for a young girl. Again Mr. Harty says, 'The general mood of the movement is not so much tragic as dreamy and wistful.' But this is hardly correct; energy is continually breaking through. The first movement, however, must not be left without admitting the existence of the dreamy elements in some wisps of violin solo and in the second subject:

Ex. 4. *Lento.*

(Note again how the whole theme is built on the interval of a sixth and its inversion.)

In the second and final movements energy predominates, in accordance with the composer's intentions. 'The Fair Day' is a *Scherzo* in the form of a reel, with a picturesque touch in the shape of a recruiting sergeant proceeding with a very scratch wind band through the bustle of the fair to the tune of 'The girl I left behind me.' The scoring of this for flutes and piccolo in consecutive chords of $\frac{5}{3}$ is a happy bit of realism. Have we not all of us in our time wrestled with the problem of making flageolets in D, flutes in C, cornets in B flat, and curious alto brass instruments of uncertain name in a key somewhere between E flat and F, fit together in a consort of music? The Irish sergeant cuts these Gordian knots by the simple command *tutti*, and Mr. Harty backs him up with a *glissando* on the xylophone, which puts every one in high good humour. The last movement is called 'The 12th of July,' and is full of vigour. Through the wild celebrations of the Orangemen, however, the sounds of the lament (the theme of the preceding movement) are heard, representing the approach of the funeral party. There is good precedent for the employment of this musical structure; Brahms sometimes reviews leading themes from previous movements in his *Finales*, but it is always a little doubtful whether they do not do more to destroy the unity of the single movement than they do to promote the unity of the whole.

The animation of this work makes it very pleasant to listen to, but the discrepancy between Mr. Harty's energy as musician and dreaminess as *littérateur* is curious. We know too little about the psychology of inspiration to account for it, but it certainly suggests that some aspects of a man's emotional nature find more ready expression in one medium, others in another. We know from experience that the artist shows one kind of qualities in his behaviour and another in his art. We now find that if he practises two arts he exhibits different qualities in each. Perhaps in the interpretation of other men's works Mr. Harty shows these qualities more evenly intermingled.

If this 'Irish' Symphony, with its orthodox form and folk-tune themes, has not a first-class symphonic interest, it has revealed an interesting bit of musical psychology much more clearly than many new works that are more original in purely musical respects.

Occasional Notes

Owing to the going-astray of a proof, several mishaps occurred to our Manchester correspondent's 'Occasional Note' last month on the Besses o' th' Barn Band. He spoke of the band as being 'under the guidance of Harry Barlow, one of the two great tuba players of the land'; the printer changed 'land' to 'band,' and so a high compliment was reduced to a pointless remark. The statement that Richter 'would have been as enthusiastic about Barlow as he was about' some other players was a further slip: Barlow had played under Richter, who *was* as enthusiastic, &c. The crowning misprint was in the remark that the 'pianist may scoff' (at some brass band arrangements). Pianists, of course, are the last people to scoff at such things, seeing how many arrangements they play themselves. What our correspondent wrote (none too clearly, be it said) was 'purists.' We hope we shall be forgiven by Mr. Barlow, the writer, and the purist.

The unabashed confessions of the Earl of Birkenhead at the dinner of the Federation of British Music Industries have been given liberal space in the daily press. How far the noble lord was in earnest, nobody seems to know. It must be assumed, however, that, as he is a politician, he meant what he said. This being so, we think the pick of his utterances should be recorded in a musical journal, in order that overhaulers of the volume in future years may see what an ex-Lord Chancellor said on January 28, 1925, before a London gathering which included a large proportion of the leading lights of the musical world:

> On many an occasion the hat has been struck from a moderately blameless head when the Royal Anthem was being sung because I was musically disqualified from identifying the tune. I never have in my life been able to tell one tune from another, and it has almost seemed to me a matter of singular unimportance which tune was being played at any moment . . . Although I am a poor man, I would rather pay £50 than sit through any classical concert which has ever been exhibited in this or any other country. It has always seemed to me that music could only be tolerated on the basis that it was not too loud . . . I recommend British music to you with enthusiasm. We cannot, unfortunately, end it, so let us at least devote all our efforts to evolve from it something which, however it may be tortured and tried, may avoid giving offence to non-musical persons.

The speech has already been so much discussed that we do not feel called on to say much about it. We merely point out that only in regard to music is

such a confession ever made. An educated person who would rather pay £50 than visit a picture gallery or a theatre, or read a book, would decide that the matter was one for decent silence; nor would he announce to a gathering of literary lights his inability to distinguish a passage of Chaucer from one of Tennyson. In regard to the Earl's alleged failure to recognise the National Anthem, we hope he was as uncomfortable as was an unmusical friend of ours on an occasion when the 'Dead March' was played on the organ at the end of a village church service, in memory of a Royal princess who had died during the preceding week. He was a prominent local figure and an ex-army officer, holding a number of official posts, but when the entire congregation stood as the familiar opening chords sounded, he made his way out of the church, to the astonishment and scandal of the villagers. His subsequent chagrin may be imagined. His case reminds us of the lady in the limerick :

> There was a young lady of Sheen,
> Whose musical sense was not keen ;
> For she said, 'It is odd,
> I can never tell "God
> Save the Weasel" from "Pop goes
> the Queen."'

It is customary to keep an eager public informed as to the details of dresses worn by *prime donne*, but hitherto musical journalists have been at least reticent concerning mere composers. An exception is being made by American writers where Stravinsky is concerned. As the press on this side has so far told the public nothing about this important aspect of Stravinsky's art, we make good the deficiency with the following from American musical journals :

> The second time I saw Stravinsky he had on a swallow-tail coat, and looked very much like other men in swallow-tail coats . . . But the first time was . . . in his apartment at the Hotel Langdon, and then he looked quite different, when he was attired in a light sweater jacket, decorated with alternate orange and grey stripes, vertical, which, after all, is quite different from what the average man wears, even at home. Besides, he wore a monocle on Monday. On Thursday he wore that same monocle round his neck, but when he came to conduct he took no chances of disturbing it, producing a pair of gold-mounted spectacles, and clamping them carefully over his ears.

And another :

> He was no longer the flamboyant figure in black and orange who walked down the gang plank the day before, but his costume was still individualistic. Gold chain bracelets flanked a wrist watch. Rings with vari-coloured stones covered his hands. With black patent-leather dancing pumps, he wore grey bags, a striped shirt, a black tie with a pearl scarfpin, and a rose and taupe sweater.

On the other hand, we hear comparatively little about Stravinsky's music. It is an ominous sign, this shifting of interest from a composer's output to his rings, monocle, patent-leather pumps, and grey bags.

What have we of the English press to set against this? Nothing but a tiny paragraph in the *Lady's Companion* which sets our mind at rest in regard to Dame Ethel Smyth's costume. After telling us that when the Dame is conducting, 'she is alert all the time,' the writer goes on :

> I saw her last conducting at a rehearsal of an amateur society who were to play 'The Wreckers.' She was wearing a tweed skirt and woollen golf coat and thick brogues, which is her favourite type of dress.

So there is light on yet one more of the things that matter.

Turning over the *Musical Times* for January, 1881, recently, we came across an 'Occasional Note' that is of interest in view of the development of wireless telegraphy. After quoting the *St. James's Gazette* opinion that

> . . . the problem of utilising the telephone for the benefit of amateurs who wish to hear the music of public performances without leaving their own homes has been solved,

the *Musical Times* writer said he was 'unable to take this sanguine view of the case,' and went on to speak of the dissatisfaction of folk who had heard a recent Leeds Festival performance by wire. He quotes a letter from a New York writer, describing the defects of the telephonic transmission of music :

> The chief drawback is a confused, jangling, blurred sound, like the rattling of a large sheet of brass, which accompanies and envelops the very loud and very high tones in the choruses and *finales*. The other defect is the non-conveyance of the full quantity and exact quality of certain instruments, notably the violoncellos, double-basess, trombones, tubas, and percussion.

On which the *Musical Times* writer comments :

> Our readers will have no difficulty in estimating the value of an instrument which refuses to convey, or misrepresents, the sounds of half the instruments in the orchestra, and accompanies the tones of the rest with a noise 'like the rattling of a large sheet of brass. On this testimony, backed by personal observation at Leeds, we are compelled to see in the telephone, as now used for musical purposes, a mere toy, interesting enough, but of slight practical value.

He ends, however, with a note of hope and prophecy that reads strikingly to-day, forty-four years after it was written :

> No one, however, should 'despise the day of small things.' The telephone is at present a baby instrument. When its majority is attained, subscribers to our musical societies may be renting wires and listening to symphonies and oratorios by their own firesides, in all the ease of dressing-gown and slippers.

A remarkably good long shot—except that we rent, not wires, but wireless! And, in case a reader objects that the prophet indicated the reaching of the telephone's majority as the date of successful transmission, we point out that the Electrophone Company has had its licensed domestic listeners for no less than thirty-two years. They were probably a small and select body, seeing that as recently as 1913 there were only two thousand of them. (In that year, by the by, performances from the Paris Opéra were 'on tap.') Visitors to Earl's Court Exhibition, over twenty years ago, may remember that electrophones gave visitors music on payment of sixpence, per slot.

In his 'Gramophone Notes' recently our contributor 'Discus,' commenting on the plentiful supply of records of symphonies, chamber music, &c., said : 'It would be interesting to hear how other countries compare with England in regard to the output of such records.' So far as America is concerned, the answer appears in the following paragraph from the New York *Musical Courier* of February 5 :

> For the first time complete talking machine records are available in this country of some of the most famous

symphonies and chamber music works. They should, it seems, be of particular value to students of orchestration, especially those who have the patience to do the necessary shifts and windings to play, for instance, the Dvorák 'New World' Symphony, which is recorded in ten parts on five double-sided records.

'For the first time . . . !' How many moons is it since we on this side first shifted and wound for the 'New World'? Benighted England may be short of millionaires to subsidise her orchestras, but she has for years past had something even better—a musical public sufficiently large to make the issue of records of classical works a business proposition well worth the attention of practically all the British recording companies. The complete catalogue of H.M.V., for example, would make our New York confrère rub his eyes.

News from over the water: we take the following from the New York *Morning Telegraph*:

> A Britisher has invented a contrivance that can be fitted on safe doors and locks and which will open only in response to a musical note. If the instrument is tuned to A flat and a burglar basso sings A sharp at it nothing will happen. The cracksman will have to be equipped with a tuning-fork and strike the precise note before the lock will react to his tones. So that, when a man goes in for music over there, his friends don't know whether he's studying to become an opera singer or a yegg. One thing about life in dear old Lunnon—it may be grey, but it's never dull.

But those of us who are yeggs on the quiet easily get over the difficulty by putting into our jemmy-case a set of tuning-forks covering the whole gamut.

In our last month's 'Occasional Notes' we gave a remarkable example of journalistic coincidence—two articles, word for word the same, signed by different authors, appearing in two journals at the same time. (See an explanatory letter, on page 248.) Here is another, on a much smaller scale, but worth noting. In the *Musical Mirror* for February, under the heading 'The Organist and Choralist,' appears a passage remarkably like one in a book published a few years ago, entitled 'The Complete Organist' (chapter on Recitals). They are given below:

Musical Mirror

> A recital programme sent to me from M—— very fussily insists upon the importance of silence on the part of the audience. It thus concludes:
>
> 'IMPROVISATION: A STORM AT SEA'
>
> SILENCE PLEASE!
>
> I am no great lover of these meteorological fantasias, as my readers know. It may have been realistic enough, but if it were no better than some I have sat through, then the instruction was unquestionably issued to the wrong party.

The Complete Organist

> Directions to the audience as to the importance of silence . . . are increasingly made. Most emphatic is the admonition, in large capitals, on the programmes of some lunch-hour recitals in a colonial city. It comes with special force on one programme in particular:
>
> 'IMPROVISATION: REPRESENTING A STORM'
>
> SILENCE PLEASE!
>
> If this particular storm was no better than some we have sat through, the command was issued to the wrong party.

The *Musical Mirror* article (which is signed 'Yor-keba') contains one or two other passages that have a familiar ring, though we cannot yet trace their parallels; and we have on several previous occasions noticed this characteristic on 'Yor-keba's' part. He must often feel annoyed to find that so much of his work has been anticipated by other writers.

We add that the question is raised here not on personal grounds, but as a matter of general and journalistic interest. Neither Mr. Bannard nor 'Yor-keba' is personally known to us.

Mr. Kaikhosru Sorabji writes pointing out that in alluding to the 'musical something-or-other,' he had not in view the *Musical Times*, but another journal. As we were under the impression that the Galli-Curci comment which roused his fury had appeared only in the *Musical Times*, we naturally fitted the cap on. This correction does not of course affect the real point at issue; it merely shows the desirability of being specific.

New Music

CHURCH MUSIC

A number of new settings of the Magnificat and Nunc Dimittis should appeal to a variety of tastes. Those who can appreciate music with a decided modal flavour will be attracted by that of Ernest Bullock in the key of C with the minor seventh (Novello). This key is, of course, the same thing as the Mixolydian mode (G to G with no F sharp). Dr. Bullock has written broad, dignified phrases for the voices, sometimes in unison, frequently in two-part harmony, with two pairs of voices doubling each other in the octave, and occasionally for four-part unaccompanied singing. This simple, but highly effective vocal writing, in conjunction with the admirable free organ part, should produce an impressive result.

Quite different in style, though also off the beaten track, is the setting in E by E. L. M. Pritchard (S.P.C.K. Church Music, No. 32). It is quite easy to sing, and is mainly set for alternate men and boys in unison, with optional verses for singing in four-part harmony. The vocal writing is interesting, and the organ part, though very simple, is well devised.

Two settings from Banks & Son, York, provide a strong contrast with the above. That by Henry Gibson is skilfully written, with a fair amount of elaboration in the vocal parts. It has a decidedly modern flavour, and its rather ornate style will probably appeal to many. It needs a good choir. In J. T. Horne's setting in D minor, the vocal writing is bold and straightforward in style, with a fair amount of unison work. It is quite easy to sing. A florid organ part rather overworks a somewhat hackneyed formula.

Also from Banks & Son come two anthems. W. E. Rowbottom's 'I will lift up mine eyes unto the hills' is a well-written work for four voices, expressively treated, and containing parts for soprano solo and semi-chorus. It is of only moderate difficulty. Equally suited for an average choir is E. Douglas Tayler's festive setting of 'Sing we merrily unto God our Strength.' A quiet middle section gives opportunities for soprano and bass solos and quartet.

A simple Benedicite by Geoffrey Shaw (S.P.C.K. Church Music, No. 31) may be recommended. It is well planned, and successfully avoids monotony. It may be sung in unison throughout, or in harmony, unaccompanied.

Two new settings of the Communion Service come from the Faith Press. 'Missa Sancti Petri,' by T. Guy Lucas, is for four voices, unaccompanied, or the organ may duplicate the voice parts. A nine-fold Kyrie is included. The music is simple and straightforward, and is intended to be sung in free rhythm. In some of the brisker sections this object would be more easily attained were the chord changes less frequent. For example, with the crotchet as unit, each word of the phrase, 'We give thanks to Thee for Thy great glory' is harmonized with a different crotchet chord, of which all except one are in root position. There is a bad misprint in the first bar of the second line of the Creed, where the treble note for 'things' should be F instead of A.

The other setting is an adaptation for the English Church of John Taverner's 'Western Wynde' Mass, by Dom Anselm Hughes, O.S.B. The Latin setting of this Mass, adapted for modern use by H. B. Collins, was reviewed last month. It was shown that the editor had found it necessary freely to cut certain movements in order to render them suitable for present-day use. The same thing has been done to a still greater extent in this English edition. The editor points out that 'following the practice of the composer, who adapted at least two of his own Masses to English words, shorter music has been fitted to English than is originally set to Latin texts.' The work of adaptation appears to have been well carried out, and the result is a setting of quite reasonable length, which should be welcomed by many. A good choir is, of course, needed. It should be noted that no setting for the Creed appears in this edition. Also, a serious printer's error occurs on page 7, second bar. Over the word 'Lamb,' the treble E requires a dot, and should be followed by a crotchet D.

A glance through the Sixth Set of Novello's Hymns and Tunes for Sunday School Anniversary Services makes abundantly clear the gratifying fact that within recent years there has been a marked improvement in the standard of music used at these services. This latest set includes tunes by, amongst others, H. A. Chambers, Ethel Boyce (words also), Alec Rowley, and C. H. Lloyd. All the tunes appear in both notations, and the words are also issued separately.

Specially written for these same services is a Hymn-Anthem, 'Happy Day! Festal Day!' by H. A. Chambers, with words by Mary Bradford Whiting (Novello). It is brightly-written, tuneful music, containing parts for children and for a four-part choir, which are manipulated in a very pleasing manner. G. G.

A NEW WORK ON THE PASSION

Those who are looking for new music for use during the Lenten season might with advantage turn their attention to Sydney H. Nicholson's recently-produced work, 'The Saviour of the World'—a Devotion on the Passion (Faith Press, 2*s.* 6*d.*). The music is for treble, tenor, and baritone solos, choir, and organ. There is also a part for a Reader, which maybe taken either by a priest or a layman. The arrangement of the words is by the Rev. C. G. Douglas. The proses are mainly from Holy Scripture or the Book of Common Prayer.

The argument of this Devotion is as follows: Part 1, Creation's Worship; Part 2, Creation's Weariness; Part 3, Creation's Pain and the Prophetic Answer; Part 4, The Message of Salvation; Part 5, The Passion (according to St. Luke); Part 6, The Continual Remembrance. As a preparation for Section 5, it is suggested that a Procession be held where possible. During the Procession two stations are made—one at the font and a second at the chancel. Organ interludes are provided, so arranged that they may be shortened or lengthened to meet varying needs. All the music at this stage should be sung unaccompanied. Should the Procession not be desired, a dozen or so pages are omitted, thus providing an opportunity for a convenient 'cut' in a somewhat lengthy work.

As regards the music, we think it will be generally conceded that Mr. Nicholson has produced a work which should have no small share in influencing for good the standard of present-day church music—particularly music dealing with the subject of the Passion. Not the least successful features are the numerous hymns which occur at intervals, and in the singing of which the congregation takes a share. For these some admirable tunes have been written, the treatment of which has been effectively varied by the use of descant and faux-bourdon. Although the music is nowhere really difficult, to ensure its full effect the choir should be capable of good unaccompanied singing. Good soloists are also needed, the baritone in particular having a great deal of work to do. On p. 38 there is a misplaced treble clef. G. G.

CHAMBER MUSIC

New compositions for chamber music are few at all times, and perhaps the added expense of publication since the war has made both publishers and composers more cautious than they were wont to be. This month the new works of this class amount to four—all published by Messrs. Augener. The first is a new edition of Schumann's Quartet in A minor, hitherto obtainable only in a German edition. It will be welcomed, I imagine, for the cult of Schumann has not yet passed its zenith. We have come to regard him more critically than his admirers of the last generation used to do. At the same time, it must be said that he appeals now to a wider circle than ever. If he is inclined to be a little too 'fair and square' at times, if he has an unconquerable passion for repetition, if he firmly believes that four parts are better than three (hence the monotony of his orchestration), he has nevertheless expressed certain moods of intimate charm and refinement in a way which ensures for him the lasting gratitude of musicians. His Quartets have never lost their attraction for both performers and listeners. The present edition is as clear and neat as anyone could wish.

The other novelties are Three Dances for string quartet or string orchestra with double-bass (*ad libitum*) and pianoforte, the composer being Adam Carse. By the alternative of a string orchestra, with or without double-bass and with or without pianoforte, Mr. Carse has spread his net wide. He has also taken other precautions. His melody has a pleasant lilt, and his harmonies are deft, yet he avoids the commonplace as successfully as over-elaboration.

His music is not great music. But it is engaging, useful, and the very thing for students anxious to pass a pleasant half-hour in practising ensemble. The three dances—Dainty Dance, Languid Dance, and Waltz—are of much the same moderate difficulty, the first violin part being quite possible to a violinist who knows his fifth position. B. V.

SONGS

Among the many songs awaiting review an unusually large number are of high quality. Peter Warlock's 'Late Summer' and 'The Singer' are short essays well up to his best standard, with real tunes for the voice, and beautifully written pianoforte parts (Augener).

Alec Rowley has provided delicate and expressive settings of a couple of poems from madrigal sources —'My lovely wanton jewel' and 'O softly singing lute.' Gerrard Williams's 'The Windmill' is in refreshing contrast to most songs dealing with this subject. The impression of size and strength is given without recourse to the usual blustrous and vulgar methods. The use of the little twirling triplet figure is very happy (Winthrop Rogers).

The same composer has set a couple of old poems—'Now wolde I faine some merthes make,' and 'My Sweet Sweeting'—to music that is perhaps too self-consciously mediæval. The alternative version with string quartet accompaniment would be more effective than the pianoforte form. The keyboard instrument is rarely happy with an austere mode and texture of this kind. Hubert Foss has provided an effective (though too sophisticated) accompaniment to the folk-song, 'The trees they do grow high' (a Hertfordshire version). E. J. Moeran has done the same (with a more practised hand) for a Norfolk folk-song, 'The Sailor and Young Nancy.' The use of a chorus, unison, as suggested, would make this song very effective. Very bold and full of character is W. G. Whittaker's 'The Chief Centurions,' a setting of some lines by John Masefield. The form is largely that of a free ground bass, and some of the dissonances have to be lived with awhile before one gets on terms with the song. Four of Schubert's best songs appear with English translations by A. H. Fox-Strangways, E. J. Potts, and Steuart Wilson—'The Inner Light' ('Du bist die Ruh'), 'The Novice' ('Die junge Nonne'), 'The Quiet Night' ('Nacht und Träume'), and 'The Setting Sun' ('Freiwilliges Versinken'). Such fine editions need no more than bare mention (Oxford Press).

First-rate in every way are four songs by Arthur Benjamin. 'Man and Woman' is a vigorous setting, in old style, yet original, of Motteux's 'Man is for woman made'; 'To Phillis, milking her flock' has a delightful pianoforte part, with a leaping figure which gives us the picture very neatly. In 'The Piper' the instrument is used again with graphic effect; and no less happy is the atmospheric suggestion in 'The Moon.' Singers and players with imagination and skill will revel in these songs. Eric Fogg has written yet one more setting of Keats's 'The Devon Maid'—tuneful, and good despite a few touches of the obvious (Elkin). Percy Turnbull has gone to Herrick—drawing, not on the overworked amorous and blossomy side of that queer poet-parson, but on his religious numbers. The text of 'To God' and 'Ejaculation to God' is not for every singer or audience. Mr. Turnbull has a strong Whittaker-like style. There is conviction in these songs, with their bold transitions and enterprising rhythms. (In the last bar of page 1 of 'To God' there is a trap for the sight-reading pianist—the sharp belongs to the E, not the G.) Graham Peel's 'In City Streets' is a tuneful and effective setting of verses by Ada Smith, wherein the lure of London is contrasted unfavourably with the countryside (Forsyth).

From Enoch's comes vol. 3 of 'English Ayres,' edited by Peter Warlock and Philip Wilson. This set contains twenty-one numbers by various composers, with copious biographical and other notes. There is no need to discuss these delightful songs. The same publishers send also a song of Peter Warlock's, 'Milkmaids.' The words are from an old source, and the tune is a capital ditty with a smack of folk-song.

Purcell's beautiful 'When I am laid in earth' has just been issued in separate song form by Novello. Here, again, mere mention is sufficient.

CHORAL MUSIC: UNISON SONGS

Here, as usual, there is so much new material that only a part of it can be reviewed, and that but briefly.

In the *School Music Review* series are some tuneful examples by Alec Rowley ('The Merry Fisherman,' 'Whither away?' and 'Thorn-Apple Tree') and Arthur Richards ('Snowdrops'). These have the merit of being singable (and playable)—a virtue less common with children's songs than it ought to be (Novello).

Among the new examples from the Oxford Press may be mentioned favourably Hubert J. Foss's arrangement of a French traditional song, 'Auprès du ma Blonde'; the same composer's version of an army marching song—evidently not for schools—'The Last Long Mile,' in which the pianoforte part shows some signs of effort on Mr. Foss's part; W. G. Whittaker's broad setting of Kipling's 'The Children's Song' ('Land of our birth'); and E. J. Moeran's arrangement of the folk-song, 'Under the broom' (wherein are some rhythmical difficulties that call for skill).

Stainer & Bell have issued a Manx folk-song, 'The sheep under the snow,' arranged by Henry G. Ley, whose effective version of the song for S.A.T.B. is well-known.

FEMALE-VOICE CHOIR

For two-part singing (S S.) there is an attractive arrangement of Mendelssohn's 'You spotted snakes,' a capital piece for light *staccato* work and bright voices with good high notes. The parts are not difficult. Much the same description applies to Percy Fletcher's 'The Fairy Queen' ('Come, follow, follow me, You fairy elves that be'), for S.S.; the song ends with an *ad lib.* dance. Mr. Fletcher has written also a tuneful song for S.A., 'The New Year Comes,' with which is issued an arrangement, with descant, of 'All through the night.' For S.S.A. there is an arrangement of Adam Carse's 'Nursery Rhymes'; of Bantock's 'O can ye sew cushions'; and an excellent setting of 'Now is the month of maying,' by Amherst Webber, for soprano solo and S.S.A. chorus. (By the way, what is the authority for the foot-note telling us that in 'Say, dainty nymphs and speak, Shall we play barley break,' 'speak' is pronounced 'spake'?) All the songs mentioned in this paragraph are published by Novello.

From the Oxford Press come three carols (settings of old words), by Jane M. Joseph, for S.S.A., unaccompanied, well written and attractive; and 'May Day Carol,' by Gerrard Williams, a traditional song arranged for four equal voices unaccompanied (better suited to women's than to men's voices, and so included here).

Rather difficult, but well worth the pains, is Eleanor C. Rudall's 'The Robin,' for S.S.A. and pianoforte (Joseph Williams).

A choir able to manage rapid free S.S.S.A. writing (unaccompanied) would find good work in Kenneth Finlay's arrangement of the Scots song, 'The Gallant Weaver' (Boosey).

MALE-VOICE CHOIR

Good fun and excellent practice are in Adam Carse's 'Nursery Rhymes' (T.T.B.B.). They call for alert singing and the free style which so many choirs of this kind lack. By way of contrast, here is an arrangement for T. (or A.) T.B.B. of Sullivan's 'Hymn of the Homeland.' Both these are issued by Novello.

A good knowledge of choral effect is shown by Kenneth Finlay in his arrangement for T.T. (or baritone), baritone, and B., of a Highland melody to Blackie's words, 'My faithful fond one' (Joseph Williams), and, for the same combination, of 'The Lass of Gowrie' (Boosey).

MIXED-VOICE CHOIRS

There can be little doubt that too many choral conductors, in their enthusiasm for Bach, make the mistake of attacking such immense works as the Mass and Passions when their forces would be far better employed in dealing with the Cantatas. (It is not so much a matter of technical difficulty as of physical endurance.) It is good to see the stock of Cantatas in English versions steadily growing. Paterson's have done specially good service in issuing Bach's two light examples—'The Peasant Cantata' and 'The Coffee Cantata.' The editors, J. Michael Diack and Harry Edgar Baker, have skilfully adapted both works for stage presentation, as well as for choral use. This tuneful music should enlist a host of friends among folk who might shy at Bach's other Cantatas. The same publishers have also brought out a compilation of Bach choral movements, under the title of the 'Hundredth Psalm.' This is announced as the first of a series of works in which certain choral movements of Bach's which are set to texts unsuitable for English use, will be adapted to scriptural or other fitting words, due care being taken to preserve the mood of the original. The number under notice consists of a fine lengthy chorus (partly for double-choir), a chorale (a German version of the 'Old 100th'), a shortish four-part chorus, and a concluding choral (the doxology set to the 'Old 100th'). The editors are Sir Ivor Atkins and J. Michael Diack. A word of praise is due to the bold, clear print and excellent binding of these Cantatas.

An issue of Bach's Church Cantatas has been started by the Oxford Press, the first number being 'Sing we the Birth' ('Das neugebor'ne Kindelein'). Dr. W. G. Whittaker is the editor, and Prof. Sanford Terry is responsible for the Englishing of the text. Both notations are used in the chorus, with somewhat crowded result at times. As everybody knows, a great deal of the accompaniment of these works was left by Bach as a figured bass. It is now generally understood (at all events by musicians likely to perform the Cantatas) that the necessary filling-in is the work of the editor; this being so, it is customary to set the music out with no indications as to where Bach ends and the editor begins. One may agree with Dr. Whittaker that such indications are desirable, without approving of his method of printing his contribution to the score in small type. It is modest and honest, but bothering to the eyesight of the player. Excellent features in this edition are the page of analysis and the attractive cover. The choruses are published in a separate form—a move that will be appreciated by choral society treasurers.

A curious piece of adaptation is 'A Song of Devotion.' It consists of Mendelssohn's first Organ Sonata, arranged for solo quartet, chorus, and organ by Melchiorre Mauro-Cottone (H. W. Gray; Novello). The choral in the first movement obviously suggests something of the kind, and the voices enter at this point, singing the choral unaccompanied. The text of this portion of the work is an English hymn, the arranger providing the subsequent words. The work as a whole appears to be very effective. Thus, in the recitative which precedes the *Finale*, the quiet, canonic parts are given to a solo quartet, sometimes unaccompanied, the organ entering with the big chords between the phrases. The *Finale* is so skilfully treated that it might well pass for an original choral work with a particularly well written organ part. Opinions will differ as to the justification of this adaptation, but there can be no doubt about the excellence of its carrying-out, and, so far as can be judged by the eye, the result should be effective.

It is not clear from the title whether Roger-Ducasse's 'Madrigal' for four voices and orchestra is for vocal quartet or chorus. It is published in an edition with pianoforte accompaniment, and the voice parts may be had separately. The text is in French—a poem of Molière. The music is difficult, and not to be appraised without a hearing (Durand).

Maurice Jacobson's Choral Fantasia on airs from 'The Beggar's Opera,' for tenor solo (*ad lib.*), mixed-voice chorus, and orchestra, ought to be a popular success. The tunes need no bush, and the arranging and linking up could hardly be better. An ingenious touch is on page 15 of the vocal score, where 'The first time at the looking-glass' and 'Over the hills and far away' are combined happily. The Fantasia would give choirs a jolly time as relief from the usual over-serious work of such singers (Curwen).

A few effective small works remain for mention—Kenneth Finlay's 'Through the Wood' (S.A.T.B.), a modal song in folk-song style to Scottish words (Boosey); Michael Cavendish's 'To former joy' (S.S.A.T.B.) and 'Every bush now springing' (S.S.A.T.B.), two additions to the series of English madrigals transcribed by Peter Warlock and Philip Wilson (Enoch); and Alfred H. Allen's 'Wolfram's Dirge' (S.S.A.A.T.B.), a well-written and expressive setting of a poem by Beddoes (Stainer & Bell).

PIANOFORTE MUSIC

Holst's 'Toccata' is said to be his first work for pianoforte, and it therefore has special interest. Clearly the composer is under no delusions as to the potentialities of the instrument. He doesn't give it

long sustained melodies to sing, or expect it to sustain clearly three or four clumps of notes of differing tonality. For him the pianoforte means percussion, and accordingly he takes an old Northumbrian pipe tune, and spins from it eight pages of *moto perpetuo*, making the most of the brittle, xylophone-like effects of the top notes. Harmonic variety is got by plunges into unexpected keys rather than by modulation. A bracing, brilliant bit of work, and a good study in getting about the keyboard with neatness and despatch (Curwen).

Eugène Goossens's 'Ships' is a set of Three Preludes, descriptive of a tug, a tramp, and a liner. As usual in such cases, a good deal depends on the label, but there is no denying the mastery shown in the writing. Mr. Goossens credits the pianoforte with all sorts of faculties, and really manages to make out an astonishingly good case for it. It need hardly be said that these pieces are very difficult. They are strong meat in every way, but a good deal of the music appeals at once—*e.g.*, the opening of 'The Tug,' and the expansive feeling of 'The Liner' (Curwen).

Felix White's 'On Fancy's Wing' is overloaded, surely; the wing is clogged. Here is a case of too many notes and too much dissonance (Curwen).

It is a relief to turn to a set of pieces by Purcell, Byrd, Arne, &c., edited by Thomas F. Dunhill under the title of 'Old English Masters'—a delightful set of pieces of moderate difficulty (Joseph Williams).

Two albums of similar style are Ernest Austin's 'Borrowed Melodies' (Larway) and Thomas F. Dunhill's 'English Folk-Song Pieces' (Joseph Williams). Mr. Austin has gone to Wales for this set. Both these collections are admirable examples of simple, yet musicianly, treatment of folk-melodies. Tuneful, and of moderate difficulty, are Ethel Boyce's Suite, 'The Garland' (Augener); Charles H. Lloyd's 'Catch me if you can,' 'In the gloaming,' and 'Scouts' March' (Augener); and Sinding's 'Dance Steps,' 'Legend,' and 'Joy' (Augener). The last-named requires a good deal of skill in arpeggio playing by both hands.

John Ireland's Prelude in E flat is a grimly serious bit of work, with some characteristic clashings. It is not extremely difficult in regard to technique, but it calls for a good deal on the mental side (Augener).

Quite unnecessary, surely, is Pouishnov's transcription of the ballet music from 'Rosamund.' A straightforward arrangement might be welcome, but there should be no use for the transcriber's anachronistic harmonies (Enoch). Nor is it easy to understand anybody wanting a pianoforte version of the ballet music from 'William Tell.' Still, here it is (Augener). Yet more Rossini—this time the Suite from 'La Boutique Fantasque' (Chester).

Of Eugène Goossens's 'Two Studies,' the second a *Scherzo*, seems to be best. It is ingenious rhythmically, and contains some gorgeous harmony. No. 1, 'Folk-tune,' takes a simple air, and gradually smothers it with luscious chords. These two effective pieces are rather less difficult than most of his pianoforte music (Chester).

Alec Rowley's 'Homage Suite' consists of a Prelude, Saraband, and Rigadoon—tributes to the memory of Gibbons, Purcell, and Blow. They are well written, but a trifle fussy, perhaps, in their insistence on accented auxiliary notes. They are fairly difficult (Winthrop Rogers). The influence of Chopin is plainly seen at times in Reginald King's 'Five Preludes,' which show a good management of pianistic effect of a somewhat old-fashioned type. and would make capital studies (Joseph Williams), There is abundant character in Alexandre Tcherepnin's 'Feuilles Libres,' a set of four pieces, three on the gloomy side, the other marked *Excité*, and containing some wild work in the *glissando* line. All four call for good players (Durand).

ORGAN MUSIC

The production of large-scale works for organ seems at the present time to be left to France. Here is Louis Vierne's fifth Symphony (Durand), an affair of seventy pages. A composition of such magnitude would stand a poor chance of publication in England, yet there are more organs and organists, more recitals, and a far bigger public for organ music in England than in France. An anomalous state of things, surely.

This Symphony of Vierne's is unequal. So far as sustained excellence goes, the composer seems to have reached his best in the third Symphony, with the second running it close. No. 5 consists of five movements—*Grave* (in the gloomy, enigmatic style of the Prelude in No. 4), *Allegro Molto Marcato*, *Tempo di Scherzo*, *Larghetto*, and *Final*. The opening and closing movements have a connecting link, the theme of the *Grave* (A minor) being changed from a vague halting series of notes into a bright, swinging tune. But the connection between the two is practically only on paper; very few hearers would detect it. The *Allegro Marcato* is a splendid movement save for some over-chromatic moments. The *Scherzo* recalls that of No. 3 in its use of pungent harmonies—most people will find the continued pungency monotonous. The *Larghetto* contains some exquisite music, especially in its opening section, and at the end, where the theme is given to an 8-ft. pedal, with undulating harmonies. The *Final* is a typical French *Alla Toccata* movement, a simple theme brilliantly accompanied. Contrast is provided by some involved chromatic material—rather too much of it, perhaps. On the whole, one feels that Vierne is repeating himself a good deal in all the passages where the interest is mainly harmonic. He is far too fond of dissonances based on the tonal scale. Nothing more quickly clogs than such progressions; the diminished seventh is robust by the side of them. Apart from this (which will not strike everybody as a defect) the Symphony is a fine work. It is perhaps over long; some of the repetition and development might have been spared. One need scarcely add that it is very difficult.

Who would have expected an organ piece by Mendelssohn at this time of day? Yet a Prelude in C minor, edited by Sir Ivor Atkins, has just been published by Paterson. The title tells us it was 'composed for Henry E. Dibdin, Esquire.' It is a three-page essay, quiet and thoughtful, and would make a capital voluntary, study, or even a recital item, when something simple and subdued is wanted. The piece was a sequel to Mendelssohn's visit to Edinburgh. Dibdin took him to Trinity Church to try the organ, and on his return to Germany the composer wrote the Prelude and sent it to Dibdin, who had a few copies lithographed. The piece, slight as it is, is worthy of its place beside the rest of Mendelssohn's organ music.

Among American writers for the organ a prominent place seems likely to be taken by Leo Sowerby. His 'Prelude on the Benediction' (Boston Music Co.)

shows skill and high aim. It is practically a Prelude and Fugue, the subject being the Plainsong for 'Ite missa est.' The music is an effective blend of the free and austere. It is moderately difficult.

J. Stuart Archer has made an easy and effective arrangement of the 'Hindoo Song' from 'Sadko' (Paxton).

Good Wedding Marches are so rare that there should be a welcome for that by Basil Harwood just published (Novello). It has breadth and dignity, and is well suited to any festive occasion, or recital. It is of moderate difficulty. Alfred Hollins's 'Barcarolle' is typical of the composer, flowing and tuneful, and pleasant to player and hearer (Novello).

H. G.

STRING MUSIC

Messrs. Joseph Williams are the only firm of publishers to contribute violin music this month. Of their novelties we feel inclined to give first place to Arthur Somervell's 'Old Tunes for Young Fiddlers,' which fully carries out the promise of its title. The tunes are excellent; they are well presented, and are harmonized simply and effectively. Their technical range is very moderate, and does not extend beyond the third position. Mr. Spencer Dyke, who has bowed and fingered the violin part, has also turned 'Annie Laurie' into a second position exercise—well, there are worse introductions to the 'even' and more difficult positions than 'Annie Laurie.'

Stewart Macpherson's 'A Lament' is more ambitious in scope and technique, but equally adapted to teaching purposes. Melody of this kind is an excellent preparation for the bowing of *adagios* of a certain type and for the study of tone-production.

Richard H. Walthew's Serenade-Sonata in F minor belongs to a different order of things. There is no thought of bringing up the young idea the way it should go when you write a sonata. The only consideration is the expression of original ideas, and very often the performer must shift for himself as best he can. Walthew it quite considerate for a modern. Neither the pianoforte nor the violin has anything to do which could be at all described as 'un'-pianistic or 'un'-violinistic. His ideas are attractive if not particularly distinguished, and if the use of certain figures appears at a reading a trifle monotonous it is quite possible that a performance supervised by the composer may convey a different impression.

Schumann's 'Abendlied' has been arranged by many people and for many instruments. W. H. Squire's arrangement for violoncello and pianoforte accompaniment (Joseph Williams) is not only careful but meticulous. Almost every note in the 'cello part bears directions for fingering, and expression marks abound.

B. V.

Dr. Eaglefield-Hull lectured to a large audience at the Polytechnic, Regent Street, on January 16, on 'Four Contemporary Composers'—Bax, Bartók, Scriabin, and Ravel. The illustrations were played by Miss Margaret Barlow, Miss Thelma Bryon, Mrs. Clifford Austin, and Miss Labalestrière, and included Bax's 'Lullaby' and 'A Hill Tune,' Bartók's 'Sonatina' and 'Bear Dance,' Scriabin's 'Study for the Left Hand,' No. 2, and Sonata No. 10, and Ravel's Sonatina and 'L'Oiseau Triste.'

Gramophone Notes

By 'Discus'

ÆOLIAN-VOCALION

Many people think that Dvorák wrote only one Humoresque. To such may be recommended a 10-in. d.-s. giving three others from the set that made up Op. 101. They are played by the Life Guards Band, in an arrangement made by Retford. The loud passages strike me as coarse; otherwise the record is good.

Jelly d'Aranyi is heard in an *Allegro* from a Martini Sonata and a *Scherzando* of Marsich—neither piece being of great moment. The performance is rougher than we expect from this fine player; the fault may be in the recording (10-in. d.-s.).

York Bowen gives us an exceptionally good pianoforte record, playing his own Arabesque and Debussy's 'Jardins sous la Pluie.' Not only is the playing brilliant—the tone-quality is well above the average (12-in. d.-s.)

Ireland's 'The Holy Boy' and Fauré's 'Elégie,' arranged for viola, beautifully played by Lionel Tertis, are on a 12-in. d.-s. The Ireland piece is played minus pianoforte. I put it that way instead of following the label and describing the performance as 'unaccompanied,' because it *is* accompanied—by the vilest scratch a record can produce. Until extraneous noises are things of the past, the recording companies must think twice before issuing records of one-dimensional music. A bare, melodic line simply makes the record shout, 'Hark at my scratch!' (Here I may add that all these Æ.-Voc. records are scratchier than they should be. But thanks are due to the Company for abolishing the hideous and obscure black and green label in favour of a cheerful red and black that may easily be read.)

The vocal records include one of Constance Willis singing Chaminade's 'Ritornelle' and Brahms's 'The Sandman' (10-in. The singer is described as a contralto, but sounds like a mezzo-soprano; a pleasant voice. She badly overdoes the *rall.* in the Brahms song); Roy Henderson—Cowen's 'Onaway awake, beloved' and Tchaikovsky's 'To the Forest' (10-in.; he is better in the Cowen song, though the quick passages come out too much like a patter-song; in 'To the Forest' he relies too much on *vibrato* for expression, and is given to pressing the tone on the longer notes); Malcolm McEachern in Fisher's 'Spanish Gold' and Breville-Smith's 'Witch of Bowden' (10-in., diction unusually good); Giulio Crimi in excerpts from 'Zaza' and 'La Favorita' (12-in., ear-splitting with an ordinary needle); and Eric Marshall in arias from 'Dinorah' and 'Don Sebastiano' (12-in., a fine ringing voice, with far more variety and appeal than most of the much-boomed Italian operatic men singers. But can it be that many people prefer to hear Mr. Henderson in extracts from defunct operas rather than in a couple of fine songs?).

COLUMBIA

By an oversight last month I omitted to give the title of the Brahms work I was reviewing. As most readers probably guessed, it was the first Symphony.

The only orchestral work in this month's Columbia batch is Ravel's 'Pavane pour une Infante défunte,' played by the Queen's Hall Light Orchestra, conducted by Frank Bridge (12-in. d.-s.). One would expect this piece to record particularly well, but the

result is disappointing, being colourless and not very clear—a great pity in the case of a beautiful and popular work which, apparently, has not been recorded hitherto. We have had too much duplicating of successful records: here is a legitimate opening for another shot.

On the other hand, a work that has now been recorded so brilliantly that the result can hardly be excelled is Mozart's B flat Quartet, played by the Léner party (three 12-in. d.-s.). Here is Mozart at his best, played and reproduced as near to perfection as any reasonable being can desire.

Wood-wind instruments are very successful *viâ* the gramophone; and Brahms's Trio for clarinet, pianoforte, and violoncello is not often heard. This two-fold reason made one turn on a record of the work with more than usual interest. The players are Messrs. Draper, Hamilton Harty, and Squire. The balance leaves at times a good deal to be desired. We get delightful bits of the clarinet, but on the whole the 'cello bosses the show. The pianoforte tone is excellent, and one wishes there were more of it. Evidently this combination of instruments sets up a problem in balance that has not been solved. But the records are very welcome additions to the gramophone repertory, if only for the fact of their giving us a chance of getting on terms with a type of chamber music that is too rarely heard (three 12-in. d.-s.).

Delius's Sonata No. 2, for violin and pianoforte, is recorded on two 10-in. d.-s., played by Albert Sammons and Howard-Jones. That the playing is first-rate goes without saying, and the interest lies there rather than in the work itself. Delius is not often happy in any medium other than the orchestra.

Lionel Tertis gives us a capital record of a Bach air (an arrangement of one of the Schemelli Song Book numbers) and an Aria by Porpora (10-in. d.-s.).

Casals gives us some fascinating playing in an arrangement of a Mendelssohn 'Song without Words' (that in E, sometimes called 'Serenade'), and Tchaikovsky's Melody in E flat (10-in. d.-s.). The last word in grace and finish, surely!

One of the finest of Handel's songs is 'Hark, the tempest wildly raging,' from 'Partenope.' It is here recorded, splendidly sung by Norman Allin, the florid passages being clear, and the long phrasing masterly. The orchestral accompaniment is rather indefinite. On the other side is Charles Wood's 'Ethiopia saluting the Colours.' Here the words are not clear—a more than usually serious defect, as the text is so much out of the ordinary run that the hearer can hardly grasp the import of the song even by hearing. (Plunket Greene said recently, in a letter to the *Observer*, that the words of this song must be familiar to the audience before a note is sung.) Mr. Allin manages the old slave-woman's broken utterances very effectively. A more telling accompaniment would have been an improvement. We don't get enough of the suggestion of the army on the march. What a fine imaginative bit of work this song is, both in words and music!

Rex Palmer makes what I imagine to be his gramophone débût in a couple of 'Elijah' extracts—'Is not His word like a fire?' and 'It is enough.' A good, telling voice, not quite big enough for the first of these pieces, perhaps. Words clear, as we might expect from a B.B.C. announcer; but the clearness seems to be achieved at the cost of flow. It sounds a bit square and stilted. A strong point is the capital pace and energy (12-in. d.-s.). I like Mr. Palmer less in his other records—Aiken's 'Maire, my girl' and 'The Ballad-Monger,' from Easthope Martin's 'Songs of the Fair.' The words are less clear, and the songs are but so-so. (10-in. d.-s.).

Surely Purcell's 'I attempt from love's sickness' is a man's song? It never sounds convincing from a woman. Dora Labbette's singing of it suffers, too, from overmuch pulling-about of the time. (And, by the way, she uses an arrangement that introduces a dreadful bit of harmonization.) On the other side she is heard to far greater advantage in Lehmann's 'O tell me, nightingale' (10-in. d.-s.).

H.M.V.

Only one orchestral record is in this month's batch, but that one is a top-notcher. It fills four sides, and gives us Tchaikovsky's 'Francesca da Rimini,' played by the Symphony Orchestra under Albert Coates. As usual, Tchaikovsky's scoring comes through the ordeal with flying colours—the figure is specially appropriate to this wildly-whirling and vividly-hued music. I have heard nothing better on the gramophone than the best bits of this, especially the little fluttering scale-passages for the flute. They are of fascinating delicacy and clearness. Hearing this record, one sees Mr. Coates 'all out,' and not in vain.

No less successful in its very different way is the record of the Virtuoso String Quartet's performance of Beethoven's E minor Quartet (four 12-in.). This, one of the composer's very finest works, is recorded complete, and the level of performance and reproduction is, if anything, above the average. The sonority is an excellent feature—there is little of the apologetic boxed-up effect that takes the gilt off so many chamber music records.

Another popular work that appears uncut this month is Franck's Violin and Pianoforte Sonata (four 12-in.). The players are Thibaud and Cortôt. The recording shows a great advance on a previous one of this work. The pianoforte tone is good, save in the opening *Allegretto*, where the chords come out (on my machine, at all events) rather lumpily. Of the playing there is no need to speak. Balance is unusually good. Popular success, we know, came to Franck so late in life that he had no more than the merest taste of it. 'You see, they begin to understand me at last,' he said, after the first performance of his Quartet. (He was then sixty-nine years old; think of it, young composers in a hurry!) And here he is, on the gramophone. Of the little group of mature works on which his fame rests, the Symphony, 'Le Chasseur Maudit,' the Symphonic Variations, and the Sonata have now been recorded, and I understand the Quartet is on the way. (A problem for the recorders, this last, for it is about the longest of quartets, and leaves very little change out of an hour. But we shall be grateful if we get only the lovely first movement.)

Among vocal records a very high place must be given to that of Fernand Ansseau and Helen Sadoven, in the *Finale* of 'Carmen.' This is a really fine bit of work all round—not forgetting the vividly reproduced orchestral part of the score. This performance is in two parts, on a 12-in.

Battistini is recorded singing 'A tanto amor!' from 'La Favorita,' and 'Non più andrai' (12-in.). The veteran is a marvel, of course, but I feel that the Mozart aria needs something that only a far younger singer can put into it.

Beniamino Gigli lets himself go in 'Cieola e mar!' from 'La Gioconda,' and 'Vesta la giubba.' The power is tremendous, and when the inevitable sob comes along in the 'Pagliacci' piece it turns out to be about the largest and most succulent ever recorded. If you like this sort of thing. . . . (If not, you will laugh, as I did.)

In a record described as 'A Fragment—Dvorák's "From the New World,"' the Savoy Orpheans merely succeed in showing the limitations of the modern dance band. It does nothing that is not done infinitely better by Dvorák's orchestra. If these players leave the dance field, it must be for some original work suited to their powers of expression. How very limited these powers are musicians have long seen. Sooner or later even dancers will be aware of the monotony. Then the jazz-band bubble will be pricked.

In reply to inquiries, we have to express regret at the unavoidable omission of 'Wireless Notes' from the past few issues. We hope they will recommence in the April number.

The Musician's Bookshelf

'Plain Words on Singing.' By William Shakespeare. [Putnam's Sons, 5*s*.]

'Vocal Analyses.' By W. H. Breare. [Simpkin, Marshall, Hamilton, Kent & Co., 5*s*.]

'The Teaching of Interpretation in Song.' By Dawson Freer. [Evans Bros., 2*s*. 6*d*.]

'Garcia's Treatise on the Art of Singing.' Edited by Albert Garcia. [Leonard & Co., 6*s*.]

'Good Singing.' By James Edmondson. [The Author, Barrow Point Avenue, Pinner, 3*s*. 6*d*.]

One of the chief troubles about singing is that there are far too many words written about it, and too few of those words are plain. Mr. Shakespeare's book lives up to the promise of his title: he is above all plain and practical. He is all for thoroughness, too, which is just the quality lacking in the singing world to-day. Teachers and pupils in a hurry should read this book, and learn from it (if they are not too far gone in their maze of short cuts and royal roads) how to make haste slowly. On almost every page one finds something to serve as a reminder of the poor state of the vocal art at the present time. Breathing, for example: Mr. Shakespeare says that 'whenever sufficient breath is taken silently, it has been drawn in correctly,' and he italicises the sentence. The word 'silently' might well have been printed in large capitals. How many well-known singers of to-day would pass this test? The gramophone records give the answer with deadly frankness. You can hear many a 'star' taking in supplies with an effect suggestive of soup rather than air. Again, Mr. Shakespeare quotes the familiar saying of Pacchiarotti: 'He who knows how to breathe and how to pronounce knows well how to sing.' As we hear so many of our singers taking breath, and do *not* hear them pronounce . . . Yet another saying, this time of Crescentini: 'Singing consists of freedom about the neck, and the voice on the breath.' Let half-strangled tenors (not all obscure) think of that, and ask themselves if they will be singing like Ben Davies at sixty odd. And if not, why not? After the constricted throat, the tight jaw:

> Many a professor has been asked, 'How can I loosen my jaw?' Quite an absurd question, for the jaw is one of the most long-suffering parts of our anatomy. We can talk all day, and eat for hours, without its feeling tired. Whoever heard the boy complain: 'I am not ready for breakfast; I have not loosened my jaw'? Has anyone ever lost a tooth through not opening the mouth sufficiently at meal times?

Hardly: but if eaters worried about their jaws as much as singers, there might be another tale to tell. As Mr. Shakespeare says:

> We need therefore not think of the jaw, for with the throat open, it cannot be fixed, but seems to float, as just before yawning.

In the matter of power and quality, Mr. Shakespeare's motto is, 'never louder than lovely'—a principle that was surely never properly driven home during the training of some of the more devastating of the Mediterranean tenors and basses who afflict us per gramophone.

A valuable part of Mr. Shakespeare's book consists of extracts from treatises by early teachers, chiefly Italian, with comments from the author. He winds up this section pertinently, thus:

> May not what is written here lead to such inquiries as: (1.) What are the singing schools of the present day doing? (2.) Do they still maintain the same high principles? (3.) In our concerts and theatres, do we enjoy sounds of beauty which touch the soul; or are we not, at times, astounded and pained by notes unnaturally forced, frequently harsh, and even tremulous?

There can be little doubt that the answer is an indictment of most of the present-day teaching of singing. The reason is to be found in the pages on 'How to Study,' wherein the value of technique is insisted on. Until singers cheerfully do a good deal more of the sheer technical grind that every instrumentalist worth his salt has to undergo, there will be no improvement. In part the remedy is in the hands of composers. Much of the vocal writing of to-day shows a lamentable ignorance of the possibilities (and even more of the limitations) of the voice. Even such an elementary point as compass is often overlooked. Mr. Shakespeare says:

> Some two years before his death, I begged the great Brahms to write some songs specially for the tenor voice. I told him I found his lovely songs too low. He said, 'Transpose them higher, for I like them transposed according to the voice.' 'But,' I said, 'if I put them up, then there are notes which will be too high, for the tenor voice is only good between the two A flats. Your songs are too extensive in compass.' 'Ja, ja,' he said, 'that is what my friend Walther, the tenor, tells me.' What a loss it is then, that the beautiful songs of some great composers are not more often written for one particular kind of voice, like the music of any Italian composers.

Yet neither Brahms nor the many smaller men who err in this way would ever dream of writing impossible passages for any ordinary member of the orchestral family. Song composers as well as singers should read this wise and friendly book.

After Mr. Shakespeare's 'plain words' the title of Mr. Breare's book gives one pause—'Vocal Analyses: Sensitising Breath—Emotional Evolution.' Happily the style of this somewhat alarming label is not

maintained throughout. Mr. Breare is colloquial most of the time; unfortunately he is inclined to be incoherent as well. Much of what he says would be admirable if delivered orally at a lesson and backed up by illustrations, but on paper some of his expressions are dangerous—for example, when he says that the low notes of basses must 'in attack be coughed in a round, loose ball.' The expression 'a ball of tone' seems to be a favourite. Thus:

> The low note [in a male voice] is a much larger ball of tone, therefore requires more breath. The male should hold his breath and explode it lightly on the vocal cords so that they vibrate from top to bottom. Before coughing this ball of loose breath, it must be held and coughed—a hollow cough. He may gradually apply compression on that ball of air (at the bottom of the fully open throat) which is pressing on the vocal cords, and then resort to a little compression there and in the nasal cavity. The cough I mean I can only liken to a *staccato* 'belch' of wind from the stomach.

Plain words, with a vengeance! One wouldn't mind if they were likely to be helpful; but do our male singers need injunctions to cough hollowly and to hike up 'balls of tone'? Again, on 'Emotional Contrasts':

> THE SOB.—The sob is a breath stoppage, or cough, in the throat, occurring during the passage of a *legato* humming breath.
>
> THE HYSTERICAL SCREAM.—This is a head tone, and the breath is a very rapid, irresponsible gush of loose breath, &c.
>
> THE CHOKING VOICE IN TEARS.—Whilst the tone is crying in the nose, the choking sensation is done by a *staccato* cough or brief stoppage of breath at the bottom of the open throat. Choke in the throat!

There are chokes, coughs, and screams enough and to spare already, without instruction books on their production. They have their place in operatic crises, but the ordinary singer in the stage of study presupposed by this book needs rather to be told how to avoid such phenomena. There is much good sense in Mr. Breare's pages, marred by an exaggerated method of expression, and some unhappy similes. Hence the need for caution on the part of the reader.

Mr. Freer talks cool, practical, good sense on interpretation. Like Mr. Shakespeare, he falls foul of modern composers' treatment of the voice. As he says, many songs, excellent and full of interest from a purely musical point of view, fail largely through the ineffectiveness of the voice part. And he adds a truth that is often overlooked by those who wonder at the success achieved by the third-rate ballad:

> That is why the bad song so often scores. Its poorness is hidden beneath the shallow effectiveness which is very largely due to the physical ease with which it can be sung.

I am glad to see Mr. Freer protesting against

> . . . the utterly stupid idea held by some women that it is permissible to sing songs the words of which could only be uttered, with any sincerity, by men. For example, nothing could be more idiotic than to hear a woman sing:
>
> 'Go not, happy day, from the shining fields,
> Go not, happy day, till the maiden yields.'
>
> And yet women often sing Frank Bridge's charming setting of these words. . . . If the words cannot be uttered with absolute sincerity the interpretation cannot possibly be convincing.

Only a few days ago we had a contralto in a London concert-hall singing Handel's 'Hear me, ye winds and waves'—a lament by Cæsar in a moment of eclipse. And women are given to singing 'Annie Laurie,' Gounod's 'Serenade,' and many other songs that are ridiculous coming from their lips. But nobody laughs. Men, having a sense of humour and fitness (which is pretty much the same thing), leave women's songs alone. Mr. Freer's book is full of excellent counsel for teachers and pupils alike. (Note that on p. 29 there is a bad misprint in the music example.)

Garcia's Treatise has stood the test of time so well that a new edition needs little more than mention. The revision has been done by the author's grandson, who has 'replaced a few of the exercises by some taken from the original edition'; corrected a few slips that have crept in during the many reprintings; and slightly abridged and simplified the letterpress. Looking at these large pages of exercises corresponding to the purely technical studies of the pianist, one sees the secret of the permanent results of the old thoroughgoing methods of training. The numerous examples from some faded operas give several pages of the treatise an old-fashioned look; perhaps the reviser should have gone a bit farther, and removed these in favour of excerpts from modern works which students with the stage in view are bound to study.

Singing, when all is said, is largely a matter of the commonsense application of a few principles, plus methodical work. Mr. Edmondson's 'Good Singing' is a mere pamphlet of nineteen pages, yet it has the root of the whole matter, and some of the branches and flowers as well. He makes it clear at the start that no written instruction can take the place of personal tuition under a good teacher. But there are those who for various reasons cannot go to a teacher. For such this admirable boiling down of essentials will prove more useful (and safer) than many a far bigger book. Owing to its size, the latter will often be read carelessly, and we know but too well the tendency of such books to become cloudy in expression and sometimes dangerous through attempting to treat in detail and on paper what cannot be taught properly save through vocal demonstration. Mr. Edmondson includes a few exercises of the simplest type, and is to be congratulated on an unusually skilful bit of bovrilising.

H. G.

'The Elements of Staff Notation.' By Paul Edmonds.
[Sir Isaac Pitman & Sons, 5*s*.]

'Examination Aural Tests.' By Frederick G. Shinn.
[Augener, 6*s*.]

'Studies in Sight-Singing.' By Ernest Read.
[Joseph Williams, 2*s*.]

Here are three books that should prove useful both to students and teachers of music. The first, by Paul Edmonds, is an admirably direct and simple course in reading from the staff. The author holds the opinion that some simplification of the methods of teaching Staff Notation is desirable, and this Primer is an attempt to provide such a simplification. As far as possible, simple and non-technical language is employed, and non-essentials are omitted. Mr. Edmonds considers that one of the chief hindrances to progress has been the premature use of exercises in keys containing sharps and flats. Many exercises are

therefore given in the keys of C and A minor, and the student is recommended not to pass on to the remaining keys till he is reasonably proficient in these two. A feature of the book is the large number of exercises it contains, including many in time and varied rhythms. For this reason alone it should prove of particular value to teachers of class-singing.

Dr. Shinn's concise little work is intended for those preparing for the tests given in the examinations of the Associated Board and in the diploma examinations of the R.A.M. and the R.C.M. Teachers, and also candidates who have to prepare largely by themselves, will find many valuable hints on methods of study and plenty of material to work upon. The author claims that in both these directions ground has been broken which has hitherto been left untouched by any previous writer upon this subject. Particularly helpful are the sections on Rhythm and Melody. The chapter on Cadences runs into more than twenty pages, and is admirably treated. Both this chapter and that on Rhythm are supplemented by a specially copious supply of exercises for practice.

Mr. Read's book is based upon the principles laid down in 'Aural Culture' (Stewart Macpherson and Ernest Read). It can, however, be used with any other book or method of sight-singing. It is a well-chosen collection of graded exercises, rhythms, melodies, and rounds, intended for elementary pupils. The exercises are grouped under seven headings: The Scale, Melody Memorization, the Scale and Chord Chart, Semibreve Tests, Rhythm Tests, Time and Tune Tests, and Melodies. A brief 'Foreword' gives suggestions on the method of using the exercises. Rather more than half the book deals with major keys (up to three sharps and flats). The next section, on the minor key, confines itself to A minor in its three forms—Harmonic, Melodic, and Æolian. Exercises introducing simple chromatic notes—the sharpened 4th, the flattened 7th, and the sharpened 5th—follow, the work concluding with a brief section on Modulation. G. G.

'The Accompaniment of Plainchant.' By George Oldroyd and Charles W. Pearce.
[Curwen, 7*s.* 6*d.*]

Although there have long been bulky treatises on this subject in French and German, this appears to be the first English work of its kind. Its claim to be 'a practical guide to students' is well-founded, the letterpress being easily understandable and the examples copious and well-written. Had it appeared a few years earlier we might have been spared the stiff harmonizations of plainsong that disfigure some otherwise excellent hymnals, the common fault being the loading of almost every note with a separate chord instead of treating a good proportion of the melody as passing-notes. The book opens with a section on the notation of plainsong, the method of reading, &c. For the subsequent illustrations the modern quaver notation is used—wisely, for there is no doubt that the bulk of future plainsong publications intended for practical use in churches will be so noted. The varying character of the modes is well shown: the reader of this book will have no excuse for making the still frequent mistake of regarding modal and diatonic as synonymous terms. The authors are on the severe side in the matter of discords and passing-notes, but that is a virtue rather than a fault in a work of the kind. When the student can think in the modes as easily as in the modern scales, he will see many delightful possibilities in the way of dissonances, and he need not hesitate to use them. The examples of plainsong harmonization by Sullivan, Wesley, &c., given by the authors show how far we have progressed in the knowledge of this important subject. To-day no musician of importance would write such accompaniments; if he did, he would hardly find a publisher. (Yet we must not adopt a superior air towards the earlier Victorians in this matter. At that time as little was known about plainsong as about the Elizabethan Composers, and the prevailing ignorance was due to circumstances rather than to blindness on the part of musicians. We know so much better now that there is no excuse for going wrong; but we have no cause to be puffed up.) This manual should be of great service, not only to those who have to accompany plainsong but to Church musicians in general, seeing that the idiom of plainchant and the modal system play so prominent a part in the music of to-day. It may be well to add that the best harmonization of plainsong cannot be achieved until the player is independent of the printed page. He must be full of his subject, and sufficiently facile to be able to improvise his accompaniments. Only then will he be free to give the text its due, especially in the matter of rhythm.

H. G.

'The Dance: An Historical Survey of Dancing in Europe.' By Cecil J. Sharp and A. P. Oppé.

[Halton & Truscott Smith, 30*s.*]

With no wish to belittle the authors' share of this handsome volume, one may fairly say that its chief appeal to the average reader lies in its illustrations. In addition to those in the text, there are seventy-five plates—a few in colour, the bulk in monochrome. They are drawn from a bewildering variety of sources, beautifully reproduced, and as a mixture of the curious and beautiful, the collection is one to linger over. Perhaps inevitably, the literary side of the volume hardly lives up to the title of the book. A survey of European dancing is a matter for more than one volume, and calls for research organized on an international basis. Here we have the work of one man, who was overtasked and ill during a good part of its writing, and whose predilection in favour of the folk-dance (especially that of his own country) was bound to lead to some want of proportion. The survey is divided into three sections—an introduction, dealing with the Folk Dance; a longer chapter on the Social Dance, considered century by century from the 16th down to the present; and a discussion of the Spectacular Dance. In the section on the Social Dance it is worth noting that the century calling for least treatment is the 20th—the most poverty-stricken of all. With the gradual decline of the Quadrille and the Waltz, and the coming of the Turkey Trot, the Tango, and Jazz, the historian has little more to do than write 'Ichabod.' Speaking of Jazz, Mr. Sharp reasonably doubts whether, but for the unsettlement due to the war, and the craze for dancing which set in with the Armistice,

> . . . a dance of so inferior and, in its earlier forms, so objectionable a type, would have gained a foothold in this country. . . . Looking back over a long series of social dances, from the 14th-century Basse-dances to the 19th-century Waltzes and Quadrilles, one

> can but marvel what the Jazz has to do in such company. It is, moreover, the only dance of the series associated with music other than of the first order.

But this chapter ends with a justifiable note of hope based on the remarkable revival of folk-dancing that has taken place during recent years, not only in this country but also in certain parts of the Continent. Whether the revival will lead to permanent results remains to be seen. But, as Mr. Sharp points out, there is significance in the fact that so far popular taste seems to be attracted chiefly by the 17th-century dances that have survived in the earlier editions of Playford's 'Dancing Master.' 'If progress is to be made,' says Mr. Sharp, 'this, the moment when the dance was at the apex of its development, must necessarily be the point of departure.'

In regard to present-day spectacular dancing, he admits that the Russian Ballet has placed it

> . . . on altogether a higher plane so far as scenery, costume, choice and character of subject, miming, stage-production, and music are concerned.

As to the actual dancing, however, he is less sure :

> I have not noticed, for instance, that the Russian dancers have discontinued or found any substitutes for the virtuoso, acrobatic movements against which they rightly declaimed, the turned-out feet or 'point' dancing. This was perhaps inevitable. M. Fokine and his coadjutors were themselves trained in the technique, and saturated with the conventions, of the very type of dance that they essayed drastically to reform.

And he ends with the suggestion that reform may be brought about by the founding of a ballet on folk-dance technique :

> Many of the European nations could provide it. The technique of the English folk-dance, for example, is very full; it comprises a large number of different steps, arm and hand movements and gestures, and is especially rich in concerted figure-evolutions, a form of expression in the dance of which the ballet has hitherto made but little use. Here, surely, is sufficient material from which to develop a spectacular dance for the theatre which shall consist wholly of movements at once natural and expressive, and possessing the advantage for England that they are cast in the dance-idiom of our own country.

These last words may well be prophetic, for we have at least half-a-dozen composers who are also folk-song enthusiasts, and who have already shown in various ways that, given the right co-operation from the stage side, they are well qualified to found an English Ballet that would worthily crown the life-work of Cecil Sharp. H. G.

'The Musical Directory, 1925.'

[Rudall, Carte, 6*s*.]

This indispensable annual, now in its seventy-third year, contains a new feature—a list of choral and orchestral societies, London and provincial. The list is far from complete: for example, one looks in vain for mention of some of the most famous of Northern choirs. But half a loaf, &c., and now that a start has been made it ought to be possible for the Directory to be as complete in this important department as it is in others. There is a lack of consistency about the arrangement in the present issue. In some cases the names of conductor and secretary are given; in others, only one of these officials is mentioned. If space will not admit of both conductor and secretary being included, the choice should, we think, fall on the secretary, as being the official to whom correspondence should be addressed. (Addresses are not given in all cases—a serious blemish.) A complete list of this kind is so valuable that we hope the publishers will take steps betimes in order to make it exhaustive and systematic. To soloists, composers, and others wishing to get in touch with such societies, a full and well-arranged compendium would alone be worth the price of the book. As the Directory now contains also particulars of practically all the Competition Festivals, in addition to its other long-established features, it is more than ever a work that no professional musician can do without.

We have received from the Library Association the 'Subject Index to Periodicals, year 1921, section H, Music.' The Index gives a classified list of all the articles that appeared in English musical journals for that year, and is an invaluable work of reference for writers, lecturers, and all who need to turn up articles in a hurry. It may be had of the Library Association agents, Messrs. Grafton, 51, Great Russell Street, W.C., price 2*s*. 6*d*.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'L'Esthétique de l'Orgue.' Par Jean Huré, avec Preface de M. Ch.-M. Widor. Pp. ix.-214. Maurice Senart, Paris.

'Reger und die Orgel.' Von Hermann Keller. Pp. 96. Otto Halbreiter, Munchen. (Discusses critically Reger's organ music in chronological order, with a hundred and twenty music-type illustrations, and includes a complete list of the works, with particulars as to publisher, &c.)

'Making Melody.' By W. S. Kelynack. Pp. 119. Epworth Press, 2*s*. 6*d*. (A series of twenty-five devotional meditations on popular hymns.)

'Handel's "Messiah": The Oratorio and its History.' By J. Allanson Benson. Pp. 69. William Reeves, 2*s*. (Contains hints on performance, notes on the various movements, and a good deal of historical and other information.)

'A Chart Book of English Literature, History, and Music, from 1300-1900.' By Cyril Winn. Pp. 56. The Gramophone Company, 1*s*.

'Reference Book of Miniature Scores,' with thematic list. J. & W. Chester, 1*s*. (Sir Henry Wood contributes a Preface on the listener's use of full scores.)

'Poems, 1903-23: Anonymous.' Cambridge: Galloway & Porter, £2 2*s*. (The edition is limited to two hundred and fifty copies.)

'More Stories from the Operas.' By Gladys Davison Davidson. Pp. 324. Werner Laurie, 8*s*. 6*d*. (Deals with many recently-produced operas, and contains brief biographical notices of twenty composers, mostly modern.)

'The Living Touch in Music and Education.' By H. Ernest Hunt. Pp. 220. Kegan, Paul, 4*s*. 6*d*. (Contains the subject-matter of thirty lectures given in connection with the Training School for Music Teachers.)

'Miniature Essays: Francis Poulenc; Alfredo Casella; John Ireland.' J. & W. Chester, 6*d*. each. (In English and French, with portrait.)

'Up-to-Date Gramophone Tips.' By H. T. Barnett. 1925 edition. Pp. 76. Gramophone (Publications), Ltd., 58, Frith Street, W.1, 1*s*.

'The Scottish Country Dance.' By Jean Milligan, 9*d.*

'The Art of Silent Expression.' By Louie Bagley, 9*d.*

'Church Choirs.' By H. Walford Davies, 1*s.* (Three additions to the series of Festival Booklets issued by Patersons.)

'Music for Children.' By M. Storr. Pp. 195. Sidgwick & Jackson, 6*s.*

'The Répertoire of the Modern Organist.' By R. Walker Robson. Pp. 152. *Musical Opinion* Office, 3*s.*

'The Cambridge Carol Book.' Edited by Charles Wood and George Ratcliffe Woodward. S.P.C.K. Paper, 2*s.* 6*d.*; cloth, 3*s.* 6*d.*; words, 3*d.* (Contains fifty-two songs for Christmas, Easter, and other seasons, the words written or translated by Dr. Woodward; the melodies from ancient sources, harmonized mainly by Dr. Wood. A worthy companion to other collections of carols from the same hands.)

'Byzantine Music and Hymnography.' By H. J. W. Tillyard, M.A., D.Litt. Pp. 72. Faith Press. 4*s.* 6*d.* (No. 6 of Church Music Monographs.)

'Weber.' Par André Cœuroy. Pp. 182. Alcan, Paris. 9 fr.

'Fugitive Notes on some Cantatas and the Motets of J. S. Bach.' By W. G. Whittaker. Pp. 299. Oxford Press, 12*s.* 6*d.*

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

The next examination for the Choir-Training (CHM.) Diploma will take place on May 13 and 14.

Free lectures on Choir-Training at the College on May 12, at 2.30 p.m. and 6.30 p.m.

The half-yearly meeting, which took place at the College on January 24, proved a very successful reunion of Fellows, Associates, and members, and the attendance easily broke any previous record. Not only was every seat occupied, but numerous members of the College and many visitors could find only standing room and even overflowed on to the landing outside. Dr. H. W. Richards (the President) was in the chair, supported by Sir Hugh Allen, Mr. John B. McEwen (Principal of the R.A.M.), and Mr. H. Cart de Lafontaine (Vice-Presidents), Dr. H. A. Harding (hon. secretary), and the following members of the Council: Dr. P. C. Buck, Mr. E. T. Cook, Mr. G. D. Cunningham, Dr. Darke, Mr. H. F. Ellingford, Mr. Harvey Grace, Dr. Eaglefield Hull, Prof. C. H. Kitson, Dr. H. G. Ley, and Dr. Shinn.

Dr. H. W. RICHARDS: First, I should like to say how very proud I am to be placed in this position. It is entirely owing to the kindness of my friends on the Council, and not to any merit of my own. It is a proud position to occupy, and one that is prized by the heads of our profession. We want to get through the business part of the programme as soon as possible, so as to leave time for a social meeting, where the members of the Council may get to know the members of the College. We seldom have that opportunity. We do not want to know how you put the parson in his place, or any heroics of that sort, but we want to see and hear something of you. I need hardly say how greatly indebted we are to Dr. Harding for all the extra work that this departure has entailed upon him. He is always working, day and night, for the College, and I would like him to know how much we appreciate his labours on our behalf. I hear there is a fallacy current that only professional people can become members of this College. I wish to say that anyone who is interested in our work here can become a member of the College, provided he be a decent, well-living, and respectable citizen. I think Dr. Harding will see to that. If you are interested in our work I would like you to become members; you will receive the *Musical Times* every month, the yearly Calendar, the examination papers, and other delightful things that emanate from this Institution. One other thing I want to say, and that is how delighted we are that the Principal of the R.A.M., Mr. J. B. McEwen, and Sir Hugh Allen, the Director of the R.C.M., have been good enough to come here this morning. When we consider the important duties devolving upon the heads of great Institutions such as the R.A.M. and the R.C.M., we feel it is very good of them to find time to give us the benefit of their countenance and support. A gentleman to whom we owe great thanks for his generosity to us in the past—Mr. Cart de Lafontaine—is also with us. I can assure him that the prize-winners of his generous gifts are always marked men and women, and that there is great emulation amongst the various candidates to secure these very valuable prizes, which carry with them not only prestige but very valuable presents of books. I have only one more word to add—I hope, after this meeting, you will stay and make our informal conversazione a great success.

Dr. H. A. HARDING (hon. secretary): As you probably know, we have lately made great alterations in our Paper-Work Examinations. We have given up the Contrapuntal cross-word puzzles, figured basses, mysterious questions on fugue subjects, and all that sort of thing. You can imagine that the Hon. Secretary would very anxiously watch the result of all this, and he has done so; and he is glad to be able to state that the result is a great success from the point of view of the College, and of the candidates. The failures are now largely in the organ-playing, and not in the paper work. For the Associateship, 50 per cent. of the candidates passed in paper-work—the largest percentage I have ever known. I only want to tell you this for your encouragement and enlightenment, because I know some of you think our new regulations are very terrible; you need not fear them if you are musicians!

After the presentation of Diplomas and the Presidential Address (given in full in our February issue), Mr. H. F. ELLINGFORD, organist of St. George's Hall, Liverpool, gave a recital of the Fellowship pieces for July, 1925. The performance was listened to with intense interest, and each item received the warmest applause.

Mr. HARVEY GRACE proposed a hearty vote of thanks to Mr. Ellingford, which was carried by acclamation.

Dr. BUCK: I am asked to propose a vote of thanks to our President for his admirable address and for presiding over this meeting. Years ago, for some reason always inscrutable to me, I found myself standing in his shoes, and so, when he rose to give his Presidential address, I was full of sympathy with him. I must confess that in my talks I took the simple and easy course of putting before you various ideals, knowing well that they were beyond attainment by any of us. Dr. Richards has been wiser. He has drawn on his experience of life, and has placed before us a proposition with which I find myself in entire agreement; for he has laid it down that before one is a musician he must be a man. Dr. Richards was elected to the Council by the members of this College—that is, yourselves—in recognition of his acknowledged position as a musician; we, the Council, nominated him as our President in recognition of his qualities as a man. I will ask you to show your agreement with what I have said with hearty acclamation.

The PRESIDENT: I have had occasion in the past to be grateful to Dr. Buck for many things in life and conversation, for his great help, and, above all, for his great friendship, which I value enormously. Dr. Buck has said many kind things about me: I can only try to live up to that standard.

[We have received the following from one who styles himself 'An Outsider']:

A CONVERSAZIONE

The President and other members of the Council then led the way to a large room on the uppermost floor of the building—a room which has possibly had its terrors in the past for many members of the company, for we were given to understand that it was the Theoretical Examination Room. On this occasion the spinning of wonderful theories gave way to the flow of soul, and the silence of studious thought was

replaced by the buzz of conversation. Even the usual furniture had disappeared, that there might be standing room for the great concourse of Fellows, Associates, Members, and visitors who were the guests of the College. As the company arrived each, he or she, on entering the room received a 'shake' and a hearty greeting from the President, and quickly felt at home.

The members of the Council engaged many visitors in conversation while the cups that cheer went quickly round, and incense from the fragrant weed scented the rarefied air of these heights sublime. There was no music except that of the 'vox humana,' no organ but the organ of speech; yet the 'voix celeste' of the ladies blended agreeably with the manly 'bourdon' of the choirmasters in the general ripple of conversation. In short, there were no speeches, but a great deal of talk. Everybody seemed to know everybody else, or to know somebody whom somebody else knew, and there was an endless exchange of inquiry and reminiscence. An outside observer formed the impression that the 'Social' served the purpose of bringing the members of the College into mutual touch, of renewing old friendships, and initiating new ones, of helping to create a collegiate feeling and to foster a sense of corporate life.

Dr. Harding will be congratulated upon the very satisfactory result of an experiment to which he has given a great deal of time and trouble—an experiment which proved an undoubted success and will certainly be repeated.

CORRECTION.—In the Examiners' Reports of the recent examinations, page 142, February *Musical Times*, Associate paper-work, 'Addition of Bass to Melody':

'Candidates should be more careful about their barring.'

For 'barring' read 'bowing.'

NEWCASTLE BACH CHOIR

The Choir paid its thirteenth visit to Newcastle Cathedral on February 7, and gave a recital of Bach Cantatas—'Thou Guide of Israel,' 'Sing Praises,' 'Watch and Pray,' and 'Praise Jehovah.' The soloists were Miss Ida Cowey, Miss Annie Lawton, and four members of the Cathedral Choir—Messrs. S. E. Hattle, H. Frater, W. H. Hobkirk, and A. L. Lewis. Mr. Alfred M. Wall led the orchestra, Mr. William Ellis was at the organ, and Dr. Whittaker conducted. The programme book was, as usual, a model, containing all the necessary information set forth clearly and attractively. A recital of this type—merely one of many that Dr. Whittaker's singers undertake—makes us wish that a body of about forty or fifty voices could be selected from the London Bach Choir for the purpose of performing the Cantatas. This choir-within-a-choir idea has already been adopted by Mr. Kennedy Scott, whose accomplished Oriana Singers are a small force drawn from the choir of that name. There is far more justification for such a step in the case of the Bach Choir, because at its full strength so large a choir cannot reasonably undertake the cantatas—the very works that many of the public would welcome a chance of hearing with something like the right proportions of voices and instruments. (We add that at the Newcastle performance the choir numbered forty-eight—twelve to each of the four parts; and the orchestra was made up of four violins, four violas, two violoncellos, one double-bass, two flutes, two oboes, three [Bach] trumpets, and drums.)

LONDON SOCIETY OF ORGANISTS

On January 24, the London Society of Organists held its annual general meeting at St. Peter's Mission House, Wilton Road, S.W., preceded by a social gathering. The President for 1924 (Dr. J. E. Borland) was in the chair. Elections for 1925 were: president, Mr. W. Wolstenholme; hon. treasurer, Mr. J. Percy Baker; hon. secretary, Dr. J. Warriner; hon. auditors, Mr. G. H. Halliday and Mr. R. F. Tyler. The following were elected to fill vacancies created on the Council by retirement under Rule 26: Dr. J. E. Borland, Dr. C. Hazlehurst, Messrs. E. A. Coombs (one year), W. Ratcliffe, A. R. Saunders, and John E. West. A hearty vote of thanks was accorded to those who had carried on the work throughout the year.

THE CHAPEL ROYAL: DEDICATION OF THE NEW ORGAN

The organ presented by the King, and built by Messrs. Hill and Norman & Beard, was dedicated on February 8 by the Bishop of London. The King and Queen were present. The hymn, 'All people that on earth do dwell,' sung unaccompanied, opened the service, and the dedication was followed by an organ solo, Handel's 'Largo.' The anthem was Vaughan Williams's setting of 'Let us now praise famous men,' and the final voluntary Franck's A minor Choral, a piece chosen specially with a view to displaying certain qualities of the instrument. Mr. Stanley Roper was of course at the organ. The choir was augmented for the occasion by a number of the members of the Association of Old Chapel Royal Boys. (Some of these veterans had sung at the Jubilee Service of Queen Victoria, and one at least was a fellow chorister of Sullivan.) These Old Boys occupied the Strangers' Gallery. Report says that the new instrument is admirably designed for the building. It bears the inscription:

TO THE GREATER GLORY OF GOD AND IN MEMORY OF THE LONG LINE OF DISTINGUISHED MUSICIANS WHO HAVE BEEN ASSOCIATED WITH HIS MAJESTY'S CHAPELS ROYAL, THIS ORGAN IS SET UP BY HIS MAJESTY KING GEORGE V., 8TH FEBRUARY, 1925.

This gracious act of his Majesty in presenting an organ in memory of a group of fine English composers and organists has given deep satisfaction to the musical public and profession, and above all to those who have to do with church and organ music. Following is the specification:

PEDAL ORGAN

	Ft.		Ft.
1. Sub-Bourdon	32	5. Dolce (from No. 3)	8
2. Open Diapason	16		
3. Dulciana	16	6 Brass Flute (from No. 4)	8
4. Bourdon (from No. 1)	16	7. Contra Fagotto (from No. 22)	16

I. Choir to Pedal.
II. Great to Pedal.
III. Swell to Pedal.

GREAT ORGAN

	Ft.		Ft.
8. Open Diapason (1)	8	11. Octave	4
9. Open Diapason (2)	8	12, Harmonic Flute	4
10. Hohl Flute	8	13. Tromba	8

IV. Swell to Great.

SWELL ORGAN

	Ft.		Ft.
14. Contra Gamba	16	20. Suabe Flote	4
15. Open Diapason	8	21. Dulciana Mixture	—
16. Viol d'Amour	8	22. Contra Fagotto	16
17. Rohr Flute	8	23. Horn	8
18. Vox Angelica (to bottom G sharp)	8	24. Oboe	8
19. Gemshorn	4	25. Tremulant	—

V. Swell Octave (available also through Swell to Great.)
VI. Swell Sub-Octave.
VII. Swell Unison Off.

CHOIR ORGAN.

	Ft.		Ft.
26. Gamba	8	30. Clarinet	8
27. Dulciana	8	31. Tromba	8
28. Gedeckt	8	32. Tremulant.	—
29. Lieblich Flute	4		

VIII. Swell to Choir.
IX. Choir to Great.
X. Choir Octave.
XI. Choir Sub-Octave.
XII. Choir Unison Off.

ACCESSORIES

Five Combination Pistons to Swell Organ.
Four Combination Pistons to Choir Organ.
Four Combination Pistons to Great Organ.
One adjustable Combination Piston to each Manual.
One Knob and Pedal to actuate Great to Pedal Coupler on and off.
Piston to be placed over the Great Manual for the same purpose.
Four composition Pedals to Great Organ.
Great Organ Pistons to Pedal compositions.
Swell and Choir Pedals.

At the second concert of the City of London Choir College at Bishopsgate Institute, on January 29, Parts 2 and 3 of the 'Christmas' Oratorio, Vaughan Williams's 'Fantasia on Christmas Carols,' madrigals, &c., were sung, with the assistance of adult members of St. Paul's Cathedral, Westminster Abbey, and other choirs. The boys alone sang three-part arrangements of 'The Silver Swan,' 'How merrily we live,' &c. Mr. Francis W. Sutton conducted.

In our November issue we mentioned an offer made by Mr. J. Barham Johnson and Mr. Francis J. Hill to give violoncello and organ recitals at churches in the Eastern counties during the Christmas vacation. The recitals were free on application by an incumbent, and were designed to illustrate the development of instrumental church music. We are glad to hear that the enterprise was so well received that many more recitals were applied for than could be given in the fortnight available. Nine churches were visited—Ketton; Exton; All Saints', Stamford; St. Mary's, Great Bealings; Wymondham Abbey; All Saints', Horstead; Swaffham; Bourne Abbey; and Langham. The programme, which served as illustrations to a lecture, was as follows: Sonata, Marcello; Organ Concerto, Handel; Violoncello Sonata, Boccherini; Air with variations, for organ, S. S. Wesley; Symphonic Variations for violoncello, Boëllmann; Choral No. 2, Franck; Violoncello Concerto, Elgar. The recitals were so much enjoyed that a further tour will be undertaken in the summer vacation, when other East Anglian centres will be visited. Correspondence on the subject should be addressed to Mr. Hill at the Music School, Marlborough College, Wilts.

Bach's 'Christmas' Oratorio (Parts 1 and 2) was performed at Lincoln Cathedral on January 28, by a choir and orchestra of two hundred and fifty, conducted by Dr. G. J. Bennett, the soloists being Miss Millicent Russell and Messrs. F. Booth and C. H. Lofthouse, with Mr. W. W. Hewitt at the organ. The Oratorio was followed by Beethoven's Violin Concerto (Miss Murray Lambert). The service also included Byrd's 'This day Christ was born, and an arrangement by Dr. Bennett of 'The First Nowell.'

The organ at Hampstead Garden Suburb Free Church was re-opened on February 10, when Dr. Alfred Hollins gave a recital. The programme included the player's Concert Overture No. 2, Bach's Prelude and Fugue in D, Wolstenholme's 'Cantilène,' and an improvisation. Miss Ethel Hailstone sang. The organ—opened in part in 1912—is now complete, and is a three-manual of twenty-three stops and twenty-seven couplers, pistons, &c. Builders, Messrs. Hill and Norman & Beard.

Mr. Ambrose P. Porter has been appointed to Lichfield Cathedral, in succession to the late Dr. J. B. Lott. Mr. Porter has for some years been organist and choirmaster at St. Matthias's, Richmond, Surrey, where he has organized many notable musical services and given organ recitals of outstanding interest. For some years he was pupil-assistant at Gloucester Cathedral. He has recently been appointed Professor of Harmony, Form, and Aural-Training at Kneller Hall.

At St. Stephen's, Bow, E.3, special Lenten music will be given each Sunday evening at 6.30 p.m. On March 15 one of Holst's 'Two Psalms' will be sung, on March 22 Bach's 'I wrestle and pray,' and on March 29, Mendelssohn's 'Hear my prayer.' On Palm Sunday, April 5, and again on Good Friday, April 10, the 'St. John' Passion will be performed at 7 p.m.

At a carol service and organ recital given at Andover Parish Church on New Year's Eve, a collection was made for a novel object—to pay the expenses of taking the choirboys to Winchester Cathedral in order that they might hear the Cathedral choir sing. We hope the young Andoverians enjoyed their busman's holiday, and profited by it.

The 'St. Matthew' Passion will be performed at Southwark Cathedral on March 28, at 3 o'clock. The London Symphony Orchestra will play. Tickets for reserved seats may be had from the Precentor, the Rectory, Sumner Street, S.E.1. (Stamped envelope.)

On March 14, at 3, the City Temple Choral Society will sing Rossini's 'Stabat Mater' and Bach's 'God's time is the best' (an unusual coupling!). Mr. Allan Brown will conduct, and Mr. G. D. Cunningham will be at the organ.

Dr. A. H. Mann, King's College, Cambridge, contemplates writing a life of William Crotch, and will be grateful to readers who can help him with particulars of MSS., letters, portraits, or any other matter that is likely to be of use.

'The Hymn of Praise' will be sung by the Hampstead Garden Suburb Free Church Choir on March 10, directed by Mr. William C. Webb, with Dr. Harold Darke at the organ.

Messrs. Rushworth & Dreaper have just erected a new organ in Howe Bridge Parish Church, Atherton, Manchester—a two manual of thirty-four stops.

Selections from Handel's 'Deborah' were sung at High Pavement Chapel, Nottingham, on February 15, directed by Mr. Blyton Dobson.

RECITALS

Mr. Herbert Hodge, Bishopsgate Institute—Prelude and Fugue in D minor, *Mendelssohn;* Adagio in E, *Merkel;* Sonata No. 6, *Rheinberger;* 'Pomp and Circumstance,' *Elgar;* Prelude and Fugue on B A C H, *Liszt.*

Mr. E. T. Cook, Oaklands Congregational Church, Shepherd's Bush—Prelude and Fugue in C, *Bach:* Chorale Preludes, 'York Tune' and 'St. Mary's,' *Charles Wood;* Scherzo, *Harvey Grace;* Toccata in C, *Rheinberger;* 'Chant de Mai,' *Jongen.*

Mr. Arthur E. Balkham, St. Mary Magdalen, St. Leonards-on-Sea—Sonata No. 3, *Rheinberger;* Canon in B minor, *Schumann;* Prelude in E, *Borowski.* (Violoncello solos by Mr. H. Vincent Batts: Suite No. 1, in G, *Bach;* Ballad, *Anthony Collins;* Traumerei, *Schumann.*)

Mr. Stanley W. Hart, Cricklewood Congregational Church—Sonata No. 6, *Mendelssohn;* Psalm-Prelude No. 3, *Herbert Howells;* Imperial March, *Elgar.*

Mr. Eric Brough, St. Lawrence Jewry—Toccata and Fugue in D minor, *Bach;* Symphony No. 5, *Widor.*

Mr. W. Hunt, Melton Mowbray Parish Church—Prelude and Fugue in B minor, *Bach;* Variations on a Ground Bass, *Farrar;* Epilogue, *Harvey Grace.*

Mr. W. A. Roberts, St. Athanasius's, Kirkdale, Liverpool—Grand Chœur in D, *Guilmant;* 'The Cuckoo and Nightingale,' *Handel;* Chorale Preludes, 'Liebster Jesu, wir sind hier' and 'In dir ist Freude,' *Bach.*

Mr. Owen le P. Franklin, St. Lawrence Jewry—Prelude and Fugue in G, *Bach;* Sonata No. 6, *Mendelssohn;* Final in B flat, *Franck.*

Dr. C. F. Waters, St. Lawrence Jewry—Symphony No. 6, *Widor;* Cantabile, *Franck;* Finale (Symphony No. 1), *Vierne.*

Mr. Cyril S. Christopher, Congregational Church, Talbot Street, Oldbury—'Caprice Orientale,' *Lemare;* Sonata in D minor, *Lloyd;* Fantasia and Toccata, *Stanford;* Allegretto, *Frank Bridge.*

Mr. Theo. Keynes, St. Gabriel's, Bounds Green—Fantasia Sonata, *Rheinberger;* Prelude and Fugue in E minor, *Bach;* Rêverie, *Dvorák.* (Clarinet solos by Mr. A. E. Cressall: Allegro Vivace and Allegretto con moto, *Verhey;* Allegretto grazio (Sonata, Op. 120), *Brahms.*)

Mr. G. E. Orton, St. Stephen's, Paddington—'La Nuit,' *Karg-Elert;* Carillon, *Wolstenholme;* Allegro (Symphony No. 6), *Widor;* Introduction, Passacaglia, and Fugue, *Healey Willan.*

Mr. Bertram Hollins, St. Mary-le-Bow—Andante in E, *Charles Wesley;* Prelude and Fugue in C minor, *Bach;* Marche Funèbre and Chant Séraphique, *Guilmant;* Agitato (Sonata in D minor), *Rheinberger.*

Mr. Harold M. Dawber, St. George's, Stockport—Three movements from the 'Water Music,' *Handel;* First movement (Trio-Sonata No. 2), *Bach;* Fugue Fantasia on the Chorale 'Ad nos, ad salutarem undam,' *Liszt;* Finale Jubilante, *John E. West;* Introduction and Passacaglia (Sonata No. 8), *Rheinberger.*

Mr. H. T. Gilberthorpe, St. Sidwell's, Exeter—Fugue in D, *Guilmant;* Étude de Concert, *Bonnet;* Allegro (Symphony No. 6), *Widor.*

Mr. Allan Brown, City Temple—Chorale Prelude, 'In Thee is gladness,' *Bach;* Allegretto, *Wolstenholme;* Prelude on 'St. Ann's,' *Parry;* Sonata No. 4, *Mendelssohn;* Scherzo in F, *Purcell Mansfield.*

Mr. H. C. Warrilow, City Temple—Sonata in the Style of Handel, *Wolstenholme;* Marche Héroïque, *Watling;* Spring Song and Overture in C, *Hollins;* and a *Wagner* programme.

Mr. Stanley Lucas, Congregational Church, Bishopsgate—A *Bach* programme: Fugue in C minor, Trio in D minor, Allabreve in D, Fugue in F, Adagio (Toccata and Fugue in C), and Chorale Preludes.

Mr. J. Albert Sowerbutts, St. Lawrence Jewry—Ostinato, *Harvey Grace;* Fugue in A flat minor, *Brahms;* Symphony No. 7, *Widor.*

Miss Marjorie T. Renton, St. Mary-le-Bow—Fantasia in F minor, *Mozart;* Fantasy on Campion's tune, 'Babylon's Streams,' *W. H. Harris;* Prelude, Fugue, and Variation, *Franck;* Prelude in B minor, *Saint-Saëns.*

Mr. Ernest F. Mather, St. Mary-le-Bow—Pièce Héroïque, *Franck;* Chorale Prelude, 'In Thee is gladness,' *Bach;* Rêverie on 'University,' *Harvey Grace;* Prelude on 'Old 104th,' *Parry.*

Mr. H. C. J. Churchill, Purley Congregational Church—Toccata in F, *Bach;* Choral No. 3, *Franck;* Sonata No. 1, *Guilmant.* (Flute solos by Mr. Joseph Slater: Sarabande and Bourrée Anglaise (Flute Sonata in A minor), *Bach;* Siciliano in G minor, *Bach;* 'Les Regrets,' *Blavet;* Bourrée and Minuet, *Handel.*)

Mr. A. R. Thomsett, St. Matthias's, Earl's Court—Choral No. 3, *Franck;* Sonata, *Reubke.*

Mr. A. J. Sainsbury, Christ Church, Lausanne—Sonata No. 6, *Mendelssohn;* Prelude and Fugue on B A C H, *Liszt;* 'Pastoral' Sonata, *Rheinberger;* Introduction and Passacaglia, *Max Reger;* and a programme of *Bach* Chorale Preludes.

Mr. Charles Stott, All Saints', Horton Green, Bradford—Fantasia in E flat, *Saint-Saëns;* Concerto for organ and orchestra in G minor, *Rheinberger;* Prelude and Fugue in D, *Bach;* 'Sursum Corda' (orchestra and organ), *Elgar;* Sonata in C sharp minor, *Harwood;* 'Solemn Melody' (orchestra and organ), *Walford Davies.*

Dr. George P. Hewson, St. Patrick's Cathedral, Dublin—A *Bach* programme: Passacaglia; Adagio from the Toccata in C; Fugue à la Gigue; Fantasia and Fugue in G minor; Concerto in E flat; and three Chorale Preludes.

Mr. Fredk. W. Belchamber, St. Gabriel's, Cricklewood—Prelude and Fugue in C minor, *Bach;* Overture, 'Occasional' Overture; Postlude in D minor, *Stanford;* 'Cyprian Idyll' and Scherzando, *Stoughton.*

APPOINTMENTS

Mr. Ernest F. Mather, choirmaster and organist, St. Thomas's, Clapton Common.

Miss Evelyn Mattinson, organist, St. Luke's, Nutford Place, Marble Arch.

Mr. G. W. Harris Sellick, choirmaster and organist, All Saints', Manchester.

Mr. J. Branford Strong, choirmaster and organist, St. Nicholas Parish Church, New Romney.

Letters to the Editor

NOTATION OF THE HORN: SOME ALTERED MEANINGS

SIR,—It is sad to find that Mr. Blandford has not yet grasped the purport of my article. In your current number he says:

> 'The original point at issue, as I understand it, was that "cuivré" has changed its meaning; and this implies the general discarding of the old, and the adoption of the new meaning.'

In the first place, the original point at issue concerned 'bouché' and the + just as much as 'cuivré.' Secondly, I should have imagined that even a cursory glance at my article would have shown that the discarding of the old meanings of the three indications was *not* generally adopted. In my first paragraph I said, that

> '. . . trouble begins when half the speakers or writers cling to the original meaning, while the other half persist in ignoring it,'

and the rest of the article was mainly taken up by illustrations of this trouble. D'Indy, in his 'Chant de la Cloche,' undoubtedly adopts an altered meaning for his +. Does Mr. Blandford seriously contend that this implies the general discarding of the old meaning? As a matter of fact, I can take from my shelves five scores, each with a different meaning attached to the sign.

It is not difficult to account for the altered meaning that some have given to the cuivré. Wagner, except on one occasion, never *marked* the cuivré on open notes, although of course it is at times implied, and hence in some minds the bouché and the cuivré would be inseparably connected. The exception is in 'Tristan,' for the horns on the stage. And it is to be noted that Gevaert, in an extract from the scene, translates the *Sehr stark* as 'Pavillons en l'air' (with upturned bells), the only term he gives to connote the cuivré. Forty years ago there was at least one man who knew what Wagner meant by his *stark!*

Further confusion has arisen, because Wagner elected to alter the meaning of his +. In 'Tristan' it was equivalent to a simple bouché (*gestopft*), but in 'The Mastersingers' and 'The Ring' it implied both bouché and cuivré (*stark geblasen*). Mr. Blandford denies any alteration, and would therefore have us believe that (say) the *mit Dämpfern und stark angeblasen* and the *gestopft und stark blasend* of 'Parsifal' (pp. 328 and 352) were intended to signify no more than plain *gedämpft* or *gestopft.* His attitude then—at any rate as regards Wagner—much resembles that of Ricci, who considers bouché and cuivré as synonymous. To justify his attitude your correspondent adduces Richter's treatment of the Master's horn parts. The celebrated conductor apparently allowed his players every latitude as regards choice of crooks, &c., 'provided that the result sounded right.' In spite of the mysterious vagueness of the 'right,' I must confess that I am not convinced by Mr. Blandford's logic.

Having previously stated that a particular effect was 'of course only possible on the stopped notes of the [natural] Horn's compass,' Mr. Forsyth says: 'The French either mark the note *cuivré* or put the words *sons bouchés* over the passage,' *i.e.*, the Frenchman Georges Bizet would have obtained the same effect if he had put *sons bouchés* above his horn parts in the 'Carillon.' It seems to me that the only possible interpretation of Mr. Forsyth's sentence is that the author looked upon the two terms as being synonymous. Mr. Blandford lacks confidence in this interpretation, because he knows the player from whom Mr. Forsyth derived much of his information. Again I regret that I am unable to follow Mr. Blandford's reasoning, though marvelling at his reliance on the 'party as knows another party.' Instead of giving his own valuable experiences as regards the *cuivré*, he proceeds to cite a friend in Paris 'who has played the horn professionally.' I hope the friend does not agree with Mr. Pegge's slovenly habit of fully stopping every *bouché* note, indifferent to the intentions of the composer! Instead of drawing his own deductions from Wagner's scores as to the meaning of *stark*, Mr. Blandford prefers to recall the table-talk of the late Adolf Borsdorf. He has doubts as to the meaning of a straightforward sentence because he knows the source from which Mr. Forsyth quaffed: the same source, presumably, that supplied the entirely erroneous information as to the E between the 2nd and 3rd harmonics being impossible on a hand-horn (*vide* Mr. Blandford's erudite article in the January number).

Mr. Pegge's excuses for Widor are more ingenious than convincing. And I would point out that the French composer's recantation is rather a grudging one. He will allow that *virtuosi* can 'brass' open notes without the aid of the hand, but only in *fortissimo* passages. Evidently the accomplishment is beyond the power of the rank and file of horn-blowers, in *p* or *mf* passages!

(Continued on page 248.)

Jerusalem on High

FROM THE ORATORIO "HAGAR"

BY

F. A. G. OUSELEY

Edited by Dr. H. D. STATHAM

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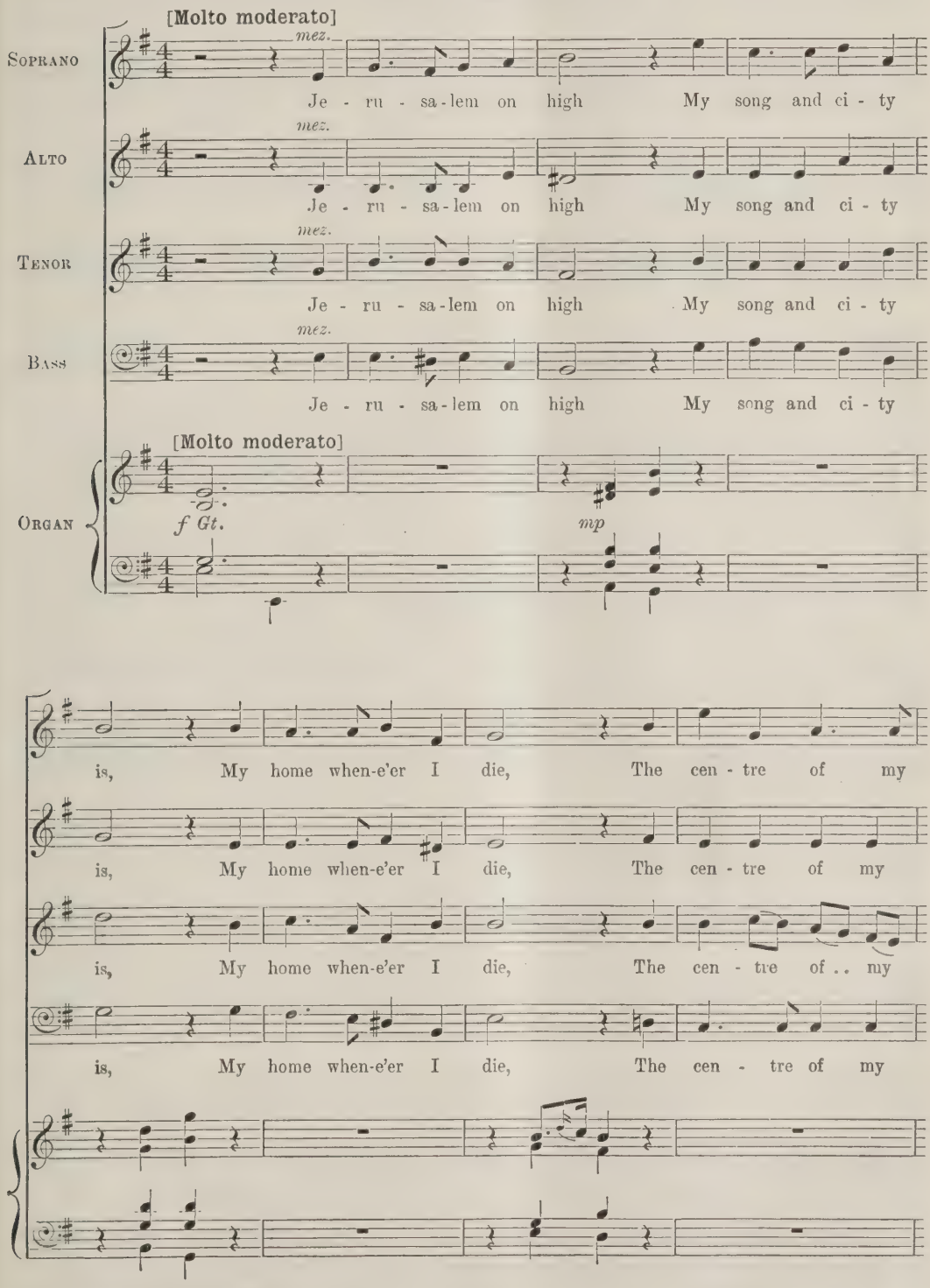
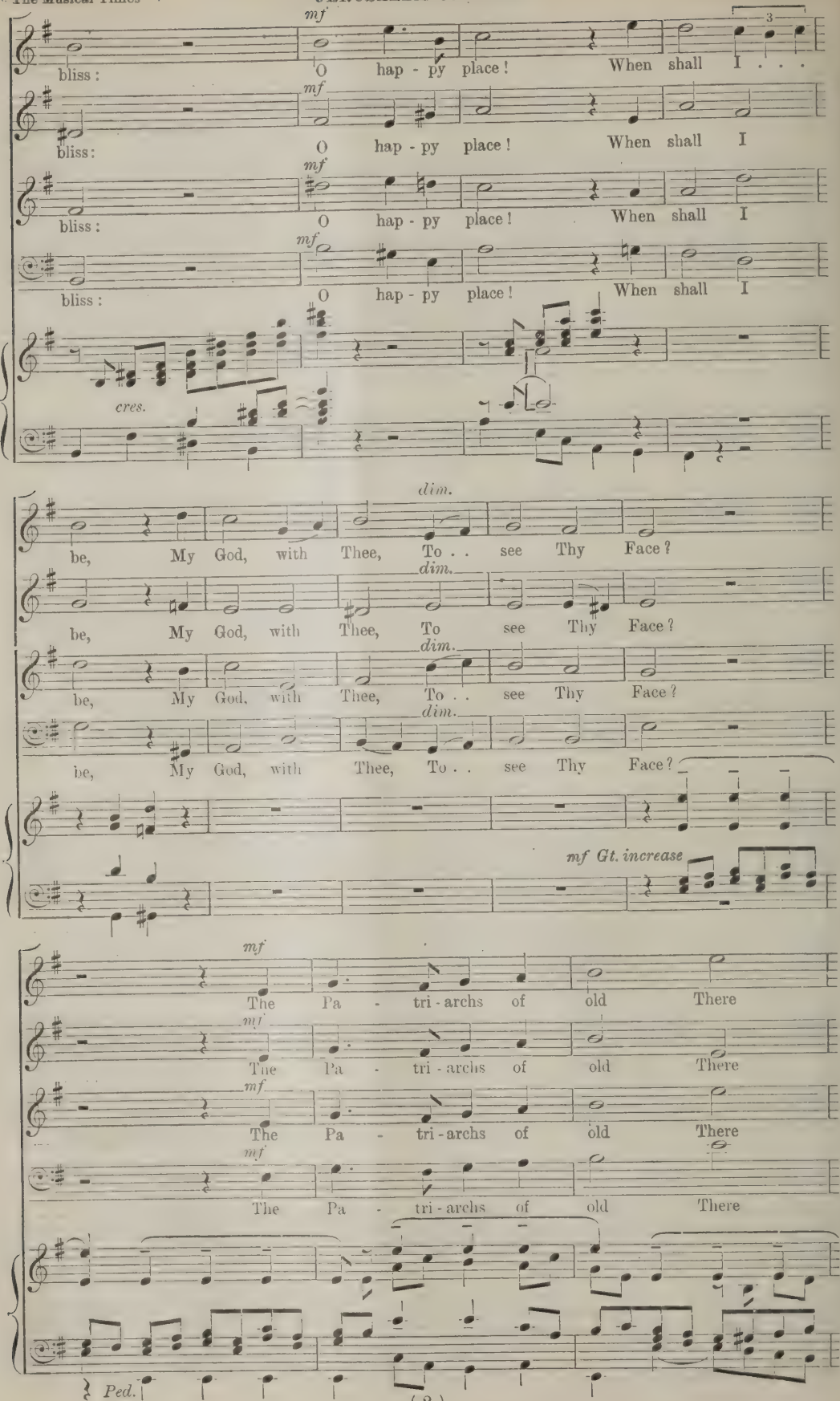
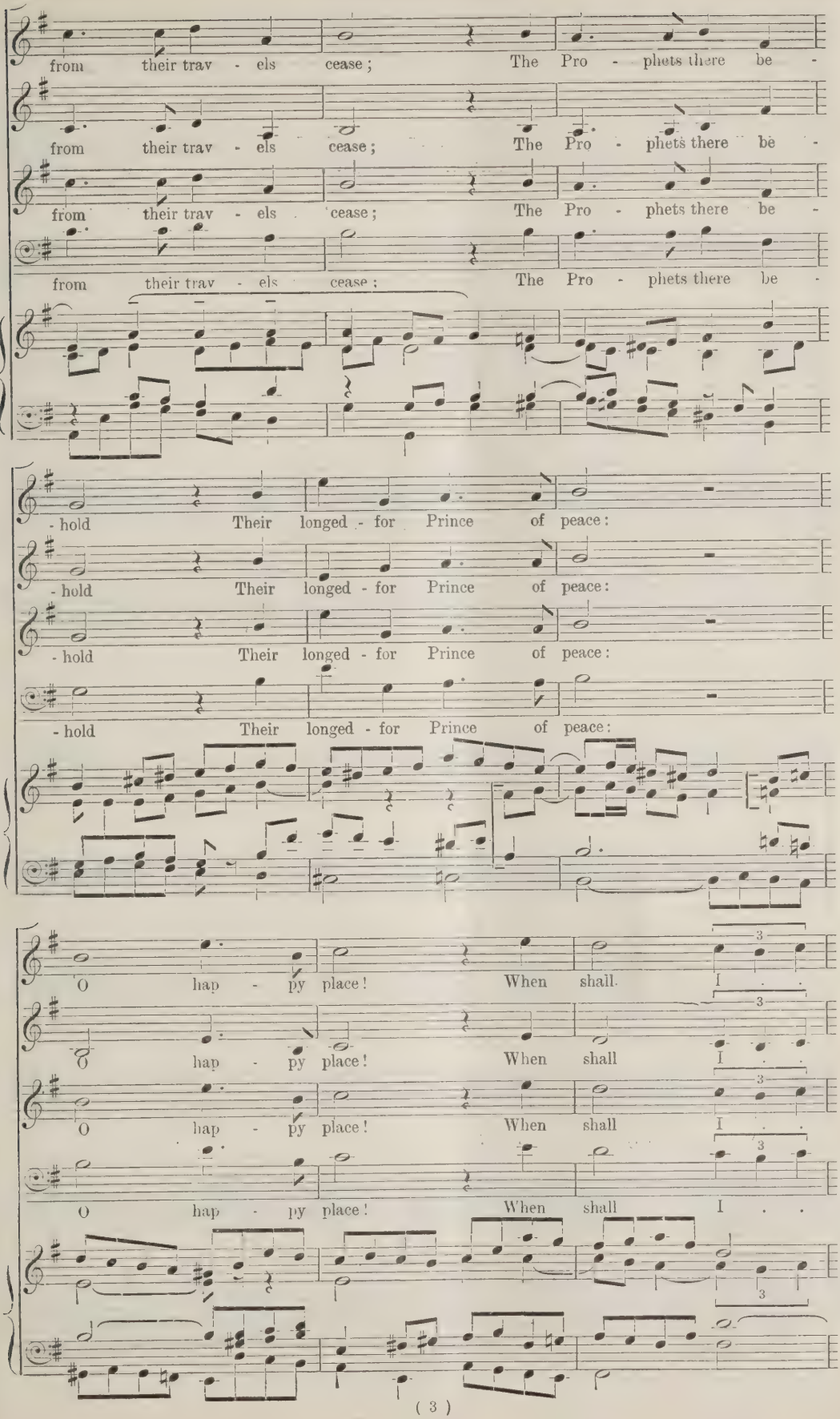
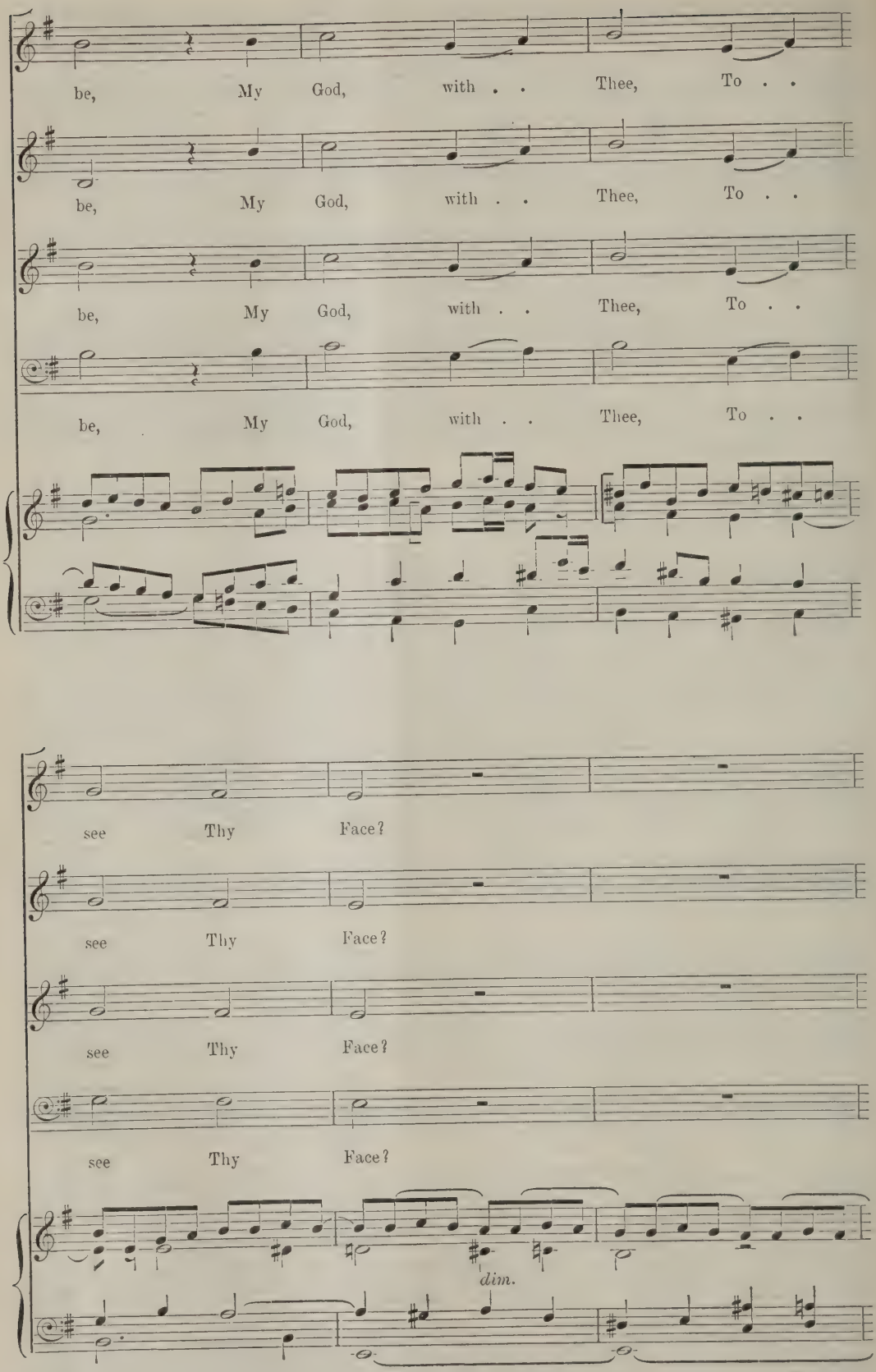
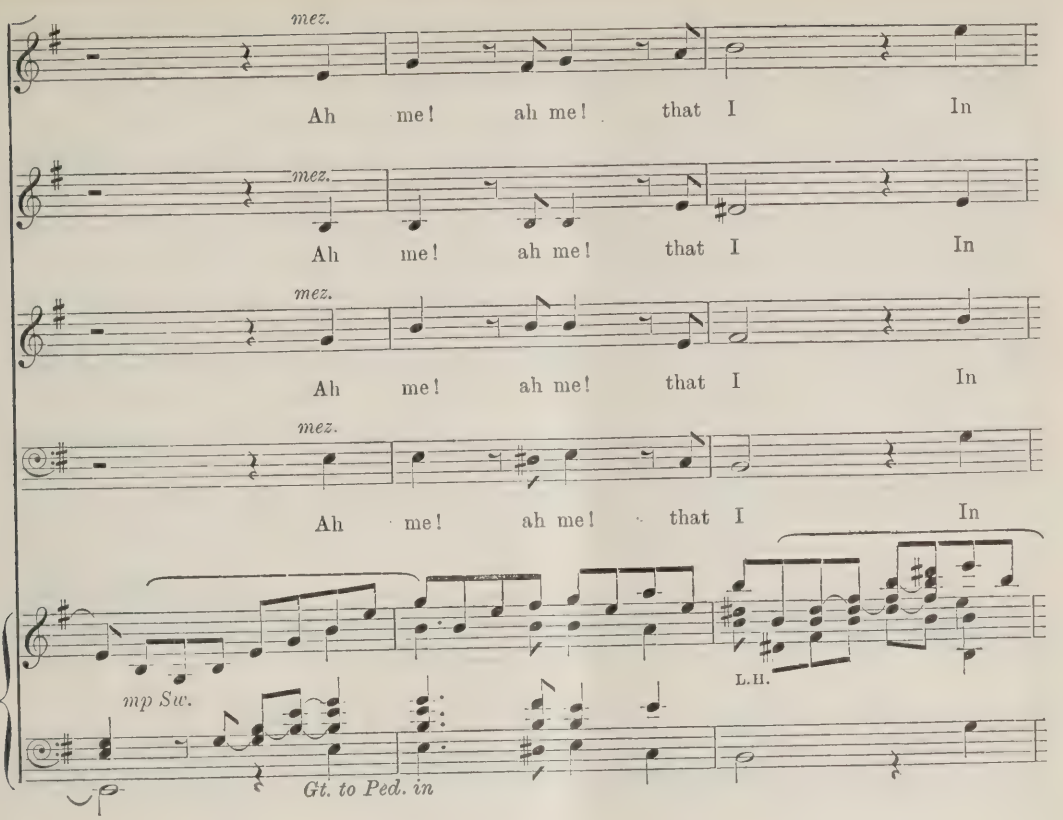
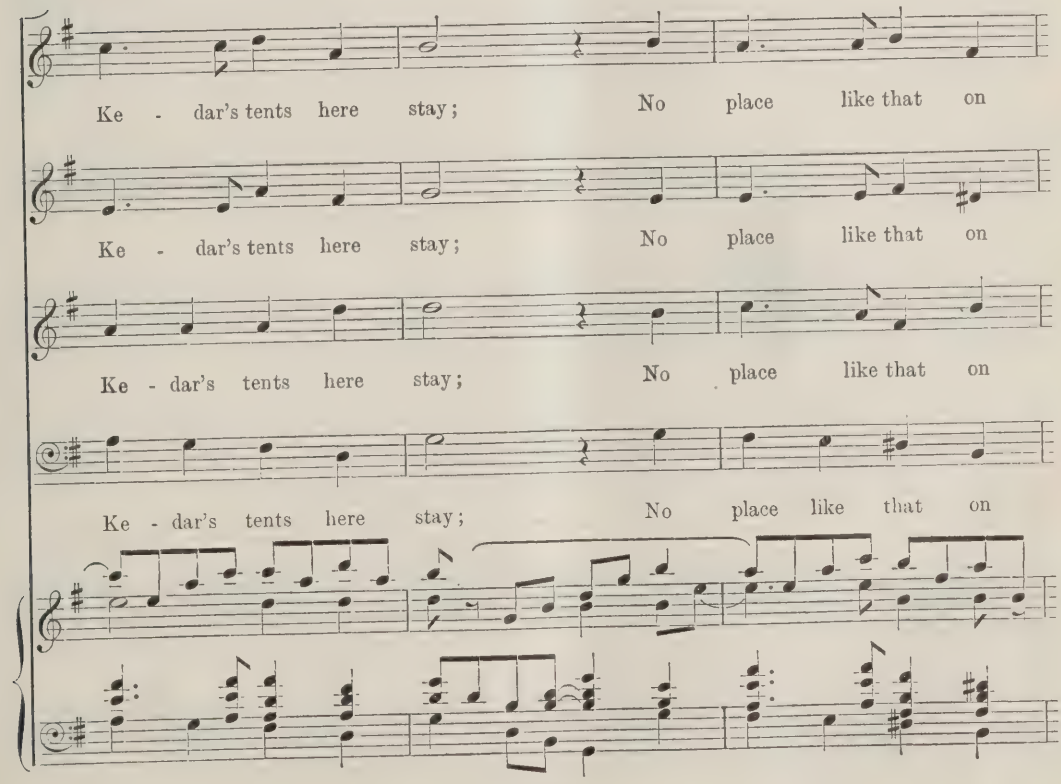
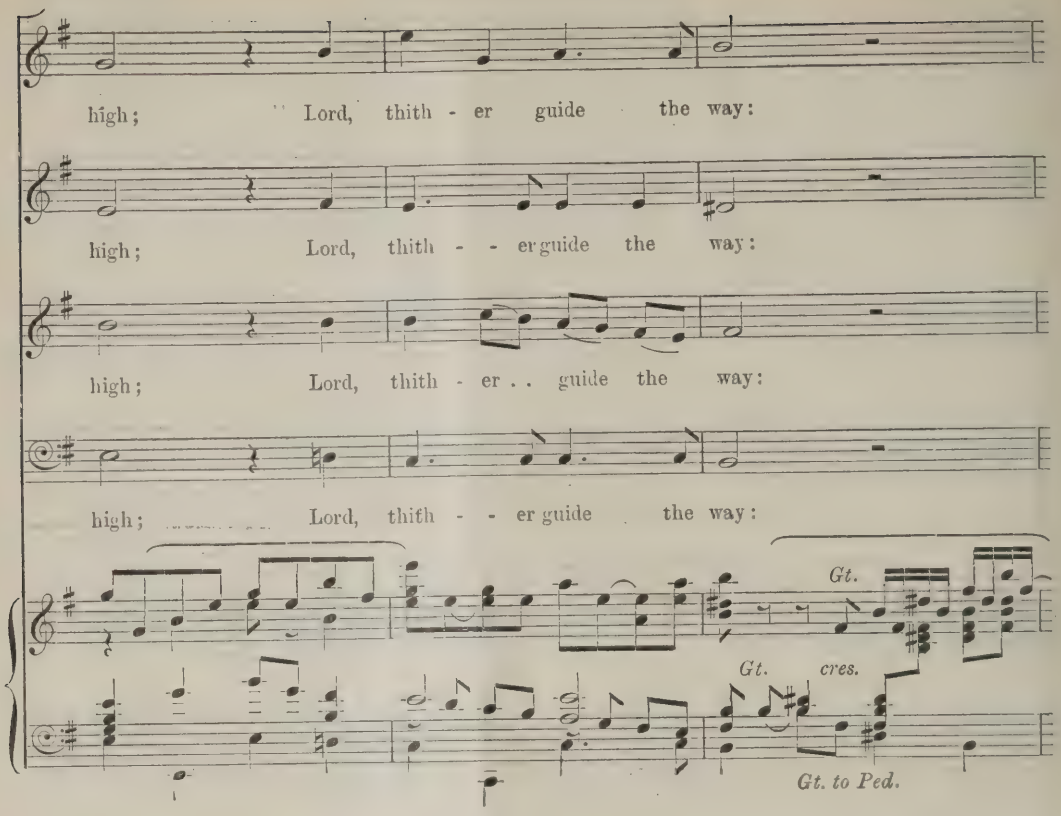

[Molto moderato]
mez.
SOPRANO
Je - ru - sa-lem on high My song and ci - ty
ALTO
Je - ru - sa-lem on high My song and ci - ty
TENOR
Je - ru - sa-lem on high My song and ci - ty
BASS
Je - ru - sa-lem on high My song and ci - ty
[Molto moderato]
ORGAN
f Gt.
mp
is, My home when-e'er I die, The cen - tre of my
is, My home when-e'er I die, The cen - tre of my
is, My home when-e'er I die, The cen - tre of .. my
is, My home when-e'er I die, The cen - tre of my

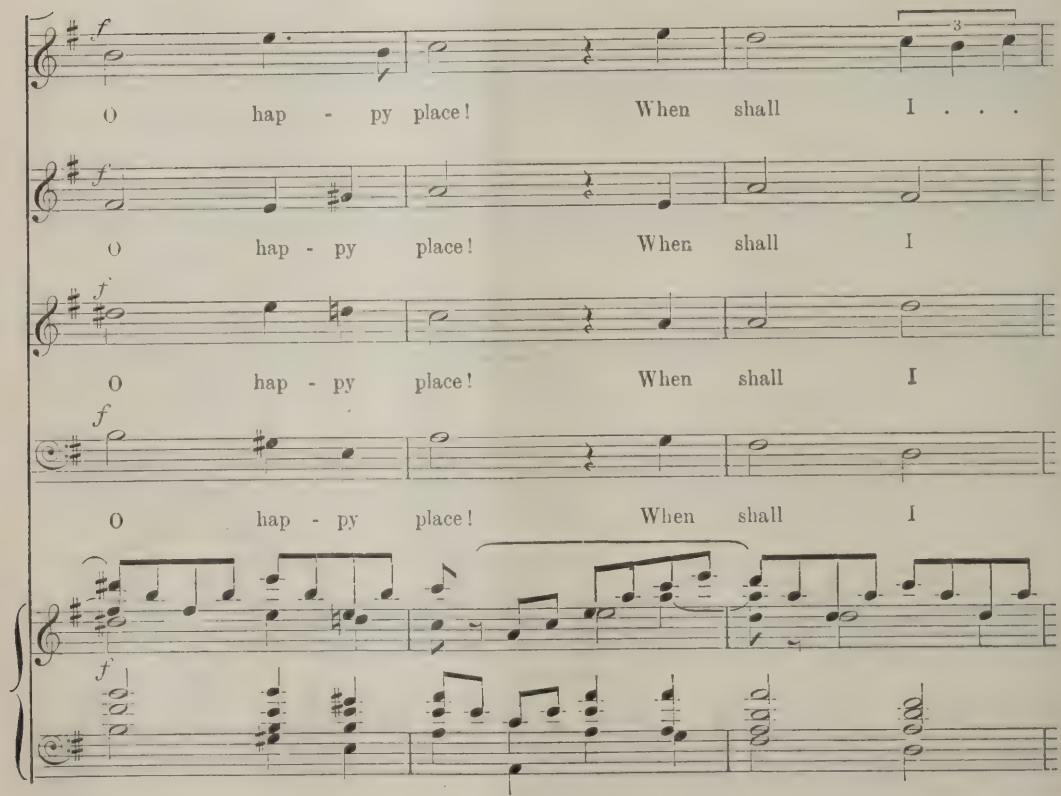

mf
bliss :
O hap - py place ! When shall I . . .
3
mf
bliss :
O hap - py place ! When shall I
mf
bliss :
O hap - py place ! When shall I
mf
bliss :
O hap - py place ! When shall I
cres.
dim.
be, My God, with Thee, To . . see Thy Face ?
dim.
be, My God, with Thee, To see Thy Face ?
dim.
be, My God, with Thee, To . . see Thy Face ?
dim.
be, My God, with Thee, To . . see Thy Face ?
mf Gt. increase
mf
The Pa - tri - archs of old There
mf
The Pa - tri - archs of old There
mf
The Pa - tri - archs of old There
mf
The Pa - tri - archs of old There
Ped.

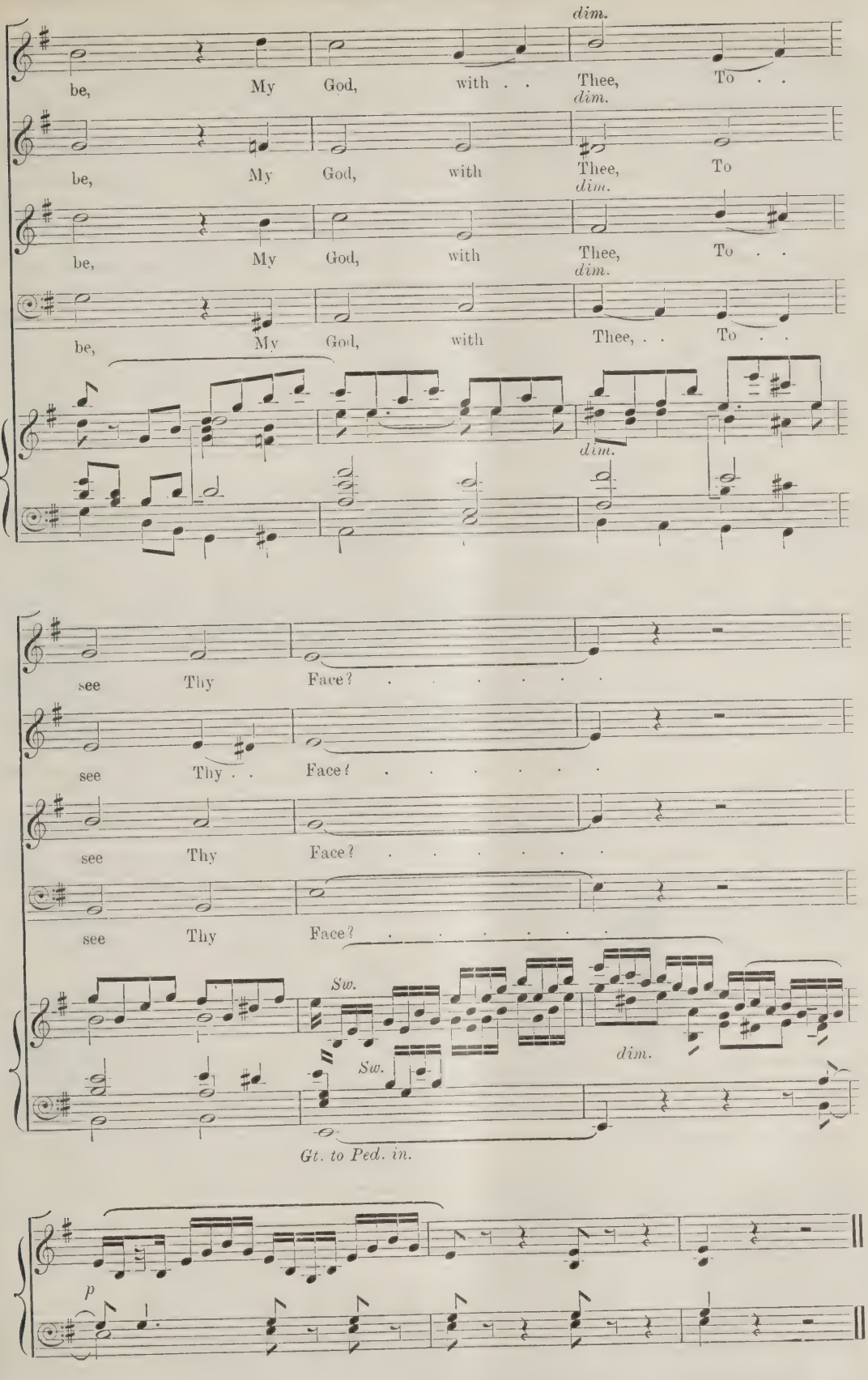

from their trav - els cease; The Pro - phets there be -
from their trav - els cease; The Pro - phets there be -
from their trav - els cease; The Pro - phets there be -
from their trav - els cease; The Pro - phets there be -
- hold Their longed - for Prince of peace:
- hold Their longed - for Prince of peace:
- hold Their longed - for Prince of peace:
- hold Their longed - for Prince of peace:
O hap - py place! When shall I . . .
O hap - py place! When shall I . . .
O hap - py place! When shall I . . .
O hap - py place! When shall I . . .


be, My God, with . . Thee, To . .
be, My God, with . . Thee, To . .
be, My God, with . . Thee, To . .
be, My God, with . . Thee, To . .
see Thy Face?
see Thy Face?
see Thy Face?
see Thy Face?
dim.


mez.
Ah me! ah me! that I In
mez.
Ah me! ah me! that I In
mez.
Ah me! ah me! that I In
mez.
Ah me! ah me! that I In
mp Sw.
L.H.
Gt. to Ped. in


Ke - dar's tents here stay; No place like that on
Ke - dar's tents here stay; No place like that on
Ke - dar's tents here stay; No place like that on
Ke - dar's tents here stay; No place like that on

high; Lord, thith - er guide the way:
high; Lord, thith - - er guide the way:
high; Lord, thith - er . . guide the way:
high; Lord, thith - - er guide the way:
Gt.
Gt. cres.
Gt. to Ped.


f
O hap - py place! When shall I . . .
O hap - py place! When shall I
O hap - py place! When shall I
O hap - py place! When shall I


dim.
be, My God, with . . Thee, To . .
dim.
be, My God, with Thee, To
dim.
be, My God, with Thee, To . .
dim.
be, My God, with Thee, . . To . .
dim.
see Thy Face? . . . . . .
see Thy . . Face? . . . . . .
see Thy Face? . . . . . .
see Thy Face? . . . . . .
Sw.
Sw.
dim.
Gt. to Ped. in.
p

(*Continued from page 240*)

In conclusion I would suggest that however faithfully the traditional meaning of cuivré may be preserved in Paris, some players in England associate it with the altered meaning. In his excellent little book, 'A Practical Guide to the Modern Orchestra' (1912), Dr. James Lyon acknowledges his indebtedness to his friend, Ernest Bryson (who undoubtedly knows something of the orchestra), and 'many orchestral players in various parts of the country.' Now, Dr. Lyon questions Widor's method of producing the (altered) cuivré, and recommends the player attacking the note *below* the written one, and raising the pitch by means of the hand, as being safer. It is hardly likely that any but practical cornists would have suggested this!—Yours, &c.,

TOM S. WOTTON.

St. Leonards-on-Sea.
February, 1925.

P.S.—I am sorry to say that I do not know what Wagner intended by his 'Alto-Oboe,' nor whether any conscientious conductor has employed it, nor where information concerning it can be found. Probably, if it were a purely musical question, such as whether the Master preferred his chops underdone, or his eggs hard-boiled, his numerous biographers would assist us.—T. S. W.

LONDON CHORALISM

SIR,—We should like to thank you for your stand for choral societies in London against the slighting reference of Sir Richard Terry which you quoted in your 'Occasional Notes' in the February issue.

May I say that the Westminster Choral Society, under Mr. Vincent Thomas, revived Stanford's 'Stabat Mater' and gave three performances in three successive seasons? Sir Charles Stanford, who was present at the first and second performances, wrote to the choir a letter of deep appreciation.

This Society, during its existence of six seasons, has produced at least twenty new works by British composers; and on March 4, at its concert at Central Hall, it is giving, *inter alia*, the first choral performance of Stanford's choral songs set to the poems in Tennyson's 'The Princess.'—Yours, &c.,

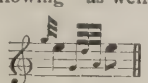
J. A. TRINDER.

[We have received other letters in defence of London choralism.—EDITOR.]

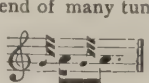
'THE MACCRIMMONS OF SKYE'

SIR,—The following may be of some interest to any who read, in the January number, Mr. R. C. B. Gardner's fascinating article on 'The MacCrimmons of Skye.'

About the year 1888 I used to have lessons on the bagpipe—or, to be precise, the practice-chanter on which all pipe-music is first learned. Duncan MacDougall, a good specimen of a Highlander, was my 'pipe-master.' He won the gold medal at the Northern Meeting at Inverness in 1873, and was a fine player of marches and reels. The pipes fairly sparkled when he played a march, and he was no mean performer of a pibroch. He was always insistent that I should watch his fingers instead of trying to pick up the sound by ear. He knew a great deal of the MacCrimmon tradition, and among many interesting facts he told me that the following—as well as I can remember—



was the first thing a beginner had to learn. It may encourage any present-day impatient pianoforte student to know that these early pipers—usually working in caves—were allowed six months in which to learn to play, with the proper cutting sound, the little group of three quick notes; while two whole years were supposed to be necessary before the budding piper could accomplish the following 'dirrum' effect common at the end of many tunes:



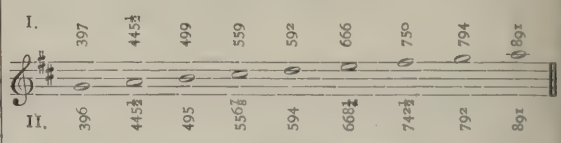
The technical difficulty of this latter figure lies in the fact that it is performed entirely by two rapid movements of the little finger of the lower hand (most players use the right, a few the left, as the lower hand), as follows:

(1.) Strike the G hole with the little finger;
(2.) Curl the finger rapidly, and draw it back across the hole, and clear of it.

As the lower hand always covers or strikes the holes with the second finger joints—not the tips of the fingers—the first A of this figure is caused by the slight gap between the 'strike' and the 'curl,' and the second G is the result of the tip of the finger momentarily closing the G hole as it passes clear of the chanter.

Regarding the scale of the pipes, the following is given in W. L. Manson's book on 'The Highland Bagpipe':

Pitch.—C = 528.



I. = correct equal temperament.
II. = pipe-scale vibrations.

It will be seen that the A's are correct; B, C♯, F♯, and both G's are flat; D and E are sharp. The upper G can be made somewhat sharper by opening the F hole together with G and E.

It was good reading to see how Mr. Gardner praised the Pibroch. It is the 'symphony' of the pipes, and demands great skill and artistry in performance, and on the part of the listener a knowledge and perception not easily acquired without study of the technical and musical peculiarities of this style of composition. Three years ago a piper played in the hall while my host and hostess and myself dined. The Pibroch was 'The Gathering of Clan Chattan,' and the piper—a magnificent Pibroch player—rounded off the piece with the Urlar or groundwork. This is as it should be, though the custom is in danger of dying out at competitions where time saving is important.

The Southerner may smile, but I have seldom been as thrilled by any other piece of music. (N.B.—To intending correspondents, please don't, but forgive.—C. M.)

Old Duncan MacDougall, before-mentioned, was a great character, and when piper to the late Marquis of Breadalbane he tried to give a lesson or two to the late King of Sweden and to Sir John Stainer! The latter attempted to play the notes on the chanter, while MacDougall blew over Stainer's shoulder into the bag.

The great amount of time required to learn the pipes—properly—perhaps imparted to MacDougall an undoubted and supreme contempt for the technical difficulties of other instruments.

A local 'Reel and Strathspey' Society acquired a double-bass instrument. This did not come North until the day of the concert. There was no one who had ever played it, but MacDougall volunteered. I offered to tune the 'ma-ssheen,' then I explained what the notes were. 'Och! that's coot enough,' said our friend. He begged me to remain near him at the concert. Needless to say, there were no right notes. At last I saw my chance and said, 'Stick to that note, MacDougall, it's coming right in another ten bars.' Of course, just at that point he moved off on to another open string with an impish smile of undisguised superiority. But—they're a grand race, the pipers.—Yours, &c.,

8, Amen Court, E.C.4. CHARLES MACPHERSON.
February, 1925.

THAT 'COINCIDENCE'

SIR,—That which you describe as coincidence (on p. 141 of your February issue) is merely an accident—nothing more. 'Pedagogue' of the *Musical Mirror* and 'Yorke Bannard' of the *Monthly Musical Record* are one and the same person. Two articles were written, one for the *Record* on 'Children's Orchestral Concerts' and one for the *Mirror* on 'Children's Concert Programmes.' Unfortunately I

forwarded a retained (copy) MS. of the *Record* article to the *Mirror* instead of the one intended, and did not detect the error until your paragraph was brought to my notice. Similarity of title plus carelessness contributed to the error. —Yours, &c., YORKE BANNARD.

Middleton Chenay,
Banbury.

THE LATE FRANCIS E. BARRETT: FRIEND AND CRITIC

SIR,—My personal acquaintance with Francis Barrett was of comparatively short duration. Yet, long before I could identify him, I regarded him as a friend.

From my salad days of composition, and earliest years as a conductor, his criticisms in the *Morning Post* invariably —whether they censured or praised—had some suggestive, stimulating inference, that corrected the novice or encouraged the more mature technician. His kindly justice must surely have been a help to the artistic equipoise of many musicians; for always there was the unmistakable voice of sincerity sounding in his columns.

During my period as musical director at Harrogate, Francis Barrett was one of the critics who accepted the Corporation's invitation to survey the then-existing scheme of music there. Most generously he surrendered some days of his annual holiday, and spent them in assiduously examining every aspect of our activities. It must have been dull for him, who had heard every great artist and every great orchestra, to listen patiently to a fledgling choir and the unrehearsed efforts of a municipal band. But when it was hinted to him that any absences on his part would be perfectly well understood, he said with decision, 'But I like it. I want to help with any comment or suggestion I can make.' He never missed a bar of music during his stay.

Because he liked the scheme of the orchestral concerts for children, he instituted a Barrett Prize for advanced observation, which was peculiarly attractive to music-teachers and children, and yet another proof of his unremitting effort for the growth of musical culture.

To know him only in print was a musician's loss. The generous flow of wisdom, deep knowledge, and charming boyish gaiety of this kindly man could not but endear him to his friends.

Besides being a critic, he was a composer of gifts. He has left behind him a score of genuine value and appeal.

Also, to his lasting honour and credit, he has his record as an insistent advocate for British music and musicians.—Yours, &c., HOWARD CARR.

GERMAN SONG TRANSLATIONS

SIR,—On any question concerning music I would not venture to dissent from your criticisms or judgment, and it is only with diffidence that I do so in the matter of words for music. I am deeply interested in the review of 'Schubert's Songs Translated' (p. 131), for the puerile words in the only edition with which I am acquainted (Augener's) have made the songs in some instances almost unsingable. Therefore I welcome any translation which does not err on the side of sloppiness, and which at the same time is written in good English. But I cannot follow the reviewer in applauding the substitution of 'elm' for 'linden.' After all, linden is a good old English word for the lime-tree, and although I am not prepared to quote off-hand many references to this tree in poetry, yet I think they will certainly be found. Here is one I do remember, from Matthew Arnold:

> 'And air-swept lindens yield
> Their scent, and rustle down their perfum'd showers
> Of bloom on the bent grass where I am laid,
> And bower me from the August sun with shade.'

Even more at sea is the writer when he says, 'The linden is not much of a tree.' Surely he is confusing it with some other tree. The lime or linden is one of our handsomest trees, and grows to a good height. Its sweet-scented blooms every one knows—and how the bees love them. Then, as to its timber, I believe it is much in request for fine cabinet work. So much for the facts. I would not mind the alteration, however, if 'elm' were a better 'singable' word, and this I cannot admit. You may say this is but the difference 'twixt tweedledum and tweedledee, but 'a lime beside the well' would read just as aptly as 'an elm, &c.,' and would be nearer the original.—Yours, &c.,

2, Dents Road, S.W.11. W. J. C.
February, 1925.

[We regret being obliged to hold over several letters.—EDITOR.]

Sharps and Flats

Violin Solo ... 'Walthers' ... ... *Prieslied.*
—*Concert Programme.*

Dame Ethel Smyth is quite an arresting person, although she is so small.—'*Fifinella*,' in the *Ladies' Pictorial.*

Are song writers born, or are they made? I am on the side of the poets.—*Herbert Rule* (composer of 'Abe, my Boy,' 'There you are, then,' 'Eat more Fruit,' &c.).

Why is it that most musical folk invariably look so tired and worn? It makes me sad, this weariness amongst music-lovers, for surely music, real music, should make one feel refreshed and exalted, and give one a subtle sense of refinement.—*Ladies' Companion.*

For over ten years I have made London my home, but I can stand the cold, wet, and fog no longer.—*Guilhermina Suggia.*

The charm of the piano is in the sustaining pedal. The piano is a vile instrument without it.—*Kate Cholditch Smith.*

'John Peel,' introducing J. E. West's popular air, was the choir's first effort.—*Provincial Paper.*

A woman should look a figure of grace and beauty when handling the 'cello. She should wear a dress with a wide skirt, which will fall in elegant folds. I have seen women trying to play the 'cello while wearing a short, tight skirt. They looked like monkeys. So ugly.—*Guilhermina Suggia.*

Sixty Years Ago

From the *Musical Times* of March, 1865:

MANCHESTER.—At Mr. C. Hallé's fourteenth concert, Spohr's 'Last Judgment' was given. We are glad to find that our predictions respecting Spohr's oratorios are likely to be realised even more rapidly than we anticipated. Not only are the conductors of sacred performances beginning to repair their neglect of his works, but their effect upon a general audience—as proved by the recent performance of the 'Last Judgment' by the Sacred Harmonic Society in London—is such as to justify their taking permanent rank with the great oratorios of Handel and Mendelssohn.

SHEERNESS.—The Choral Society gave a very successful performance of Handel's 'The Messiah,' with full orchestral accompaniments, on Monday, February 20, in the Co-operative Hall. Mr. Frederick Bridge, assistant-organist of Rochester Cathedral, presided in a very able manner at the harmonium.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Advanced pianist wishes to meet violinist and 'cellist for mutual practice. Sonatas and trios.—S. T., c/o *Musical Times.*

Lady violinist wishes to meet two or three other stringed instrumentalists for practice of chamber music. Watford district, or easy reach.—M.A., c/o *Musical Times.*

Keen amateur orchestral players wanted to assist in oratorio and classical instrumental work, at Stroud Green, Finsbury Park, N.—B. J. ORSMAN, 184, Muswell Hill Road, N.10 (Mountview 3573).

Accompanist (honorary) wanted for Girls' Singing Class held at Battersea on Monday evenings. Apply, Miss PRICE, 29, Plough Road, Battersea, S.W.11. Also one for Poplar. Apply, Miss M. BARBOUR, Women's Presbyterian Settlement, 56, East India Dock Road, Poplar, E.14.

Baritone wishes to meet good accompanist for mutual practice, one night weekly.—J. L., 31, Preston Road, Hull.

All instruments (amateur) wanted to augment West London Co-operative Orchestral Society. Extensive library of high-class music. Rehearsals, Sundays, 11 a.m., at 245, Dawes Road, Fulham.—Conductor, JOHN MASON, 9, Wardo Avenue, Fulham, S.W.6.

Baritone (residing in N.W. district) wishes to meet young pianist for mutual practice.—H. H., c/o *Musical Times*.

'Cellist wishes to join quartet or other combination for chamber music. Good library. London, S.W. district.—J. G. W., c/o *Musical Times*.

Pianist wishes to meet violinist or singer for mutual practice.—W. A. GEBHARD, 253, Aston Road, Birmingham.

Pianist (lady) wishes to meet violinist and 'cellist for mutual practice. W. Hampstead district.—L. B., c/o *Musical Times*.

Pianist and violinist wish to meet 'cellist for practice of classical trios.—I. B., 18, Normanton Road, Clifton, Bristol.

Amateur conductor is prepared to coach amateur operatic or choral society (operatic preferred). London or suburbs.—H. TREVOR, c/o *Musical Times*.

Grafton Philharmonic Society is rehearsing the 'St. Matthew' Passion, to be performed at Clapham Congregational Church, Grafton Square, Old Town, Clapham, S.W.4, on April 8, at 8. The Society will welcome help in all parts from those who know the work, or who possess good voices and ability to read at sight. Rehearsals in the Church Parlour at the rear of the Church, on Thursdays, at 8 p.m.—HENRY F. HALL, 'Forest End,' Forest Hill Road, S.E.23.

Lady pianist, good sight-reader, wishes to meet advanced students for the practice of chamber music—trios and quintets.—'MUSICAL,' 6, Wellington Terrace, Bayswater, W.2.

Double-bass player required for amateur orchestra in West Ham, E.15. Practice, Friday evenings. Orchestra's own instrument.—S. L., 160, Clements Road, East Ham, E.6.

Stockwell Orchestral Society has vacancies for good instrumentalists. Meet Tuesdays, at Paradise Road, Clapham.—F. BYARD, 12, Sibella Road, S.W.4.

Highgate Village Orchestra has vacancies for good violins, violas, flute, oboe, bassoon, horn, and cornet. Practices at North Hill Hall, 33, North Hill, Highgate, N.6, on Tuesdays, 8 to 10 p.m. This season's programme includes Beethoven's fifth Symphony and 'Prometheus' Overture, Butterworth's 'Shropshire Lad,' and German's 'Merrie England.'—Conductor, Mr. PETER FARQUHARSON, Heather Hill, Bloomfield Road, Highgate, N.6.

P. S. A. meeting, North Hill Hall, 33, North Hill, Highgate, N.6, every Sunday, 3 to 4.15 p.m. Ladies and gentlemen are invited to join the orchestra. Practices Tuesdays, 8 to 10 p.m.—Conductor, Mr. PETER FARQUHARSON, Heather Hill, Bloomfield Road, Highgate, N.6.

UNIVERSITY OF EDINBURGH

THE FREDERICK NIECKS MEMORIAL

In addition to the bronze portrait plaque to be unveiled at the Historical Concert on March 5, it is intended to institute an annual prize in musical history. There are at present no prizes in the Faculty of Music. For this purpose it is desired to raise £150, of which the sum of £60 is still required. Subscriptions are being received by Miss Agnes Johnston, 4, Coates Place, Edinburgh.

ROYAL ACADEMY OF MUSIC

The programme of the students' organ recital given in the Duke's Hall on February 2 was admirably varied in every way, the items for the organ being interspersed with violin, 'cello, and vocal solos. The organ pieces included the Prelude in B minor, the Fugue in D, and the first movement of the Trio-Sonata in E flat by Bach, along with the *Scherzo* from Guilmant's fifth Sonata—all of which were well played. Special mention must be made of the brilliant performance of the *Allegro* from Vierne's second Symphony by Mr. Bertram Orsman, of Franck's *Final* in B flat by Mr. Owen Franklin, and of the organ playing of Mr. Eric Brough. Amongst the other items were three of the rarely heard 'Bagatelles' for strings and organ by Dvořák, two of his Biblical Songs, sung by Miss Ama Hubble, and the Prelude and Gavotte for violin (unaccompanied) by Bach, admirably played by Miss Ivy Rainier.

On January 28 and February 4, two lectures were given by Mr. B. J. Dale on 'Henry Purcell' and 'Brahms.' In the lecture upon Purcell, in order to give a clearer insight into the work of the composer, Mr. Dale dealt at some length with the various stages of musical evolution from early days down to the time of Purcell, referring also to the changes which political phases such as the Commonwealth and the Restoration produced in the music of their time. Purcell's technique and methods of presenting his art were analysed, and examples of the most noteworthy points of style in his writing were given. Stress was laid on the fact that Purcell would never be appreciated at his true worth until his works were made easily accessible, rather than allowed to remain the preserve of antiquaries. The illustrations included selections from his choral music, songs, and music for harpsichord and strings. In the Brahms lecture, Mr. Dale dealt in some detail with the formative period of Brahms's life as having an important bearing upon the period of his maturity. He described the conditions of musical life in Germany during Brahms's youth, showing how he held aloof from the tendencies of the new German school of Liszt and Wagner. The various aspects of Brahms's invention and technique were analysed, and the conclusion was drawn that the results achieved completely justified the rigid conservatism of the composer, whose work to-day, by reason of its individuality and sincerity, still commands the undiminished respect and admiration of musicians. A number of vocal and instrumental illustrations were given, including a selection of the later pianoforte pieces played by Mr. John Pauer.

On February 11 and 18, two lectures were given by Mr. Frederick Keel on 'Music in the time of Queen Elizabeth,' and 'Dr. Arne.' In the first lecture the speaker referred to the popularity of the art in Elizabethan times, when music, in addition to that of the minstrels and the wandering musicians, was a part of the ordinary education of gentlemen and gentlewomen, and was also largely practised by other classes. Reference was also made to the chief instruction books of the period, and to characteristic musical terms and expressions. Various forms of musical composition were described, several being illustrated. The examples included madrigals, pieces of virginal music, and a selection of songs, originally set with lute accompaniment, sung by the lecturer.

In his lecture upon Dr. Arne, Mr. Keel gave some account of Arne's early days and of his work both as a teacher of singing and as a violinist. After describing the state of musical affairs in England subsequent to the death of Purcell, and the influence of Handel and his connection with the Italian Opera, the lecturer referred to Arne's early works for the theatre, his songs for Vauxhall and Ranelagh Gardens, and also his works for harpsichord and other instruments. The illustrations included a selection of songs, a Trio-Sonata for harpsichord and strings, and two Harpsichord Sonatas played by Mr. Harold Craxton.

The R.A.M. Club held its Annual General Meeting at the Academy on January 31, the president, Dr. Charles Macpherson, taking the chair. The announcement that Sir Alexander Mackenzie had accepted an invitation to become the new president was received with acclamation. The first social evening of the Club for the New Year took place in the Duke's Hall on February 21, when Miss Harriet Cohen, Miss Elsie Owen, and Mr. John Booth collaborated in a delightful musical programme.

ROYAL COLLEGE OF MUSIC.

The first half of the term has provided quite an attractive variety of concerts and other performances, including three orchestral programmes and five representations of the late Sir Charles Stanford's opera, 'Shamus O'Brien.' Of the orchestral concerts two will be noticed in a later issue; the other concert, given by the Second Orchestra and the senior members of the Conducting Class, enjoyed the distinction of introducing a new composition, written and conducted by a College student. The work, a Theme and Variations for Orchestra, by Guy Warrack, was conducted by Mr. Harold Davidson. It proved to be musically interesting, poetical and sensitive, with contemplative moments rather more convincing than the attempts at gaiety. With slight compression, easily achieved by reducing the number of variations to six or seven, and a little more continuity in the performance (some of the pauses between the numbers seemed unnecessarily long), these Variations might well attract the attention of our distinguished professional orchestras.

The programme included also Elgar's 'Enigma' Variations, conducted by Dr. Malcolm Sargent; Schubert's 'Unfinished' Symphony, conducted by Messrs. Patrick Hadley and Gideon Fagan; Mendelssohn's 'Hebrides' Overture, conducted by Mr. Guy Warrack (the composer of the new work mentioned above); and César Franck's Variations for Pianoforte and Orchestra, played by Miss Josephine Dalmaine and conducted by Mr. Constant Lambert. It is interesting to note that, possibly attracted by the new work and by interest in the task confronting the young conductors, there was a very large audience.

The production of 'Shamus O'Brien' by the Opera Class was on a very complete scale, and was rewarded with a generous tribute of appreciation from Lady Stanford and other members of the composer's family. Four performances were given in the first instance, two casts taking two performances each, and a fifth performance was made the occasion of an experiment of a very special and exhilarating kind. Some six or seven hundred children chosen from about thirty of the London County Council Schools formed the entire audience, by invitation of the Director, Sir Hugh Allen, and with the co-operation of Mr. G. H. Gater, Chief Education Officer of the London County Council. A smaller orchestra was employed than at the other performances, which curiously enough had the effect of giving point to a good deal of delightful detail which the larger number of players had occasionally obscured. Mr. Claude Smith-Dodsworth, a student of the College, conducted, and from time to time Mr. S. P. Waddington delighted the children with short conversations on the opera and those Irish customs and superstitions which play a large part in the development of the plot. To many of this novel audience an opera was a new experience, and there was no question as to the keen enjoyment and rapt attention with which the music and dialogue were followed. The hearty cheers of the children at the close, given on the initiative of Dr. J. E. Borland, were a fine recompense to the organizers of the experiment.

The first Patrons' Fund Rehearsal of the term was given on January 30 for executive artists. The performers on this occasion were Miss Betty Humby and Mr. Jean Pougnet, of the Royal Academy of Music; Miss Annette Blackwell, of the Royal College of Music; Mr. Edern Jones, of the Guildhall School of Music; and Miss Tessa Richardson, a private pupil of Mr. Fraser Gange. All these artists made full use of their opportunities, creating a very favourable impression on a large attendance. The next rehearsal, as already announced, marks a new departure, being given at Birmingham with the Birmingham Municipal Orchestra, under the direction of Mr. Adrian C. Boult. It is arranged for the morning of March 3, and will take place at the Birmingham and Midland Institute.

At the Westminster Choral Society's concert (Central Hall), on March 4, at 8, the first choral performance of Stanford's 'The Princess' will be given. The programme includes also Bach's 'Blessing, glory,' and Brahms's 'Liebeslieder Walzer.'

THE COVENT GARDEN MUSEUM

Thanks to the industry and intelligent interest of Mr. Richard Northcote, the historian of our major opera house, London possesses to-day an opera museum, more modest perhaps, but not less interesting, than the collections at La Scala and Paris. It is, of course, a collection of shadows—all decent museums are ghostly places. An opera museum is the shadow of shadows, for the actress and celebrated tenors interest the public not when they are themselves, but when they are Tosca or Desdemona, Siegfried or Radames. But these shadows speak to us from the past with no uncertain voice. 'I cannot sing to-night, Mr. Gye; you must alter the bill.' This is the writing of Adelina Patti, and at least not less characteristic of the *diva* than the many photographs of the collection. The photographs justify to some extent the endearing terms in which some of her contemporaries addressed her. She was 'my adorable Patti' to Rossini, but we know that the 'adorable' Patti had a temper. And there is a receipt from the adorable singer for £840, which shows that even these divinities of the theatre did not scorn the good things of the earth—or their equivalent in cash. A lover of good things was undoubtedly Rossini, who is heard here thanking his correspondent Costa for a cheese—a 'Chidor' cheese—worthy of a 'Bach, a Handel, or a Cimarosa!' The old gourmet knew how a good cheese should be treated. He ate of it 'for three consecutive days, moistening it with the best wines of my cellar.'

Different feelings are aroused by the letters of Berlioz and his wife, Harriet Smithson. Berlioz writes about the performance at Covent Garden of 'Benvenuto Cellini,' and is very worried because he learns that the chorus consists of only sixty-five singers, which is not enough for this composer of immense scores. Should he write to Mr. Costa? The copying of the parts is also a cause for anxiety. Yet 'Benvenuto Cellini' was performed one night only. Poor Harriet Smithson writes the lines:

> 'How far that little candle throws its beams
> So shines a good deed in a naughty world,'

and signs 'H. C. Berlioz-Smithson.' That is only a commonplace, but it has the profound sadness of certain music-hall songs. In a life so steeped in tragedy as hers, there was surely no room for 'naughtiness.'

The historian will find other things to admire—the so-called 'Brickler's bill' of 1767, announcing that Miss Brickler will sing a favourite song accompanied by Mr. Dibdin on a new instrument 'call'd Piano Forte'; the letter of Smart calling together his choir boys for the ceremony of the Christening of Princess Beatrice in 1857; the first bill of 'Fidelio,' conducted by Bishop, in 1827; autographs of Mario and Grisi, of Debussy and Wagner; photographs of great and small artists; a great picture of a forgotten tenor, Templeton; another picture of a Royal command performance, with Queen Victoria and Palmerston; the pass issued in 1815 for the Prince Regent's box; the pass used by Charles Dickens.

They knew how to do themselves proud in the 'thirties and 'forties when they wanted a spectacular show. A bill of 1836 inviting Londoners to attend the great pageant of 'Harlequin Guy Fawkes' promises an aerial ship, Lambeth Palace, the House of Lords vaults, the Great Dome of St. Paul's by moonlight, and Sir Francis Moore's Abode. It would be hard to beat that record even to-day. We are on fairly familiar terms with aerial ships, but few of us have explored the House of Lords vaults. There are also weapons—double-handed swords—and expensive armour, used, we imagine, in 'Faust'; a gorgeous suit of armour used in 'Othello,' and the helmet of Lohengrin. We smile at De Grieux's sword, which that unhappy chevalier never draws to any real purpose; but we cannot smile at the sword of Scarpia. There are the crowns—of paste, yet beautiful—to be worn in 'The Diamonds of the Crown,' the bracelets of Trebelli, and a lovely girdle for Desdemona. But in leaving the foyer which houses these valuable mementoes our thoughts revert to the first exhibit, the autograph of Balfe:

> 'The light of other days is faded.'

F. B.

'SEMELE' AT CAMBRIDGE

In last month's issue of the *Musical Times* appeared a most informative article on Handel's 'Semele' by Mr. Barclay Squire. The parts played by Congreve and by Handel in the production of libretto and score were fully explained. I am therefore absolved from any duty of historical explanation. It rests with me merely to give a personal impression of the music and of its performance in opera form.

Cambridge is to be warmly congratulated. It was a bold thing to revive this work, and the boldness has been justified. As an opera 'Semele' gives opportunity for the spectacular, and advantage was taken of this in the planning of a number of stage pictures which by their grouping and colour were very pleasant to the eye. It gives less opportunity for dramatic expression. It is to be doubted whether any of Handel's operas could be given with the life and movement which go to the making of 'drama,' and 'Semele' was not originally an opera, but a secular oratorio—if this contradiction in terms is to be permitted. However, if we think Wagner's Wotan speeches dramatic there is no reason why we should not also think Handel's *da capo* arias dramatic, and when these are reduced in length, as was done at Cambridge, by decapitating the *da capo*, progress to the next thing is not so long delayed as to become painful. Considering that the cast was, with two exceptions, a purely local one, the singing of the arias and of the expressive recitatives that abound in the work was very creditable. The choruses are solid Handelian things, substantial and satisfying, and, indeed, quite on the best Handelian oratorio level. They had, of course, to be sung from memory, and under the conditions of the opera stage and not of the formally arranged choral society with every member facing the conductor.

The difficulties thus imposed were admirably surmounted. The choral force swung along surely and rhythmically, and the tone was excellent—though a trifle out of balance, inasmuch as in a *forte* the women's voices were more powerful than those of the men.

The orchestral playing at the opening of the Overture sounded a little unsteady. Then it settled down, and the defect disappeared. Indeed, in some passages the playing was almost brilliant; and, once again let one say, *Cambridge did it*—with the help of one imported oboe-player.

Altogether, then, this was an excellent amateur production, and, as an amateur production, to be highly commended. And as an amateur production it abounded in the quality that amateur in its older and truer sense represents—love for the work that was being done.

The opera was produced by Mr. Dennis Arundell, who also designed the scenery. The music was prepared and conducted by Dr. Cyril Rootham. The secretarial organization and administration were carried out by Mr. J. F. Shepherdson. A host of important helpers must be passed over, lest this notice become too much like a slice from the Cambridge directory, and the vocal principals given as follows:

Priest of Juno	Norman Roff
Semele	*Bertha Steventon
Athamas	Christopher Maysor
Ino	Camille Prior / Winifred Roberts
Cadmus	Alan Richards
Juno	Mildred Freeman
Iris	Dorothy Page
Jupiter	*John Dean
Somnus	Anthony Richards
Apollo	Myer Salaman

The two asterisks indicate the two borrowed vocalists. Included in the cast should be two Borzoi dogs and a fantail pigeon, which on the first night behaved admirably, and two goats that appeared to require a little more stage experience. Juno's 'chariot drawn by peacocks' was not seen; she doubtless left it behind the scenes, as her Wagnerian counterpart Fricka is nowadays sometimes also wise enough to do with her 'car drawn by two harnessed rams.' We didn't see 'Iris on a rainbow,' but we had some very good thunder.

P. A. S.

'PEER GYNT' AT OXFORD

The performance of 'Peer Gynt,' given by the Oxford University Dramatic Society from February 10 to 14, had an especial musical interest, in that Grieg's incidental music was performed then almost in its entirety. Hitherto, we in this country have had little opportunity of becoming acquainted with anything more than the Suite, which is but a moiety of the whole. The score consists of twenty-three numbers, and of these nineteen were played in the Oxford production. Grieg began this work in 1873, and finished the scoring in 1875. The idea of composing incidental music was Ibsen's own suggestion, and he drew up various schemes for the composer's guidance, which, however, were not strictly followed. But Grieg adopted Ibsen's ideas of treating some of the dialogue melodramatically (as recitations to music), and of composing a special dance melody for the wedding scene. Grieg himself said, 'My music requires the stage performance to bring out clearly the musical intentions,' and the O.U.D.S. production made manifest that the music is very faithfully allied to the various scenes and incidents of the play, and that in no way can it be regarded merely objectively. Nothing but gratitude can be given to Dr. W. H. Harris (New College) for the meticulous care with which he prepared the musical side of the play. The orchestral parts (those containing the author's and composer's marginal notes) had been brought from Germany, and an orchestra of about thirty-five members had been organized for the occasion. Great difficulty was found in the housing of these players in the New Theatre, and in the end two rows of stalls were sacrificed for the purpose. Then followed the difficulty of acoustics; many experiments were tried before the final arrangement was decided upon, and even so, on the first night I found the timpani rather oppressive, and in the 'Dovrë-Trolls' scene utterly tyrannical. When Mr. Westrup was resting, however, it was possible to judge the orchestral playing as more than ordinarily fine. Dr. Harris gave clear injunctions at every point, and the result was greatly removed from the careless playing of incidental music which is tolerated and encouraged in most of our theatres. As for the quality of the music, Grieg was very right in judging a stage performance as necessary, not only 'to bring out the musical intentions' but also at times to cover the musical failings. It is easy to understand why the Suite has been taken to the public heart, and the rest left. The public, or rather the Public Purveyor, is right again.

The numbers forming the Suite are by far the most inherently musical; the rest of them are full of grand gesture and loud protestation (as indeed befits Ibsen's cumbrous and twisted conception), and soon we tire of the striving after effect just as we tire of that hardy annual at the Promenades—the Pianoforte Concerto, for all its happy invention. The scoring is very uneven—delicate and apt at one time, and at another too obviously underlined.

But there is this to be said for Grieg's music. Its entrance often gives most welcome relief to the heavy progress of the play. There are good reasons for the fact that 'Peer Gynt' has hitherto been presented only twice in England, reasons altogether apart from the difficulties of staging. The 'Theatre of Ideas' has never taken root in this country; and even if it had, I doubt very much whether this unconcentrated compound of a play would have found favour; it is not that we are an unimaginative people in the theatre, but that we are 'too full of the milk of human kindness.'

Compare Falstaff, with all his shabbiness and sad decline, with Peer, and which is the more truly heroical as an imaginative flight? You will find the answer in another question: 'Which is the more human?'

But Mr. Reginald Denham disagrees with this view, Indeed it was necessary for him to believe in Ibsen's play in order to produce it as he did. The 'production' was, in itself apart, a genuine work of art, full of inspired thought. The problems of 'cutting' were manifold and frightening. Mr. Denham's surgery, however, was carried through with an unfaltering hand, implying experience far beyond his years. Most admirable of all were the inclusions. For instance, most producers would have omitted the Churchyard

Scene. Its retention on this occasion not only brought about a point of repose, but also the most beautiful speaking in the whole play from Mr. A. Tandy (Magdalen) as the Pastor.

The Peer Gynt was Mr. R. W. Speaight (Lincoln), a very young actor, who has already played a number of big Shakespearean parts with great success. He is extremely well versed in all the 'methods' of voice and gesture, but he failed to convince me that the iron had entered into his soul. There is a pianist—perhaps you will be able to fit this cap—who plays the 'Appassionata' in the self-same way. But he is older than Mr. Speaight, and will never learn better ways. Mr. Speaight will learn, I am convinced, for he has already profited by experience. His performance was, incidentally, a faultless feat of memory. There remains but to commend with warmth the *décor* of Mr. Alexander Penrose. His designs stood for beauty and simplicity—of one mind in their house. BASIL MAINE.

THE EDUCATIONAL USE OF THE PLAYER-PIANO

On February 3, at the Royal Academy of Music, the first meeting was held of a new musical body—the Honorary Advisory Committee on the Educational Use of Player-Piano Rolls—of which the present members are as follows: Sir Alexander Mackenzie (chairman), Sir Hugh Allen, Director of the Royal College of Music, Sir Landon Ronald, Principal of the Guildhall School of Music, Mr. J. B. McEwen, Principal of the Royal Academy of Music, Sir Henry Wood, Prof. C. H. Kitson, Mr. Robin H. Legge, and Mr. Percy A. Scholes, the last named agreeing to serve as honorary secretary.

The members of the committee feel that up to the present educationists have not made full use of the facilities that exist for training the pupils of schools and the adult students of colleges in the knowledge and appreciation of music by means of the use of the player-piano, including recently recorded rolls by great artists. In this direction they hope to exercise a stimulating influence. It will be recalled that the Senate of the University of London recently decided that the University library should be extended by a liberal provision of scores, gramophone records, and pianola rolls, as a method of enabling members of the University to become acquainted with classical and modern musical works in the easiest way, and this decision, though it has no direct connection with the formation of the present committee, points to the existence of a need which it is hoped will now be met.

ORLANDO GIBBONS

The members of the Musical Association met at the Royal College of Music on January 13, to hear a paper from the Rev. Dr. Edmund H. Fellowes on 'Orlando Gibbons,' the Tercentenary of whose death, in 1625, occurs this year. The lecturer said that Mr. Gustav Holst, lecturing on 'Byrd and Weelkes' just two years ago, remarked that the British public was so slow in recognising the work of its own musicians, that such commemorations served a good purpose, and the truth of that remark had been proved since. Before 1923 Byrd's name meant nothing to the vast majority of English-speaking people, and even in musical circles the extent and quality of his music were little known. Then came the Tercentenary celebrations, and his name was no longer unfamiliar to his fellow countrymen at large. It might perhaps be urged that there was no need for a similar advertisement of Gibbons, whose name was familiar already; but on the other hand his music was far from being as familiar as it ought to be.

Orlando Gibbons was the youngest child of William and Mary Gibbons, and was born at Cambridge in 1583, the exact date being unknown. William Gibbons was one of the City Waits, and a musician of some standing. Though born at Cambridge, Orlando was baptized at Oxford. It was not known what took his parents temporarily to that city with their infant. At the age of twelve, Orlando became a chorister of King's College, Cambridge, where his eldest brother Edward was a lay-clerk. He left the choir in 1598, and matriculated in the University as a 'sizar from King's.' At the age of twenty-one he became one of the organists at the Chapel Royal, and held the appointment until his death. It was not until he had served nearly twenty years at the Chapel Royal that Gibbons was appointed organist at Westminster Abbey, holding the two posts together.

The general circumstances of Gibbons's death were well known, but the details had been told with no little inaccuracy. In the first place the marriage of Charles I. did not, and never was intended, to take place at Canterbury. In fact it took place at Notre Dame, Paris, on May 1, 1625, when in the King's absence the Duke of Buckingham acted as his proxy. When the Queen came to England, Charles arranged to go to Canterbury, there to await her arrival at Dover. As she was to be attended by a large and splendid retinue, it was important that Charles should have with him all the appurtenances of Royal majesty. Not the least of these was the Chapel Royal, a term that had never correctly denoted the bricks and mortar, but the whole personnel, together with all the plate, vestments, books, &c., belonging to the establishment. For centuries it was the custom of the Sovereign to take with him the Chapel Royal in this sense, when he travelled in state, so on this occasion not Gibbons alone, but the whole of the Chapel was summoned to Canterbury to attend on the King. There was not a vestige of evidence to show that Gibbons was commissioned to write any special music.

During the period of waiting for the Queen's arrival, which for several causes had been delayed, Gibbons was seized with an apoplectic fit, and died suddenly on June 5. In those days when sudden death was so commonly associated with the dreaded black death, grave alarm was created by this occurrence, and the Court doctors were summoned to make a *post mortem* examination. They found all the symptoms of apoplexy, and reported accordingly. Hawkins and many others had stated quite incorrectly that small-pox was the cause of Gibbons's death. The body was buried in Canterbury Cathedral on June 6, and a monumental tablet was shortly afterwards placed in the north wall of the nave. The inscription was surmounted by a bust of the composer and his coat of arms. The Latin inscription had rarely been correctly printed; lamentable errors were to be found in Dart's 'History of Canterbury,' Hawkins's 'History of Music,' and in several more modern books. The concluding words of the inscription involved a characteristic pun which was entirely destroyed, apart from the nonsense made of the sentence, by reading *moerentissimo moerentissima* for *merentissimo moerentissima*.

Passing to Gibbons's music, it must be observed that he wrote nothing for the Latin rites of the Church so far as is known, which considering the times is not strange. His Church music divided itself into two distinct styles. On the one hand he looked back to the 16th century and wrote in the classic manner of the great polyphonists; on the other, he looked forward and aimed at developing the 'verse' anthem with passages for solo voice accompanied either by the organ or by stringed instruments. Judging by numbers, Gibbons seems to have preferred the 'verse' anthem, for out of forty works known to us to-day no fewer than twenty-five were of that type, against fifteen of the older kind. It must be confessed, however, that his 'verse' anthems were with few exceptions on a much lower level than his purely polyphonic music. Yet due credit must be liberally extended to Gibbons, who, in the true spirit of the Elizabethans, preferred to explore new methods and new designs even if first-rate success was not to be secured in so doing.

As a madrigal writer, Gibbons necessarily followed the polyphonic style, and here, as in his unaccompanied anthems, he proved himself to be one of the outstanding figures in that great group of composers. Most of his madrigals were exceedingly difficult to sing with telling effect, partly because of the severity of their subjects, and partly because of the intricacy of the part-writing, which was of an unusually independent character, woven together with strands of greater length than was the case with most of the other polyphonists. For this reason, in Gibbons's work it was a matter of especial difficulty to decide which voice was to be prominent here and which there, and how each was to contribute in turn to the general effect. These were important details in almost all madrigals, but Gibbons's

more than any other were rendered ineffective, and failed to please, if each part strove for equality of importance, if not for pre-eminence, throughout the composition. And the temptation to err on these lines was not minimised by the fact that the melodic material of each voice-part was, as a rule, so consistently interesting and beautiful.

As a performer, Gibbons held an unrivalled position, and the fact that Byrd and Bull, both many years his senior, invited him to unite with them in the production of 'Parthenia,' showed in what high esteem they held him. He contributed six pieces to that collection. More than thirty more of his compositions for the Virginalls were to be found in various important collections of the period, notably in Benjamin Cosyn's book, and in the Drexel Collection. It was curious that the compiler of the FitzWilliam Virginal Book should have almost completely excluded Gibbons from that very large collection. No more than three of his pieces were included, and of these one was without the composer's name, and one was attributed to another composer.

Of chamber music Gibbons had left a larger store than most of his contemporaries. The string music of this period was much misunderstood. It was often regarded as church-like and dull, but if the Quartets of Beethoven and Mozart were set out in notes of twice the length and without any bowing, they would look unlike string music, and modern players would have great difficulty in quickly grasping the shape of the phrases. Conversely, if the notation of the Tudor string music was presented in modern terms on the basis of the crotchet unit, not only did it immediately become alive, but it was apparent that these composers evolved a definite string technique of their own. The freedom of rhythmic treatment which now at last was being generally recognised, was often also a notable feature of their chamber music. If rhythms were ignored or wrongly phrased, it could not cause surprise if the music sounded dull. The same principle applied to all this music, and Gibbons was no exception. The lecturer's performance of various passages amply demonstrated his contention.

The lecture derived much interest from the illustrations, which included 'This is the Record of John' (accompanied by a quintet of strings), 'Lord, in Thy wrath rebuke me not,' and 'Fair is the rose,' all sung by a body of singers from Morley College, and concluded with the Fantasia No. 2, for string quartet, led by Dr. Fellowes.

'ISOLATED CONTINUITY' IN ORGAN MUSIC

By C. F. Waters

The student of musical history will be able to divide instrumental music generally into certain well-defined periods. It is impossible in art to determine exactly where one 'school' begins and another ends; one phase merges into another, and in the climax of one style may be found the seed of a new. Yet instrumental music can be regarded as comprising three main divisions,

> '. . . each marked [says Parry] by consistent distinguishing traits; the first by contrapuntal methods akin to those of choral music; the second by the development of pure harmonic forms of the sonata order, which are shown in their highest perfection in the Sonatas and Symphonies of Beethoven; and the third by a striving after greater freedom than the pure sonata forms seem to allow, or an extension of its scheme by intellectual devices, and new kinds of contrapuntal methods; and by more decisive adoption than formerly of ideas and programmes as the basis of art.'

Music for the organ, however, seems to be in a class apart, for there is a continuity not to be found in instrumental music generally. It seems to hold an isolated position, and to be hardly susceptible at all to outside influences. Its history shows an unwillingness to depart from primitive forms—a quality which, for want of a better term, might be described as 'isolated continuity.'

With the close association of organs with the church service it was not unnatural to find choral methods being adopted and features in the service affording inspiration. The extempore variations on the Lutheran Chorales were committed to paper and became crystallised in a definite form of composition, the chorale prelude. The 'theme with variations' is common enough in instrumental music of all generations, but the variety of designs to be found in the chorale prelude and the general character of the form have no parallel in the music for other instruments. With slow-moving pedals interest and vitality had perforce to be maintained by more animated work in the manual parts. Thus, one of the primitive designs consisted of a plain statement of the chorale with embellishments in the manual parts at the end of each line of the melody, while in another early type the melody was assigned in long notes to the pedals accompanied by more animated movement in the manuals. The stately nature of the chorale is obviously suited to the organ and it is significant that in turning attention to the instrument more than one great master of choral and instrumental composition has chosen to adopt the chorale prelude as a medium of expression. Do we not recall the exquisite examples in this form by Brahms and Parry, not to mention those written by living composers?

Equally suited to the instrument is the ground-bass, the pedals treading out the oft-repeated theme with a superstructure for the manuals of varied texture. Here again, we find the continued use of a form which since Purcell has had practically no place in instrumental music outside. This form—which in Stanford's opinion is 'more difficult to handle' than the normal variation form—had been mastered by that 'high-spirited group of composers,' Bach's predecessors. Although overshadowed by the works of the great master, the compositions of this early school are of more than historical interest, and none reveal better workmanship than the Passacaglias and Chaconnes. These early essays in the ground-bass form have been followed up by Bach in his gigantic Passacaglia in C minor, Rheinberger in the *Finale* of his E minor Sonata, Max Reger in his D minor Passacaglia, and by Karg-Elert in his 'Chaconne and Fugue Trilogy with Choral.' This line of works in the ground-bass form, like the parallel line of Chorale Preludes, is without a counterpart in any other branch of the art.

Another of the primitive forms, the Toccata, cannot claim such a continuous line of examples, but it is not less isolated than the Chorale Prelude or the Chaconne and Passacaglia, for while there is some analogy between the Toccata and the Fantasia, there is nothing to correspond exactly to the stupendous Toccatas of Bach. In its primitive state it illustrates the struggle between tradition and adventure—the adherence to choral methods and the desire to introduce new life and interest. Thus the earliest examples comprised series of chords varied by rapid scale-passages and divers embellishments. Of this form Parry says:

> '. . . though crude and elementary, it has considerable historical importance as one of the first of the large musical forms which established a sort of individuality as an instrumental composition independent of choral models.'

Since Bach there has been no clear line of continuity as regards the Toccata. Those movements to which the name has been more recently applied are not characterised by the same freedom in design and dramatic contrasts, and the title seems to have become but little more than a substitute for *moto continuo* or *moto perpetuo*.

The gulf between organ music and other branches of instrumental music is bridged at one important point—the Fugue, although the frequency with which the fugal form has been utilised in organ music is unique. Reference will be made to this later, in connection with the organ sonata. There are differences to be found in the fugues for various instruments or combinations of instruments which are explained by the differences in the instruments themselves. The subject ideally suited to strings might prove ineffective or difficult for the organ, and within the limits of the two hands on the harpsichord subjects of wide range which could be adequately dealt with by strings would be a physical impossibility. In comparing the organ fugues with the '48' it will be seen that the character of the latter accords with the quieter nature of the clavichord, whose gentle tones were much beloved of the great master. Some of the organ fugues are of much more extensive and elaborate design, and reveal the influence of the Toccata.

A further point of contact should be noted. In Bach's Trio-Sonatas we may see a counterpart to the harpsichord dance suites, not only in their nature as a collection of separate, self-contained movements, but also in the 'short binary' form of the respective movements. Beautiful though these Trio-Sonatas are, they represent a tiny proportion of the composer's work for the organ, and there appear to be no precedents in the work of his predecessors in organ composition either as regards the construction of individual movements or the collection as a whole. Hardly any of the six sections of Muffat's 'Toccata Sexta' could be regarded as self-contained movements, and in none of the sections is there any approach to binary form, while Buxtehude's Prelude and Fugue in F sharp minor has the characteristics of the Toccata. Bach uses the 'short binary' form in some of his Organ Preludes—*e.g.*, the F minor—but more often breaks off into freer methods akin to the Toccata. Two of the longer examples, the E flat and one of the C minor Preludes, are cast in the harmonic mould of Haydn and Mozart, and moreover contain other features of interest in anticipation of the sonata form. In this respect it is interesting to observe, in passing, that there should be such foreshadowings of sonata form when there is no counterpart in organ music to the Symphonies and Sonatas of Haydn, Mozart, and Beethoven.

Mendelssohn in his organ works was certainly confronted with a difficulty in having no precedents later than Bach, and in his Preludes and Fugues he frankly admits his indebtedness to his illustrious predecessor. In his six Organ Sonatas Bach's influence is also apparent. In none is there any approach to sonata form; in four, use is made of chorales, the sixth comprising a set of variations and a fugue on the chorale 'Vater unser'; and in three other Sonatas fugues or fugal movements appear. With the complete absence of any corresponding works to the sonatas of the Haydn-Mozart-Beethoven period, and the reversion to the methods of Bach, the isolated character of organ music is emphasised and continuity is maintained unbroken.

The subsequent history of the organ sonata reveals the use of 'sonata form,' which, after all, contains no qualities rendering it unsuitable to the instrument, and a number of Rheinberger first movements can be found which adhere more or less closely to the Beethoven design. Yet there seems an unwillingness to forsake early habits, and the Sonatas of Rheinberger and other composers abound in fugal writing. Frequently the final movement takes the form of an introduction and a regularly worked-out fugue. Of greater interest is the fusion of fugue and sonata form to be found in such Sonatas as Rheinberger's E minor and C major, in the first movements of which a fugal section takes the rôle of the first subject, with a contrasted motive as second subject. A further point of interest, illustrative of both 'isolation' and 'continuity,' lies in the use of the Passacaglia as the *Finale* of the E minor Sonata. Nor is the Chorale forsaken in the variety of basic forms used in organ sonatas. Harwoood's C sharp minor Sonata, for example, displays an effective combination of sonata form in the first movement, with allusions to the Chorale in the development section, a short middle movement, and an Introduction and Fugue as the *Finale*, the Chorale being interwoven in the fugue, and finally appearing undisguised in a bold statement at the conclusion of the work.

Turning to the last tendency of instrumental music referred to in Parry's definition, we find organ music almost entirely unaffected by the trend towards the 'more decisive adoption than formerly of ideas and programmes as the basis of art.' True, individual examples of 'programme-music' can be quoted, but so can such be traced in the instrumental music of the first and second phases within Parry's definition. We can only reach the conclusion that there has been no trend towards realism in modern organ music. Rather would it seem that, forsaking a type of organ composition, much in vogue for a time until recently, which relied mainly on registration effects and not on intrinsic merit, composers for the instrument at the present time are breathing new life into the basic organ forms, giving us works which are not dependent upon elaborate specifications but stand the test on whatever instrument they may be played. We may vary the title Chorale Prelude to Choral Improvisations or Choral Fantasy—Stanford was quite content with the time-honoured label Prelude and Fugue. The underlying idea however remains the same, and with its faithfulness to the best traditions of organ composition in rejuvenating the primitive and well-tested designs, we cannot but feel that organ music of to-day is progressing along the right road. It is in this 'isolated continuity' that organ music will justify itself.

London Concerts

HAMILTON HARTY'S 'IRISH' SYMPHONY

A special concert was given by the Royal Albert Hall Orchestra at Queen's Hall, on January 21, and Mr. Hamilton Harty's 'Irish' Symphony was played for the first time in London, under the composer's direction. It had previously been given at Manchester and Belfast.

The 'Irish' Symphony re-opens an old problem, and leaves it as far from solution as before. Can symphonic music be made out of folk-tunes? The answer that Dvorák succeeded is incomplete. His tunes happened to be ideal ones—good, bold bits of melody that lent themselves to 'snatchy' treatment; Dvorák set about his work with inspired skill, and his 'New World' Symphony stands alone. The trouble with folk-tunes is that they insist on statement rather than reference. The composer finds he is 'arranging them for orchestra' and weaving a rhapsody round them. While he is pulled one way by his tunes he is pulled another way by his symphonising, and his yielding first one way then the other gives an indeterminate style to his writing. That Mr. Harty has not kept entirely free of this fault from beginning to end is the most that can be said against his 'Irish' Symphony, a work of great significance and beauty.

Each movement defines a picture left in the composer's memory by his early life in Ireland. The first, 'On the Shores of Lough Neagh,' has in it not only the landscape, but the strange stories that had it for background. It is a Fantasia on a very definite mood. The second, 'Fair-day in the streets of a town,' is a vivacious *Scherzo*, into which a well-known tune leaps gaily. The tune appears to have two names in Ireland, but in England it is 'The girl I left behind me.' The movement is humorous, clever, and as spontaneous as a Mozart *allegro*. Commentators—to whom the writer adds himself—have urged that this movement be 'lifted' from the Symphony to live its own life. The third might well accompany it as a preceding *Adagio*. This movement, 'In the Antrim Hills,' has a wake for a setting, and a fine tune for its music. It is here that Mr. Harty throws off a certain aloofness that can be detected in his approaches to the emotional, and the warmth he permits himself in the working out of his slow movement may be said to mark the climax of the Symphony. The *Finale* is called 'The twelfth of July,' and its principal tune is 'The Boyne Water.' Its spirited progress is interrupted by the lament from the third movement—'In the midst of the uproar there was a sudden silence, and we saw a simple group carrying a coffin down the steep street on the way to the Catholic burying-place.' The episode is finely drawn—the sudden awe, and the impatient fragments of the fighting-song waiting to resume sway over things. As the Symphony comes to its triumphant ending, one feels that a fine subject has been worthily treated, and that his respect for Mr. Harty as a musician has broadened.

Mr. Harty's arrangement of Handel's 'Music for the Royal Fireworks' opened the programme—a really good example of adaptation. M.

ROYAL PHILHARMONIC SOCIETY

The concert on January 29 gave us the first London performance of Honegger's 'Pacific 231.' There is nothing to be said against a composer writing a piece around a railway engine. Any form of transport lends itself admirably to musical representation, from galloping horses to gondolas. The point is, what does the composer do with his idea? Honegger falls between two stools. His published statement says he seeks 'not to imitate the noises

of an engine, but to translate into a musical structure a visual impression and a feeling of physical elation.' A good scheme, but unfortunately the composer *does* make quite a lot of imitative noises, and does *not* induce a feeling of physical elation.

Judged by its noises 'Pacific 231' is an engine that would rouse nervousness in the passengers, and increase the rate of accident insurance to a prohibitive point. There is not a suggestion of the clean, rhythmic running that distinguishes the fine locomotive from a collection of old iron; nor is there an impression of speed. 'Pacific 231' never leaves the platform; she stays there, and gives a noisy demonstration of her functional disorders, which appear to be mainly internal. At least one hearer found himself looking round for an oilcan and a spanner. Those of the audience who describe the work as 'good fun' unconsciously condemn it, for Honegger avowedly set out to give us a 'lyrical and pathetic impression' of a fast-moving train. Hence, the more the fun the bigger the failure. The programme included also Schumann's Overture, Scherzo, and Finale, a Bach Concerto for violin, flute, and pianoforte (Miss Marjorie Hayward, Messrs. A. Fransella and Norman Wilks), Delius's 'Summer Night on the River,' Debussy's 'Iberia,' and 'Also sprach Zarathrusta.' Mr. Eugène Goossens conducted. H. G.

LONDON SYMPHONY ORCHESTRA

Mr. Furtwängler being detained in America, this concert was entrusted to Sir Thomas Beecham, who substituted a programme of his own selection for that of the prospectus, and made it a Beecham evening in the fullest sense by bringing all his buoyant enthusiasm into play. It seemed almost as if, being engaged as a deputy, he took special delight in being at his best, possibly not entirely without an ironical *arrière pensée*. His beloved Mozart was represented by the 'Magic Flute' Overture and the *Adagio* from one of the Divertimenti, both played exquisitely. His reading of the 'Siegfried Idyll' may have been unorthodox in that he resisted all temptation to linger unduly at seductive points, but the music gained thereby in the feeling of motion. Rimsky-Korsakov's 'Antar,' which he has always preferred to the same composer's more popular 'Scheherazade,' was presented as a vividly coloured picture-book. At the end of the programme came Delius's 'Paris,' which had not been heard in London for some time, though regarded by many as the composer's best orchestral work. E. E.

BRITISH WOMEN'S SYMPHONY ORCHESTRA

With all respect to Miss Gwynne Kimpton and her ladies, it cannot be denied that the interest of this concert was concentrated upon Madame Guilhermina Suggia, who was in such splendid form that even the banalties of the Saint-Saëns 'Cello Concerto became temporarily endowed with meaning, and the Bach C major Suite was an apotheosis. Perhaps the news, made public the same evening, of the purchase for the nation of Augustus John's famous portrait may have contributed to the glamour, but it was Suggia alone who made the evening memorable. The orchestra is improving, not perhaps vertiginously, but still improving, and Miss Kimpton appears to be acquiring some of what may be termed the amenities of her art, but between them they did not shed radiance upon Beethoven's seventh Symphony, which was the main feature of the programme. E. E.

THE COPENHAGEN QUARTET

We hope the able members of the Copenhagen Quartet are born pioneers, and were not induced to include in their programme the works of Stravinsky and Sibelius simply in order to be up-to-date. The Stravinsky fashion has already set, and the composer himself is reported as having joined the ranks of the die-hards. On the other hand, the pioneer—the born pioneer who feels bound to wander about to satisfy a longing for adventure—must derive some enjoyment both from the Stravinsky and the Sibelius Quartets. Stravinsky is 'all out,' driving theory to absurdity, utterly careless of what casualties may occur by the way. He resembles in this his countrymen of Moscow who, having accepted a system of government plausible up to a point on paper, refuse utterly to recognise its complete practical failure. These Slav revolutionaries remind us of Voltaire's Candide, who, after having been kicked and robbed, betrayed and beaten, still maintains with his last breath that this is the best of all possible worlds. Incidentally, it may be noted that the Copenhagen players performed the Stravinsky Quartet twice. What is the reason for this mistaken zeal? Surely two lemons taste no sweeter than one—even at Copenhagen. If they thought that the encore would work a change in the fortunes of the day, they were sadly in error. It did not.

The Sibelius Quartet failed to hold our interest for the simple reason that quartet writing is, apparently, not the composer's 'forte.' He seems uncertain whether to give vent to his native wood-note wild or to model his work on the classical pattern. Thus he goes meandering along, sometimes through pleasant and novel scenery, sometimes through a landscape which is not quite dreary enough to affect us as potently as vast, barren spaces do. That the Quartet is the work of a good musician is evident and undeniable. But Sibelius is much more than that, and this Quartet does not do justice in the least to his real powers—the power of suggesting something dark and sinister like the enchanted woods ancient heroes dreamed of, or the rugged strength of, say, his 'Finlandia.' B. V.

THE LÉNER QUARTET

The Quartet from its early days to Beethoven—such was the scheme developed by the Hungarian Quartet led by M. Léner in a short series of concerts. It sounds delightful, yet, like most things in this world of ours, it proved just a little less interesting than we expected. Truth to tell, the choice of composers was not quite so happy as it might have been. On the first evening, for instance, not a single work was played which justified selection on other than purely historical grounds. But if we are to go back to the sources of quartet music something should also be said for the Elizabethan and Tudor composers. The second evening was devoted to Haydn and Boccherini. We were on fairly safe ground here, for, of course, it is impossible to find a Quartet of Haydn's which is not supremely interesting in one movement or another. The choice of Boccherini's Quintet was good, but also obvious. One looks to such organizations as the Léner Quartet for enterprise. Having conquered all there is to be conquered, it has the time—which less admirable organizations have not—to search for something that has been overlooked or unjustly neglected. It seems incredible that of the huge quantity of chamber music Boccherini left us, the Quintet is the one and only thing worth remembering. The Mozart concert was a sheer delight—as would be expected, for we have had other opportunities before to realise that Mozart appeals to M. Léner and his colleagues in a very special degree. B. V.

CONTEMPORARY MUSIC CENTRE

Beginning and concluding with a pair of Violin Sonatas by English composers, this programme proved less subversive and more enjoyable than some of its recent predecessors. It is right that we should enlarge our acquaintance with contemporary effort, but it is none the less agreeable to turn to those of its protagonists who meet us half-way, like E. J. Moeran, or three-quarters of the way, like Herbert Howells. Both Sonatas were convincingly played by Miss Winifred Small and Mr. Gordon Bryan, and each is in its own genre—one robust and occasionally almost bluntly frank, the other suave and poetic—a valuable contribution to our growing treasury of chamber music.

Mr. Bryan played a copious selection of pianoforte pieces by the Dutch composer, Alex Voormolen, and some attractive children's pieces proved excellent entertainment.

Miss Joan Elwes had a strange task set her in Pizzetti's 'Angelica,' a Neapolitan ballad intended for a male voice which, to convey the sense of the poem, should have a tinge of intoxication. In the circumstances it was a feat to convey as much as she did of the impact of tragedy; but she was better served in Rubbra's 'A Hymn to the Virgin,' and a pair of fantastic songs by Gordon Bryan. E. E.

PADEREWSKI

The Albert Hall was crowded on February 18, when Paderewski gave his recital, one of a series of five (Cardiff, Liverpool, London, Manchester, and Glasgow) in aid of the British Legion—a truly noble gift. A programme that made no concessions—the Bach-Liszt Fantasia and Fugue in G minor, some Haydn, Mozart, a Beethoven Sonata (D minor, Op. 31, No. 2), the Schubert-Liszt 'Hark! hark!' and 'The Erl-King,' a Chopin group, and the 'Don Juan' Fantasia—and some magnificent playing (save in the Bach, which was rough and not always clear), made the occasion memorable. H. G.

DAME ETHEL SMYTH'S MASS IN D

The history of this Mass is quickly stated. It was written after the composer's return from Germany in 1889. The Royal Choral Society performed it in 1893, under Barnby. The Benedictus was sung by the Crystal Palace Choir at the composer's Queen's Hall concert in April, 1911. The Birmingham Festival Choral Society sang the Mass under Mr. Adrian C. Boult, at Birmingham, on February 7 last year, and again at Queen's Hall, London, on March 8. On January 31 this year the Royal Choral Society again gave it at the Albert Hall, Dr. Malcolm Sargent conducting. We wonder whether any Albert Hall singer took part in both performances. Mr. Ben Davies was the tenor of 1893, and he is still singing. This time we had Miss Caroline Hatchard, Miss Astra Desmond, Mr. Archibald Winter, and Mr. Herbert Heyner. The individual success of the afternoon was Dr. Malcolm Sargent, whose special gifts for choral conducting were of immense service to the choir and to the composer.

The merits of the Mass have been fully described in these columns. What ought to appeal more particularly to the choral world of to-day is its practicability. The re-discovery of the Mass is opportune, for choral societies are anxious to discover a work that is new to them and easy to assimilate. It is as much based on tonic-and-dominant harmony as Beethoven's, its choral writing is broad and simple, and the sole difficulty it presents is the physical one of sustaining a climax. This was the only difficulty hinted at in the Royal Choral Society's performance, which gave to the Mass all that it wanted of sonority and dramatic force.

Elgar's 'Spirit of England,' following the Mass, made up an afternoon of 'solemn musick' in which the 'Enigma Variations' formed a happy interlude. X.

CIVIL SERVICE CHOIR

The Civil Service Choir, too new an organization to be able to give to its audience all the perfection of some of the older choral bodies, made up by the generosity of its quantities at its concert at Kingsway Hall on February 11, which Mr. Rutland Boughton conducted. After a performance of Elgar's Pianoforte Quintet by Mr. Charles Woodhouse's party, it was a quarter to eleven, and the writer had to leave; but the fortunate whose time was their own were still left to enjoy choral works of Walford Davies and Rutland Boughton, the new song-cycle of E. J. Moeran, and other good things.

Madrigals were the chief choral business of the concert. A pretty choice had been made of many masterpieces, and the way in which they were sung proved the pleasure the singers had in performing. Such pleasure, rather than that of mere listeners, was no doubt what the madrigalists of old had in mind. How much of the finest music there is which is meant for the player's fun, and how easy it is—when the composer seeks instead to interest and impress the crowd of listeners and indolent reviewers—to become gross and pretentious!

This is not to argue that madrigals are not delicious often to listen to, but to justify the choir which may not have got beyond the point of amusing itself. At that point it has achieved much. Pity the poor who cannot amuse themselves with music—who have to go to concerts, opera, gramophone, or wireless if they want any music—those who have lips but don't sing (even for the most secluded self-amusement), or have fingers but don't play!

Kindly Providence has ordained that men and women in a body can have very good fun in singing, although taken individually there may not be a singer among them. Mr. Boughton's little choir was, however, not a big enough body. When numbers are so reduced the individual singing needs a little more technical cunning, if the result is to pass muster. These singers should seek by private study to improve their tone, if only as a kindness to their zealous and excellent conductor. Meanwhile their spirit is just what is wanted. C.

SOME SINGERS OF THE MONTH

Mr. John Coates sang on February 10 at Æolian Hall. His programme ranged far, and we did not regret it. Certainly Mr. Coates has done a handsome service in devoting so many of his concerts exclusively to the younger Englishmen, but it was as well to remind us that his art has a universal range. This time he started with the Elizabethans, and gave his second group to the English 17th and 18th centuries. The third was mixed—French, Russian, and German, with 'The Erl-King,' sung with tremendous imaginative force. The last group was modern English—Elgar, Whittaker, Ivor Atkins, D. C. Thomson, and Thomas F. Dunhill. I suppose there can be no doubt at all that John Coates is our finest singer. His art contains everything that a cultivated listener desires from a singer, and lacks perhaps only that aggression of sheer physical strength which carries the vulgar away. What of course so charms us is the unfailing liveliness of the artist's imagination (to which a perfect technique is the servant). No song is perfunctorily sung. Nothing is ever taken for granted. He makes the impression of picking up everything with a fresh curiosity each time. Images form before his eyes, one would say. Beside this singing, average decent singing sounds like a mere exercise.

It was a misfortune that Miss Dorothy Silk was singing on the same evening (Wigmore Hall). I can record only that she was assisted by the English Singers, the Birmingham String Quartet, Dr. Harold Darke, and Mr. A. E. Wilson (bassoon, for a Bach Cantata, No. 155). The programme had so alluring a look, that no one but John Coates could have prevailed against it. It was a programme of madrigals and Purcell, and of Schütz, Tunder, Handel, and Bach.

Madame Elena Gerhardt sang at Queen's Hall on February 3. The programme contained eight numbers from Schubert's wonderful 'Swan Song,' and before and after them Brahms. Mr. Harold Craxton collaborated with most beautiful sympathy and musical spirit. The hall was full, and the audience was clearly enjoying a treat. Madame Gerhardt has a special public, and one that other singers may well envy her. This audience goes not to see the singer, but to hear a certain sort of music (German romantic songs) sung in a way which it is firmly convinced is the most appropriate and admirable. Madame Gerhardt now may do anything she likes in London. She has her devotees. Some things she does are nevertheless open to the cavilling of a detached critic. Two of the most applauded songs were Schubert's 'Fisher Maiden' and his 'Serenade.' Some thousands of hands clapped vigorously, without it occurring to their owners that there was anything inappropriate in a woman singing those songs. It seemed to me—it still seems to me, in spite of the overwhelming Gerhardtian majority—ridiculous to hear a woman serenading her lover, urging him lyrically to come down and join her by moonlight in the shrubbery ('In den stillen Hain hernieder'). But Madame Gerhardt fills a want. The great *corpus* of German song (Schubert, Schumann, Brahms, and Wolf, with their satellites) is sentimental with a lusciousness unknown to other music, its very smiles being sentimental. There are a great number of tender hearts waiting to drink this in, and Madame Gerhardt serves it to them with unction.

The tender-hearted attach overwhelming importance to the heart—with them the head is nowhere. A rejected heart commits suicide or dies of consumption unless it is dead to all the decencies. On the other hand, a requited heart scorns to make a secret of its satisfaction—'I am in

love, I am rushing off to church to get married,' it cries. Madame Gerhardt is equally sympathetic towards the peasant maidens who are so lucky as to be getting married and towards the others who can do nothing but expire pathetically. Do I confess myself singular and heartless if I admit that after about an hour of Gerhardtian heart-iness I always feel it becoming luscious to excess? The music I know to be the music of some of the divinest masters, but the ideals expressed seem to be those of a 'Heartsease' novelette. It would be a comfort to know that there are others who are inclined with me to rebel at this worship of the heart's impulsiveness, and after an hour of Gerhardt's lieder to respect all the more the 18th century, which did not attach such weight to the sensations of the amatory. After all there is something maladive about a heart grown beyond a certain size.

Madame Gerhardt puts her faith unreservedly in the 19th century. She does it with a sincerity which is not to be mistaken and counts much in the effect of her art. It is solid, it is monumental, this faith. It wins over the doubters, as faith is wont to do, making them say, 'There must be more in it than there looks to me to be.'

She has an art—her faith has given her that. The odd thing is that so many who profess to be, not fellow fanatics, but critics, assure us that her art, whose faults we might have been asked to pardon on the ground of her sincerity, is faultless. Well, one must be a prophet inspired, indeed, if it passes unperceived that one drops one's 'h's.'

Madame Gerhardt's breathing is rather equivalent to that grammatical misdemeanour. She advertises persistently the whole process, and if you fail to notice the effort of her inhalation it can be only by the regularity of it, much as one becomes oblivious to a ticking clock. But her whole technique, so far from being finished, is exceedingly rough. Over and over again it was noticed how her tone thinned in descending phrases. The high note of the penultimate phrase in Brahms's 'Immer leiser' was beautifully taken, but the succeeding notes in the phrase were spineless, and so the effect of the climax was largely lost. It may be doubted if she sang a real *pianissimo* all the evening. I must mention two indubitable successes—'Farewell' and 'The Town,' from the 'Swan Song.'

Mr. Mark Raphael sang the whole of Schubert's 'Maid of the Mill' at his recital at Wigmore Hall, and with Mr. George Reeves as his pianist, most admirably collaborating, he gave us an hour-and-a-half of really pleasant singing. How sweet and winning this music is! Mr. Raphael sang it with a good, sustained style. He knew the music. He has a pleasant, suave tone. We liked his eager earnestness. He gave us the sense of the music. On the other hand his physical resources are small, so that we felt we were getting Schubert on a dwarf scale. The biggest songs, such as 'The Hated Colour,' were almost beyond him. The lack of reserve force made for monotony. 'Forget-me-nots' and 'Withered Flowers' were indeed beautifully done. But he rather failed to bring to the songs the help of any unexpected flash. His German was clear almost to the point of being 'precious,' but he fell now and then into the fault of importing 'h's,' presumably in the interests of emotion. In effect these took off the fine edge of many a well-launched *legato*. His upper notes in times of stress were comparatively toneless. But this is only criticism of detail. The general performance was uncommonly agreeable.

On the same night Mr. Norman Stone sang at Æolian Hall, and as I chose to hear Schubert (although Mr. Stone too had made up a programme of very marked musical interest), I must discuss him at another time. Enough was heard to prove Mr. Stone the possessor of much wit if of rather less voice. He is not a 'concert grand' among tenors, but rather a spinet. It was singing that scored by neatness and clear diction, and would be unsuited to music of physical passion. Mr. Stone was assisted by the English Singers, among whom he has taken Mr. Steuart Wilson's place.

Miss Cicely Halford sang at Wigmore Hall with a pretty voice of warm quality. It is true that there was nothing very affecting in her line, and her low notes were negligible. We should have liked her much more if her English singing had equalled her French and German. But in songs of Holbrooke, Hughes, and Harty her expression was so lacking in spontaneity and her emotional range so restricted that duty rather than choice seemed to be inspiring her performance. Her Schubert was worth hearing.

A young soprano who was said to be of Manchester, though she came out as 'Mademoiselle Paikin,' sang at Sunday concerts at the Albert and Queen's Halls. Each time the programme was flagrantly designed in the interests of mere vocal display. Mlle. Paikin has worked hard at the woes of the Gildas and the Lucias. When a singer thus concentrates on 'showing off,' she invites the critic to judge with some sternness. Well, this undoubtedly pretty voice ought to be prettier still. Mlle. Paikin is clever, gifted, and accomplished, but in this sort of music one asks for more perfectly rounded tones, whereas she gave us many upper notes which were shrewish; and now and then her intonation was at fault. Also—while I for my part am no glum Puritan in music, and delight in the decorative effect of florid singing, when it is well done—is there any excuse at all for such stuff as Proch's Variations in the concert-room? Excellent composers like Handel, Bach, Mozart, and Bellini (so charming and misjudged a musician), have written showy music for singers, so why drag mere exercises into public service?

A programme of Negro music was given at Wigmore Hall, on February 13, by Mr. John Payne, bass, and Mr. Laurence Brown, pianoforte (the last named was not above joining in the singing from time to time). Mr. Payne had truly noble bass tones, big and soft, but unfortunately they did not last him throughout his scale—going up he grew nasal and helpless. As for the Plantation Hymns of the programme, we Londoners are rather overdone with them. Their musical interest seems to me infinitesimal. No doubt anthropologists find them invaluable.

Miss Evelyn Scotney's singing has been agreeable to hear at several recent concerts. Her accomplishment is unusual, and it is good news to hear that she has joined the B.N.O.C., who needed a Gilda.

Madame Blanche Marchesi, singing at Æolian Hall, impressed us with the prestige and experienced procedure of a long-famous artist. While her physical powers are no longer equal to producing the tone that once was, Madame Marchesi concentrated on verbal effects, and with such skill and truth that the French songs, at least, were most admirable. What a lesson she could give to the hosts of half-trained singers who have the temerity to stand up in public and attempt Fauré, Duparc, and Debussy!

Miss Esther Coleman sang an extremely enterprising and varied programme of songs at Wigmore Hall. One must pay a hearty tribute to the taste that had made the selection, and the musicianship that had overcome the difficulties of so much jagged modern stuff. Against this must be put the singer's poverty of tone, which detracted heavily from her success. After all, it is the singer's business to make the voice first an attractive musical instrument, before learning to play upon it. If Miss Coleman were to cultivate a richer resonance, she would be truly distinguished among our younger singers. A song-cycle by Fauré, 'L'Horizon Chimérique,' was said to be new to London. H. J. K.

Competition Festival Record

Those who are familiar with the teeming industrial life of the West of Scotland, and with the fertilising work of the Glasgow Musical Festival, will not be surprised to learn that of the thirty or so competition festivals which have come into being in Scotland during the past fifteen years, fully one-half are located within a radius of thirty miles around Glasgow, and half-a-dozen are held within Glasgow itself.

The GLASGOW EASTERN Festival, recently established with the encouragement and financial backing of the parent Glasgow Festival, lasted for three days, and attracted many competitors new to festival work who will doubtless find their way in time into the lists of the parent Festival.

CAMBUSLANG, a residential suburb five miles out of Glasgow, in the coal and iron district, held its fourth annual Festival, which ran for two entire Saturdays, and twelve other evenings. The musical adjudicators were Mr. H. Plunket Greene and Mr. A. M. Henderson. The number of competitors was large, and a good standard of performance was maintained.

CHESTERFIELD.—The second Chesterfield Festival opened on January 29 with an entry list increased from two thousand to two thousand five hundred. A successful children's day was held. Various solos occupied most of the second day. The schools made an excellent show of country dances. Holmewood Ladies' Choir (Mr. L. Lawson) proved a few marks superior to Chesterfield Ladies' Choir (Mr. J. C. Simon). On the third and concluding day Doncaster Choral Union (Mr. S. Ward-Casey) won by a mark from Holmewood Prize Choir (Mr. L. Lawson), the tests being Coleridge-Taylor's 'The Lee Shore' and German's 'O Peaceful Night.' The Duke of Devonshire spoke at the final meeting.

DUMBARTONSHIRE.—The sixth Festival was held at Dumbarton on February 6 and 7. Entries showed a slight falling-off, and there were a good many withdrawals, owing no doubt to the influenza epidemic. The standard of performance in the choral sections was high. The school work was, as usual, extremely good, the principal contests being won by Dumbarton Academy Junior (Miss Helen McDougall), Dumbarton Academy Senior (Mr. John Urquhart), Knoxland Boys' Choir (Miss N. Armstrong), and Bridgend U.F. Church (Mr. R. A. Read). In the adult choral classes capital work was done, top places being taken by Denny Bros. Male-Voice Choir (Mr. R. A. Reid), Glasgow Police Male-Voice Choir (Mr. Thorpe Davie), and Mr. Thorpe Davie's Choir; worthy seconds being the Dumbarton Choral Union (Mr. James D. Fleming), the Babcock & Wilcox Male-Voice Choir (Mr. William Grant), and the Glasgow Corporation Male-Voice Choir (Mr. W. H. Phillips). An outstanding bit of singing was that of a boys' choir from North Kelvinside Higher Grade (Miss A. W. Thomson).

The seventh junior competitive Festival at MANSFIELD was held by the Co-operative Society on January 24. At BACUP a Festival promoted by the Bacup Division of the St. John Ambulance Brigade produced some very good competitions on January 24 (junior) and January 31 (senior). Rossendale Slipper Workers' Union (Mr. H. Hitch) carried off the prize for mixed-voice choirs.

FESTIVALS IN MARCH

We have received information of the following Festivals:

BEDFORD Festival opens on March 2 with a record number of entries.

BRIGG (NORTH LINCS COMPETITIONS).—March 31 and April 1.

CARLISLE.—March 10-14. The classes are nearly all choral, and two hundred and forty entries have been received, including ten new choirs.

LEAGUE OF ARTS, LONDON.—The second Competition Festival will be held at the Guildhouse, Eccleston Square, on March 26, 27, and 28.

LONDONDERRY FEIS.—March 10-13. Evening concert, March 14.

MANSFIELD.—March 13 and 14.

PERTHSHIRE Festival will be held during the week commencing March 6.

RETFORD (NORTH NOTTS COMPETITIONS).—March 24 and 25.

WINCHESTER AND COUNTY Musical Festival has been extended to five days—March 16 to 20—and each day's work will conclude with a concert. Mr. Adrian C. Boult conducts on March 19, Dr. Malcolm Sargent at the other four concerts. Two scholarships at Bournemouth Conservatoire are open for competition.

Music in the Provinces

ARUNDEL.—The Arundel Choral Society—a choir and orchestra of ninety, under the direction of Mr. Norman F. Demuth—displayed its enterprise on January 28 in a programme that included Holst's 'Ode to Death' and Warlock's 'Three Carols.' Both works were popular with the audience.

BANBURY.—The Birmingham City Orchestra, under Mr. Adrian C. Boult, gave a concert at the Church House on January 20, the programme including a 'Brandenburg' Concerto, a Mozart Serenade, the 'Siegfried Idyll,' Holst's two 'Songs without Words,' and Honegger's 'Pastorale d'Été.'

BEDFORD.—The Musical Society made an innovation on February 5 by giving an orchestral concert. Mr. Herbert J. Colson conducted fifty players in Beethoven's fifth Symphony, and other works, and Dr. Harding conducted his two Egyptian Dances.

BIRMINGHAM AND DISTRICT.—An addition has been made to the city's chamber music. Led by Mr. Paul Beard, Messrs. T. Jones (second violin), Frank Venton (viola), and J. Hock ('cello) have formed a string quartet, called the Philharmonic String Quartet, which made its first appearance at a mid-day concert. A movement from Turiña's String Quartet and from Beethoven's B flat Quartet were given. All the players possess a fine technique, and the right style for chamber music; when they have found their feet in the matter of ensemble great things may be expected from them.——The Beethoven Pianoforte Trio in E flat, Op. 70, was played at a mid-day concert on February 5 by Miss Beatrice Hewitt and Messrs. Frank Venton and J. Hock.——At a concert given by the Arthur Hytch Quartet, Schubert's A minor Quartet and the Beethoven Op. 127 were played. Mr. Robert Parker sang Brahms's four Serious Songs very beautifully. His treatment was vigorous, yet he caught the deeply religious note perfectly.——At a Sunday night concert on January 24 an Old English Suite arranged for orchestra by Gordon Jacobs was given. It was greatly enjoyed by the audience. Haydn's Symphony in E flat, Beethoven's 'Fidelio' Overture, and Butterworth's 'Banks of the Green Willow' were included in the same programme. The vocalist of the evening was Miss Alice Moxon.——Miss Denne Parker, a singer of fine musicianship, sang three of Bantock's 'Sappho' songs, and several songs by Sibelius at a subsequent concert. Bantock's 'Pierrot of the Minute,' the Suite from the music to 'The Good-Humoured Ladies,' arranged for orchestra by Tommasini, Holst's 'Beni-Mora' Suite, and an arrangement of two ancient Jewish airs, by Bertram Benas, completed an interesting programme.——Two pieces by Dr. Whittaker—an arrangement of the Northumbrian folk-tune 'Squire Dacre' and three 'Mood Pictures'—were the novelties at a concert on February 1. Beethoven's seventh Symphony was also given, and Miss Doris Lorton sang the 'Ah! perfido' aria to admiration.——A visit from Miss Fanny Davies to play Mozart's G major Pianoforte Concerto was the outstanding feature of an orchestral concert under Mr. Eugène Goossens on January 27. Those who love the music of Granville Bantock must have enjoyed a fine performance of his 'Hebridean' Symphony on this occasion. Tchaikovsky's 'Francesca da Rimini' was also given.——The Festival Choral Society, conducted by Mr. Adrian C. Boult, gave a performance of Vaughan Williams's 'Sea' Symphony on February 12. The part-writing in this work is no easy matter for any choir to tackle, but the singers rose to the occasion splendidly. There were few mishaps, and the big, serious note in the work was well caught. Miss Dorothy Silk and Mr. Topliss Green were the soloists. Mr. Green's voice was too rough for many of the quieter passages, but his singing was always sincere. Miss Silk gave us some thrilling moments; her voice stood out gloriously against the choir and orchestra, and every phrase was superbly managed. At the same concert a first performance of

Graham Godfrey's 'Blake' was given. The work is a setting of Newbolt's poem of that name, and is written for baritone solo, chorus, and orchestra. The part-writing is good, and the orchestration less so; but both poem and music have a tinge of the commonplace. There were good moments, however, and the singers did well with the work. ——Recent visitors have included Madame Fachiri, Mr. Harold Samuel, and Miss Maggie Teyte.

BLACKPOOL.—The Rosé Quartet came to Blackpool for the Chamber Concert Society on February 10, and played the Debussy Quartet, Mendelssohn's in E minor, and one of Beethoven's, before a large audience at the Hotel Metropole.

BOGNOR.—The Bognor Philharmonic Society surpassed all its previous efforts on February 10, when it performed 'The Creation' and 'Blest Pair of Sirens' under the direction of Mr. A. G. Whitehead.

BOLTON.—The Choral Union's third concert of the season was a great event, for the Hallé Orchestra and Mr. Hamilton Harty came and took charge of the programme. Tchaikovsky's 'Francesca da Rimini,' Elgar's 'Enigma' Variations, and the Handel-Harty 'Water Music' were the chief orchestral works. The choir and orchestra joined forces in Maclean's choral scena, 'At the Eastern Gate' (from 'Quentin Durward') and Coleridge-Taylor's 'Kubla Khan.'

BOURNEMOUTH.—Recent programmes at the Winter Gardens have included the following: Holbrooke's 'The Birds of Rhiannon' and Violin Concerto 'The Grasshopper,' Glazounov's fifth Symphony, Dvorák's Overture 'Otello,' Schumann's first Symphony, Mr. Robert Chignell's tone-poem 'Romeo and Juliet' (conducted by the composer), Brahms's second Symphony, Chabrier's 'Spanish Rhapsody,' Bantock's 'Hebridean' Symphony, and Holst's 'Japanese Suite.'

BRADFORD.—Mr. Samuel Midgley gave his first pianoforte recital on his seventy-fifth birthday, January 26. He played three sets of variations—Handel, Reinecke, and Henselt, some Beethoven and Bach, and some later works. ——On January 30, Mr. Hamilton Harty conducted the Hallé Orchestra in Berlioz's 'Beatrice and Benedict' Overture, the Suite on Strauss's 'Le Bourgeois Gentilhomme,' Mozart's A major Violin Concerto (Mr. Catterall), and Tchaikovsky's fifth Symphony. —— On the following evening the Bradford Permanent Orchestra played Beethoven's fifth Symphony and the 'Valkyrie' *Finale* (sung by Mr. Horace Stevens), under Mr. Julius Harrison.—— The B.N.O.C. opened its season at the Alhambra on February 2, and remained in possession until February 14, giving a wonderful repertory, and maintaining the Company's well-known standard throughout. 'Hugh the Drover' was first in the bill.

BRISTOL.—Mr. Clifford Hellier played Grieg's Pianoforte Concerto at a concert of the Colston Hall Orchestra on January 24, Mr. Pease Clarke conducting.——Elgar's second Symphony was played at the Philharmonic Society's concert on January 31, under the direction of Mr. Arnold Barter. It was an ambitious effort, creditably carried out. Frank Bridge's Suite, 'The Sea,' and Beethoven's fourth Pianoforte Concerto, played by Miss Irene Scharrer, were in the programme, to which the choir of the Society contributed a few very well chosen part-songs.——Bristol Choral Society gave 'Elijah' on February 7, and Fry's Musical Society 'The Revenge' on February 10.

CAMBRIDGE.—'Semele,' described in another column, has been the event of the season.——One of the recent Saturday 'Pops.' provided the Kendall String Quartet, the Trinity Madrigal Society, Mr. George Parker (all of whom had been performing to an afternoon audience of children), and others. The organizer was the Precentor of Trinity, Mr. Dennis Jones.——The O'Mara Company and Mr. Moiseiwitsch have been among the visitors.——It is hoped that Messrs. Miller & Son will succeed in bringing the London String Quartet to Cambridge for a Beethoven week in November.

CANTERBURY.—Mr. Fred Adlington's Old English Chamber Orchestra, from London, played 17th- and 18th-century music to a large audience at the Chapter House on January 29. Most of the music was by Purcell, including the songs sung by Miss Eva Sparkes and Mr. Gerald Montague.

CHATHAM.—The Medway Symphony Orchestra, forty-three strong, has been brought into being by Mr. Huan Mitchell, who conducted its first concert on January 17—the 'Egmont' Overture, the first movement of the 'Unfinished' Symphony, and lighter things.

CHELTENHAM.—Mr. Harold Samuel and Miss Maggie Teyte were the artists at the Mossel concert on January 22. Before proceeding to Bach, Mr. Samuel played some pieces by Morley, Byrd, John Bull, Scarlatti, Rameau, and Paradies.

CHESTER.—Chamber music for violin, violoncello, and pianoforte has been prominent. Mr. Alby Hull, Mr. F. W. Hague, and Mr. A. B. Coleman (the 'Chester Trio') played Beethoven, Gade, and Schutt on January 24; Mr. T. B. Sidebottom, Mr. E. A. Wright, and Mr. Emily Gibs gave the Dvorák 'Dumky' Trio and Beethoven's B flat on February 2.

CHESTERFIELD.—The Pirani Trio played Frank Bridge's Phantasie Trio in the Corporation Theatre on January 20, the concert being in the Stephenson series. Miss Miriam Licette and Mr. Norman Allin also took part.

CHICHESTER.—Owing to Dr. Read's illness Mr. A. G. Whitehead was called in to conduct the Musical Society in Parry's 'Ode on St. Cecilia's Day,' on January 27. Now Dr. Read's death is mourned, and musical Chichester has lost its best friend. An obituary notice appears on p. 268.

CLARE.—A selection from 'Judas Maccabæus' was given by the Choral Society under Mr. E. F. Harty on February 4, and in the second part of the programme the orchestra played the 'Unfinished' Symphony.

CLIFTON.—The chamber concert at the Music Club on February 10 was noteworthy for the performance of String Sextets—Brahms in G major (Op. 36) and Tchaikovsky in D minor (Op. 70).

COLCHESTER.—Madrigals and part-songs were sung by the Colchester and District Musical Society on February 7, under Mr. W. F. Kingdon's direction. Mr. E. H. Turner played a Handel Organ Concerto, and the orchestra gave the 'Egmont' Overture, the 'Siegfried Idyll,' and Vaughan Williams's 'Folk-Song' Suite.

CORSHAM.—Cowen's 'Rose-Maiden' and Brahms's 'Song of Destiny' were chosen for performance by the Corsham Choral Society, under Mr. Lewin Spackman, on February 11.

COVENTRY.—The annual concert of the Musical Club Male-Voice Choir on February 5 was a great success. Mr. John Chapman conducted.——The Chamber Music Society provided a violin and pianoforte recital by Mr. Arthur Catterall and Miss Lucy Pierce on February 9.

DERBY.—The Co-operative Senior Choir gave an excellent programme at Central Hall on January 30, —'Hiawatha's Wedding-Feast,' Morley's five-part madrigal, 'Lo, she flies,' Parry's 'My delight and thy delight,' and Ethel Boyce's 'Corinna,' for ladies' voices. Mr. F. J. Stevenson conducted.——The Catterall Quartet came on February 6, and was joined by Mr. R. J. Forbes in the César Franck Pianoforte Quintet.

DOVER.—Lloyd's Pastoral, 'The Rosy Dawn,' was sung by the Choral Union on January 30, and the programme further included 'Sea-Girt England,' by Mr. H. J. Taylor, the conductor, and his 'Dover Triumph Song.'

HANLEY.—The London Symphony Orchestra and Sir Thomas Beecham gave a concert on January 27 with the following programme: 'Les Préludes' (Liszt), 'Siegfried Idyll,' 'Shepherd's Hey' (Grainger), Aria from Mozart's

fifteenth Divertimento, Dances from 'Prince Igor,' and the 'Pathetic' Symphony.——On February 5, the North Staffordshire Symphony Orchestra, composed chiefly of amateurs, was joined by Miss Marjorie Hayward in the E major Bach Concerto. Mr. John Cope conducted.

HARTLEPOOL.—The Hartlepools Symphony Orchestra, conducted by Mr. J. F. Chalmers Park, played a good mixed programme at West Hartlepool on January 28. Included in it were Haydn's 'London' Symphony, two movements from Beethoven's first, and Mendelssohn's 'Capriccio Brillant,' with Miss Katrina Egan as soloist. The programme was repeated at Hartlepool Town Hall a week later.

HUDDERSFIELD.—Miss Edith Robinson, Mr. Carl Fuchs, and Mr. Frank Merrick played the Ravel Trio, Mozart in E, and Brahms in C major (Op. 87), on January 21. ——The Musical Club brought the Hungarian String Quartet to Huddersfield on February 11. Bartók's first Quartet, Op. 7, was played.

HULL.—Close on the heels of Sir Henry Wood and the Queen's Hall Orchestra came Sir Thomas Beecham and the London Symphony Orchestra, on January 19, with the programme recorded above under Hanley.——Hull Ladies' Musical Union, trained to an excellent standard, and conducted by Miss Eleanor Coward, gave a very satisfying concert on February 5. The programme included an excerpt from Pergolesi's 'Stabat Mater.'

IPSWICH.—The Ipswich Choral Society again showed its capacity and thoroughness on January 21 by performing Dvorák's 'The Spectre's Bride' and Parry's 'Blest pair of Sirens' in first-rate style, under Mr. W. H. Dixon. The orchestra did its work well, and a success was won by the soprano, Miss Olive Sturgess, who is an East Anglian.

KENDAL.—A chamber concert was given on January 30 at the Town Hall, the principal feature being Dvorák's 'Dumky' Trio, played by Mr. Alfred Barker, Mr. Clyde Twelvetrees, and Mr. John Wills.

KENILWORTH.—About forty singers of the Birmingham City Choir came to the Picture House on February 4, and gave an excellent choral concert, under Mr. Joseph Lewis. The programme included Bantock's 'My love is like a red, red rose,' Balfour Gardiner's 'Cargoes,' and some of Stanford's 'Songs of the Sea.'

KIDDERMINSTER.—Elgar's 'Go, song of mine' was in the programme given by the Choral Society on February 4. This was the forty-first concert given by the Society, which was founded in 1899.

LEEDS.—Elgar's Pianoforte Quintet was played at the Scala on January 23, with Miss Kathleen Frise-Smith as the pianist, and Mr. Catterall as first violin.——An excellent programme was given by Mr. Edward Maude and his string orchestra at the University, on January 24. It included Bantock's Suite arranged from the virginal music of Farnaby, Corelli's eighth Concerto, Ernest Austin's 'Vicar of Bray' Variations, Elgar's Introduction and Allegro, and Holst's 'St. Paul's' Suite. Mr. Raymond Hartley sang Vaughan Williams's 'Shropshire Lad' song-cycle.——The Choral Union, conducted by Dr. Coward, gave a fine performance of Berlioz's 'Faust' on February 4. Miss Olga Haley, Mr. Tudor Davies, and Mr. Charles Knowles were the soloists.——At the Saturday Orchestral Concert on February 7, Mr. Goossens conducted Strauss's 'Tod und Verklärung' and Schumann's D minor Symphony. There is a danger that these concerts may be abandoned, the average attendance having fallen from nineteen hundred during last season to thirteen hundred this year. Broadcasting is said to be the cause.

LIVERPOOL.—At the Philharmonic Concert on January 27, M. Mitja Nikisch made a great impression with his pianoforte playing in Brahms's D minor Concerto. Sir Henry Wood's orchestral Suite on pieces by Bach, McEwen's 'Grey Galloway,' and three Spanish Dances of Granados were other features of a varied programme. Under Dr. Pollitt, the choir sang Elgar's 'Go, song of mine' and 'O happy eyes.'——At Picton Hall, on January 31, Miss Allen spoke in illustration of orchestral works played to children in the afternoon and adults in the evening.——The Kedroff Quartet sang at a Vickers concert on February 7, and was enthusiastically received.——Recitals have been given by Mr. Harold Samuel and M. Nikisch.——The Catterall String Quartet and Mr. Charles Kelly played Dohnányi's second Pianoforte Quintet at the Rodewald concert on January 27.

MANCHESTER.—The Glasgow Orpheus Choir sang at Free Trade Hall on the evening of January 24, and Manchester gave only a half-empty hall. In return Mr. Roberton's choir poured out choral tone to be envied by any choir in England.——The last Hallé concerts in January brought Beethoven's eighth Symphony, Herbert Howells's 'Pastoral Rhapsody,' two of Debussy's 'Nocturnes,' and Mr. Catterall in the Beethoven Violin Concerto (January 22); Suggia in the Schumann Violoncello Concerto (Op. 129), Turiña's 'La Procession du Rocio,' and Brahms's third Symphony (January 29). On February 4 there was a masterly performance of 'The Dream of Gerontius,' with Miss Ivy Phillips, Mr. John Coates, and Mr. Joseph Farrington in the solo parts. The choir also gave Bach's 'Be not afraid.' A week later, Mr. Harty gave Schubert's ninth Symphony and Stanford's first 'Irish Rhapsody,' and Mr. Twelvetrees played Tchaikovsky's Variations on a Rococo Theme for violoncello and orchestra.——Sir Henry Wood gave a Wagner evening at the Brand Lane concert on January 31.——There has been an abundance of chamber music, including the Brodsky Quartet in Mozart and Brahms, the Dutch Quartet in Wolf's 'Italian Serenade,' and the Voorsanger Quartet in Frank Bridge's Fantasie.——The programme of the C.W.S. Choir's concert, on February 11, contained Prothero's 'The Nun of Nidaros' and a setting of Moore's 'At the mid-hour of night,' by Herman Brearley, conductor of the Blackburn choir.——The recital list includes Miss Harriet Cohen, M. Sapellnikov with Mr. Ingo Simon, and Miss Helen Henschel.

MIDDLESBROUGH.—On January 20, the London Symphony Orchestra and Sir Thomas Beecham came to the Town Hall, and gave the programme which these players have adopted for their tour.

NEWCASTLE.—The Philharmonic Orchestra gave a varied programme under Mr. Edward Clark on February 1. It included Bainton's 'Three Pieces for Orchestra,' a Handel Concerto Grosso, and Mozart's D major Symphony, No. 38.——The Bach Choir sang four of Bach's Cantatas in the Cathedral, on February 7, under Dr. Whittaker. with an excellent small orchestra for the accompaniment. Solos were taken by Miss Ida Cowey, Miss Annie Lawton, and members of the Cathedral choir.

NORWICH.—Handel's 'Ode on St. Cecilia's Day' was given in St. Andrew's Hall on January 22 by the Philharmonic Society, under Dr. Bates. Miss Elsie Suddaby, Mr. Arthur Jordan, and Mr. Arthur Cranmer sang the solos. A selection from Rutland Boughton's 'The Immortal Hour' made the second part of the programme. ——Miss Kathleen Long played Couperin, Mozart, Bartók, and Debussy at the pianoforte on January 28.——The Municipal Concerts continue an excellent course with orchestra and military band on Saturday evenings and Sunday afternoons. Miss Harriet Cohen, Miss Dora Labbette, and other soloists of high rank have taken part.

NOTTINGHAM.—The 'Hiawatha' cycle was given by the Sacred Harmonic Society on February 11. Mr. Frank Idle conducted in the place of Mr. Allen Gill, who was indisposed, and a performance of all-round merit was a credit to all concerned. Mr. Roy Henderson, who distinguished himself as the baritone soloist, is a native of Nottingham.——First among other interests of the month was Miss Cantelo's association with the Catterall String Quartet in the Schumann Pianoforte Quintet on February 4.

OLDHAM.—The Male-Voice Society gave a concert on January 20 under Mr. Harry Hannam, Mendelssohn's 'To the Sons of Art' being prominent in the programme.—— Mr. Arthur Catterall and Mr. John Wills played Mozart for the Chamber Music Society on February 3.

OXFORD.—'Samson' was given by the West Oxford Vocal Society in January, under the direction of Dr. Harris. It was said that 'Samson' had not been performed at Oxford for about forty years. In 'Let the bright Seraphim,' sung by Miss Steventon, the trumpet obbligato was played on the organ by Dr. Ley.——On January 30, at the fourth Subscription Concert, Mr. Anthony Bernard conducted a chamber orchestra in Respighi's 'Old Airs and Dances,' Honegger's 'Pastorale d'Été,' Ravel's 'Le Tombeau de Couperin,' Holst's Fugal Concerto for flute and oboe, a Concerto by C. Ph. E. Bach, and a Haydn Symphony.

PORTSMOUTH.—The choir of Portsmouth Philharmonic Society showed its advanced powers, on January 29, in giving admirable performances of Vaughan Williams's 'Toward the Unknown Region' and Parry's 'Blest Pair of Sirens,' under Dr. Malcolm Sargent. The purely orchestral works in an interesting programme were the 'New World' Symphony and Dr. Sargent's 'Impression of a Windy Day.' Rachmaninov's second Pianoforte Concerto was played by Mr. William Murdoch.

RICHMOND, YORKS.—The first concert of the season given by the Richmondshire Choral Society had a well-chosen programme. It included Vaughan Williams's 'Wassail Song' and Fantasia on Christmas Carols, 'I sowed the seeds of love,' arranged by Holst, and some of Whittaker's arrangements of North Country songs. Mr. Arthur Fountain conducted.

ROCHDALE.—A scheme of five concerts for children from the elementary schools has been arranged by the Education Committee, and Mr. Edward Isaacs has been appointed director. The programmes comprise solo playing and singing, chamber music for strings and pianoforte, vocal quartets, chamber music for wind instruments and pianoforte.——The English Singers sang for the Chamber Concert Society on January 20, and Mr. Frank Greenwood and Mr. Joseph Lingard joined in a Bach Sonata for pianoforte and flute.——The Philharmonic Society gave a successful popular concert on February 10, under Mr. Leach.—At a Town Hall Sunday concert Brahms's Clarinet and Pianoforte Sonata was played by Mr. Harry Mortimer and Mr. George Whitaker, and Todmorden Glee and Madrigal Society sang Bach's 'Blessing, Glory, and Wisdom,' and Cornelius's 'The Surrender of the Soul,' also some madrigals and modern English part-songs.——Other noteworthy events include a Schumann song recital by Mr. Charles Neville, with Mr. George Whitaker as lecturer, and a performance of Brahms's G major Violin and Pianoforte Sonata by Mr. Philip Whiteway and Mr. Walter Dykes.

ST. HELENS.—Mr. Hamilton Harty and the Hallé Orchestra played at one of Mr. Beckett's subscription concerts on February 3. The programme included Beethoven's eighth Symphony (omitting the *Finale*), a 'Meistersinger' selection, Liadov's 'Musical Box,' and Smetana's 'Bartered Bride' Overture.

SHEFFIELD.—At the subscription concert on February 10, the Queen's Hall Orchestra, conducted by Sir Henry Wood, played Schumann's 'Manfred' Overture, Dohnányi's Suite Op. 19, Beethoven's fourth Symphony, and—with Miss May Harrison and Miss Beatrice Harrison—the Brahms Concerto for violin and violoncello.——Two recent University recital programmes have included Violoncello Sonatas of Bach and Brahms (Miss Helen Mott), and the Trio on Breton folk-songs by Jean Huré. Mrs. Leathes, organizer of the concerts, was pianist on each occasion.——Mr. Alan Morton and Mr. Stanley Kaye played Widor's Sonata in A for violoncello and pianoforte at a Foxon Five o'Clock concert.——Recitals have been given by Madame Gerhardt and by Miss F. Playford Hague (vocalist) and Miss Hilda Francis (pianoforte).

SOUTHAMPTON.—Beethoven's seventh Symphony and Schubert's 'Unfinished' were part of a long programme given by the Test Valley Orchestral Society, under Mr. Frank Bartlett, on February 10. Wind players were brought from the chief London orchestras, and the performance attained a high standard.

SOUTHPORT.—A miscellaneous programme was given by the Southport United Choir for its second concert on February 3. The Choir sang, among other things, Parry's 'Blest Pair of Sirens' and Bruch's 'On Jordan's Banks.' Mr. Kingsley Killin conducted.——On February 6 the Orchestral Society, under Mr. Matthews, played Elgar's 'In the South,' Berlioz's 'Carneval Romain,' and, with Mr. Maurice Cole, Saint-Saëns's G minor Pianoforte Concerto.

STOCKPORT.—The choral pieces sung by the Stockport Vocal Union at its concert on January 19 included Bantock's seven-part 'Jack and Joan,' Coleridge-Taylor's 'Dead in the Sierras,' Webbe's 'When winds breathe soft,' and Bach's 'Be not afraid,' for double choir. Dr. T. Keighley conducted.

STRATFORD-ON-AVON.—The Choral and Orchestral Society gave its first concert of the season on January 22, Mr. Allen K. Blackall conducting. The Choir sang Stanford's 'The Revenge' and Bridge's 'The Flag of England,' and the orchestra played the 'Gressenhall Suite,' by F. Cunningham Woods.

WARRINGTON.—The concert of the Male Choral Union, conducted by Mr. A. Higson, was well attended. The programme included Bantock's 'Ballade,' Fletcher's 'Lullaby of Love,' James Lyon's 'Men of Eric,' and West's arrangement of 'John Peel.'

WOKING.—Miss Dorothy Silk sang to the accompaniment of the Birmingham String Quartet at the Woking Boys' Secondary School, on January 22. The Quartet played Haydn and Dittersdorf.

WOODBRIDGE.—Under Mr. Alfred J. Dye, the Orchestral Society gave a concert on February 3, the programme including two movements from the 'Jupiter' Symphony, the 'Peer Gynt' Suite, the 'Prometheus' Overture, and the *Finale* from a Holst Suite for strings.

YORK.—The Philharmonic Quartet—the title adopted by Mr. Paul Beard (violin), Mr. Frank Venton (viola), Mr. J. C. Hock (violoncello), and Mr. C. Kelly (pianoforte)—played the Strauss Quartet, that of Brahms in G minor, and Fauré's in C minor, for the British Music Society, on January 24.

Music in Scotland

DUNDEE.—At the annual concert of the Amateur Choral Union, on February 4, Brahms's 'Requiem,' Bach's Concerto for two violins, and the same composer's Cantata, 'Wachet Auf!' were performed with the Scottish Orchestra. The soloists were Miss Dorothy Silk and Mr. Herbert Heyner. Mr. Horace Fellowes and Mr. L. A. Connabeer played the Concerto, and Mr. Charles M. Cowe conducted.

EDINBURGH.—The Scottish Orchestra programmes at the Paterson Orchestral Concerts were generally similar to those noticed under 'Glasgow.' Nicolas Orloff made a return visit to Edinburgh and Glasgow, and in the 'Emperor' Concerto and a group of solos showed the same high pianistic excellences as before, but his conception of the Concerto hardly did justice to its heroic and distinctly masculine qualities.——Prof. Donald F. Tovey's unfortunate illness has thrown on to other shoulders the heavy burden of carrying on in his absence the three musical enterprises with which he is mainly associated at Edinburgh—the Reid Orchestra, the Sunday Concerts, and the University Historical Concerts.——At the fifth Reid Orchestra Concert, Mr. Adrian C. Boult secured a sound reading of Brahms's third Symphony and other contrasting items. At the sixth, Prof. Granville Bantock, looking more shaggily Brahms-like than ever, made a successful first appearance as an orchestral conductor at Edinburgh, piloting the orchestra skilfully through the difficulties of Brahms's fourth Symphony. Other features of interest at this concert were a Mozart Concerto for flute, harp, and orchestra, and the appearance of Mr. Paul della Torre, a well-known Edinburgh musician, as conductor of his own new 'Virgil' Overture.

——At the Sunday Concerts Prof. Tovey's coadjutors kept his flag flying with interesting performances of a number of chamber classics, familiar and unfamiliar, including Beethoven's Horn Sonata, Brahms's Horn Trio, and a Tartini 'Cello Concerto.——The programme of the third Reid Historical Concert at the University comprised Brahms's String Sextet, Op. 36, Schubert's String Quintet, Op. 163, and an elaborate set of Variations for flute and string quartet, written by Prof. Tovey himself on a theme by Gluck.

GLASGOW.—Vaclav Talich completed a four weeks' engagement with the Scottish Orchestra, and had a most enthusiastic send-off, having made a complete capture of the musical publics of Glasgow and Edinburgh. Already arrangements are in progress for a longer visit from him next winter. The two concerts following Talich's departure were directed by the veteran Sir George Henschel, whose methods and choice of programmes bore by contrast a rather old-fashioned lavender-like air, but a serenely happy presentation of Beethoven's fourth Symphony helped to compensate for a good deal of dullness elsewhere. Incidentally, Sir George's visit proved useful as indicating that things were not quite the same as when he first directed the Scottish Orchestra thirty years ago. For the annual plebiscite concert, which concludes the Scottish Orchestra season at Glasgow, the programme was mainly on conventional lines, including such established favourites as the 'Unfinished' Symphony,' the 'Leonora' and 'Mastersingers' Overtures, the 'Peer Gynt Suite, &c., although Respighi's 'Fountains of Rome' represented a slight break-away. Mr. Aylmer Buesst was brought from London to conduct this concert. Why, after hearing him, we cannot imagine. Reviewing all our experience we cannot recall another case of an orchestral conductor standing so completely outside the music he was directing. Neat, competent, confident—yes; but negative to the point of whiteness.——The Glasgow Choral Union and the Scottish Orchestra joined forces in Bach's great 'Magnificat,' Delius's 'Sea Drift,' and Elgar's 'Music-Makers.' The work of the Choral Union was hardly up to the standard of its previous appearances this season. The 'Music-Makers' was sung intelligently and with confidence, and the difficulties of the Delius work were bravely surmounted, the music itself making a deep impression on the audience, but the chorus work in the Bach 'Magnificat' seemed hurried and blurred, lacking the stateliness of poise, security of movement, and cleanness of edge which the music calls for, and the soloists were undistinguished. Robert Franz's 'additional accompaniments,' which we heard for the first time, appeared to us to be equivalent to improving a Michael Angelo statue by furbishing it about with prettily coloured ribbons. Mr. Wilfrid Senior, who conducted with authority, secured the best result of the evening in the 'Gerontius' Prelude for orchestra. —— The Glasgow Bach Society's new string orchestra made its second public appearance at a Bach chamber concert in Rankine Hall, the programme including the C minor Concerto for two pianofortes and strings, and the 'Brandenburg' Concertos, No. 5, in D, for flute, violin, pianoforte, and strings, and No. 3, in G, for ten-part string orchestra and continuo. The enthusiasm was considerable, and part of the programme had to be repeated. A first-rate group of soloists comprised Miss Ailie Cullen and Mr. Wilfrid Senior (pianoforte), Miss Bessie Spence (violin), and Mr. Alfred Piction (flaute). Mr. J. Michael Diack and Mr. F. H. Bisset shared the conducting, and the Bach Society's Choir sang a small group of choruses from the 'Peasant' Cantata.——The programme at the last of the international 'celebrity' series of concerts at Glasgow, Edinburgh, and Dundee was in the hands of the London Symphony Orchestra, Sir Thomas Beecham conducting. One felt that there was more personal exuberance and less artistic sensibility about Beecham's work than last year. The 'Symphonie Pathétique' suffered by comparison with Talich's profoundly moving performance at the Scottish Orchestra concerts a few days earlier. And the old 'stunt' of laying down the baton in the five-four movement (which we used to have from Cowen twenty years ago) has surely been dead for at least a decade. In any case, the effect—despite Sir Thomas's vigorous head-waggings—was deplorable. But he gave us one performance of rare beauty in a Mozart 'Divertimento.'——Mr. Harold Samuel and Miss Maggie Teyte have led the way among recitalists of the month. They visited Glasgow, Edinburgh, Dundee, and Bridge of Allan under Mr. Max Mossel's direction.——The Glasgow Orpheus Choir sang at Manchester. Perth, Dumbarton, and Rothesay. The Manchester visit was a first one, and the audience was not large, but the enthusiasm was great and the critics almost lyrical in their praise.——The Barr and Stroud Male-Voice Choir, a well-equipped works choir conducted by Mr. James H. Gibson, gave a concert of part-songs in the Barr and Stroud Recreation Hall at Anniesland.

GREENOCK. — The Greenock Male-Voice Choir (conductor, Mr. A. J. Gourlay), at present the most accomplished male-voice choir in Scotland, gave a highly successful concert in Greenock Town Hall, the most ambitious effort being Elgar's 'Reveille.' The programme of a concert by the Greenock Orchestral Society (conductor, Mr. J. Peebles Conn) included a Mendelssohn Symphony and Gluck's 'Iphigenia in Aulis' Overture.

OTHER TOWNS.—The Paisley Lyric Choir, conducted by a competitive festival veteran, Mr. Charles Rennie, gave a programme of part-songs in the George Clark Town Hall, Paisley.——The Budapest String Quartet visited Kirkcaldy under the ægis of the Kirkcaldy Chamber Music Association, this being only the Quartet's second appearance in Great Britain. Enterprising Kirkcaldy !——At the fourth Helensburgh Subscription Concert, the Rosé String Quartet from Vienna played Quartets by Beethoven, Mendelssohn, and Debussy.

SEBASTIAN.

Music in Wales

ABERYSTWYTH. — At its hundred-and-sixty-second concert, on January 22, Sir Walford Davies conducted the College Orchestra in Handel's Overture to 'Arminius,' previously pointing out special features in the work, and Dr. David de Lloyd conducted Mozart's Overture to 'Der Schauspieldirektor,' the first movement of Mendelssohn's 'Italian' Symphony, and Holst's 'St. Paul's' Suite for strings.——At the next concert, on January 29, Mr. W. R. Allen conducted the College Choral Union in a selection from Coleridge-Taylor's 'Hiawatha' and two Motets by Parry—'Never weather-beaten sail' and 'There is an old belief.' Sir Walford Davies conducted a small choir in a Palestrina Motet, 'Beauty Eternal,' and Walmisley's Magnificat and Nunc Dimittis in D minor, contrasting the two different styles of part-writing in Church music.——The hundred-and-sixty-fourth concert, on February 5, was devoted mainly to a violin recital by the sisters d'Aranyi, who were accompanied by Sir Walford Davies in a magnificent performance of Bach's Double Concerto for two violins.

CARDIFF. — The outstanding event is, of course, Paderewski's recital on February 7, at Park Hall, where he opened his campaign on behalf of Earl Haig's British Legion Appeal Fund. There was a great audience, and the occasion was impressive.——The Cardiff Blue Ribbon Choir gave its forty-third concert on February 16, when Mozart's 'Requiem Mass' and Stanford's 'The Revenge' were performed, along with a short miscellaneous programme. Mr. Jenkyn Morris conducted, Mr. Herbert Ware leading the orchestra.——Cardiff Musical Society gave an excellent programme, under Mr. T. E. Aylward, on January 28. It began and ended with Bach Cantatas—'Bide with us' and 'O Light Everlasting'—and included Cornelius's 'The Surrender of the Soul.'

EBBW VALE.—The Ebbw Vale and District Choral Society, conducted by Mr. Tom Davies, performed Elgar's 'The Kingdom' on February 8. It is understood that the choir met twice a week for thirteen months in order to master the difficulties of the work. This sort of thing is by no means rare in the villages and country districts of Wales.

HARLECH.—Mr. Joseph Holbrooke and Prof. Granville Bantock played pianoforte duets, including Holbrooke's Variations on 'Three Blind Mice,' on January 21.

NEWPORT.—The Victoria Orchestral Society, an amateur body organized and conducted by Mr. A. E. J. Holland, gave its fifth concert at Newport on February 5, the programme including Mendelssohn's 'Italian' Symphony and Eric Coates's Suite, 'Joyous Youth.'

PONTYPRIDD.—'The Last Judgment' was sung by the Graig C.M. Choral Society on January 28 and 29, under the direction of Mr. J. Stanley John.

RHOS.—It has been an object of keen desire in this mining village to form a choral society for purposes other than competition. This has now been realised, and a choir of a hundred and fifty voices has been formed, with Dr. C. Roberts as conductor. A first performance took place on January 23, when 'The Messiah' was successfully given with a local orchestra, assisted by a few professional players from North Wales.

Music in Ireland

At Ulster Hall, Belfast, on January 16, Mr. Hamilton Harty and his glorious band secured little short of a triumph. The composer-conductor's 'Irish' Symphony evoked unbounded enthusiasm, especially the movements containing 'The Boyne Water' (a wonderful contrast to the touching arrangement of 'Jimmy mo veela sthore') and the rollicking Irish tune, 'The girl I left behind me.' Mr. Harty was made to respond to a triple encore, and a fourth round of applause was rightly accorded to the orchestra for its superb performance of this delightful Symphony. Dr. Lawrence Walker gave an interesting course of lectures on 'The Appreciation of Music,' at Queen's University, Belfast, in the second half of January. Capt. C. J. Brennan delivered the third of his series of lectures on 'The Evolution of Vocal Music,' at Queen's University, Belfast, on February 2, with musical illustrations. The Belfast Philharmonic Society, under the baton of Mr. E. Godfrey-Brown, gave a delightful concert on February 6, the chief item being a tone-poem, 'To Wonder,' by Dr. E. Norman Hay, specially composed for the Jubilee of the Society, and admirably conducted by the composer.

On January 17, Dublin had the opportunity of welcoming Mr. Harty and the Hallé players. The two most popular items were Stanford's 'Irish' Rhapsody, and the Overture to 'The Bartered Bride.' The attendance was not worthy of the Free State capital. The Catterall Quartet—plus a clarinet player, Mr. Harry Mortimer—gave an enjoyable recital under the auspices of the Royal Dublin Society, on January 19. The Mozart Quintet was particularly appreciated. A new vocal organization, called the Dublin Philharmonic Choral Society, has been formed at Dublin. The first sectional rehearsals were held on January 27, followed by a full rehearsal on February 3. On January 28 and 29, Dr. George Hewson gave two unique organ recitals in St. Patrick's Cathedral, when he was heard in a programme demanding exceptional technique. Both recitals were devoted exclusively to Bach. Mr. Arthur Rubinstein's pianoforte recital of modern music, on January 26, given in connection with the Royal Dublin Society, displayed amazing virtuosity. On February 2 an orchestral recital took place, under the direction of Dr. John F. Larchet.

The twenty-ninth Feis Ceoil syllabus for the Dublin Competitions commencing May 4, has been issued. The following will be the adjudicators: Miss Denne Parker, Prof. Granville Bantock, Dr. E. C. Bairstow, Prof. O'Dwyer, Messrs. W. H. Reed, Charles Reddie, Arthur Darley, D. J. O'Sullivan, and E. O'Neill.

Quite an attractive syllabus has also been issued for the Father Mathew, Dublin, Feis, during the forthcoming Easter week. Not alone is music catered for, but also art, the languages, recitation, dancing, industries, domestic science, &c.

To the disappointment of many, Dame Clara Butt was unable, through ill-health, to appear at the Dublin Theatre Royal, on January 31. Fortunately, however, the services of Madame Rosina Buckman and Mr. Maurice d'Oisly were secured, who, in addition to Mr. Kennerley Rumford, Mr. W. H. Squire, Miss Marie Antoinette Aussenac, and Mr. Ivor Newton, gave an exceptionally fine treat. At Belfast, on February 2, the same party (save Madame Buckman, who was replaced by Madame Scotney) gave an enjoyable concert.

Through lack of funds, the Lectureship in Irish Music at University College, Dublin, held by Prof. Robert O'Dwyer since 1914, threatens to be discontinued, but a movement is on foot to obtain financial assistance from the County Councils.

The Dublin Symphony Orchestral Concert, at La Scala, Dublin, on February 1, in aid of the Irish National Fishermen's Association, with Mr. Thorpe Bates and Miss Molly O'Callaghan as vocalists, under the direction of Mr. Vincent O'Brien, was most successful.

A very fine programme was performed by the Army School of Music Band, No. 1, at the Theatre Royal, Dublin, on February 8, under the baton of Col. Fritz Brase. An agreeable diversion was the vocal quartet—Miss Gunning, Miss Joan Burke, Mr. Joseph O'Neill, and Mr. Irvine Lynch.

Much sympathy is felt for the loss to Irish folk-song collecting by the death of Miss Honoria Galwey. This venerable lady, who passed away at St. Columb's Court, Derry, aged ninety-five, had been collecting Irish folk-songs for sixty years, and had generously placed them at the disposal of the Irish Folk-Song Society. She was a daughter of the Ven. Archdeacon Galwey, of Derry, a member of the Lota (Co. Cork) family of that name, who died in his ninetieth year.

Lovers of pianoforte music had the opportunity of hearing two recitals by two distinguished pianists, Borschke and Phillipowsky, on February 7 and 9 respectively, at the Theatre Royal, Dublin. Kirillov, the Russian baritone, is announced to appear at La Scala Theatre, Dublin, on February 15 (in aid of the St. John Ambulance Appeal), in addition to the Irish Ladies' Octet, and the fine Band of the Civic Guards, under Supt. F. J. Delaney.

While projects are on foot for a grand Citizens' Hall for Dublin, the new Gresham Hotel, now being built on the old site in O'Connell Street, will have a hall with a seating capacity for over a thousand persons, suitable for concerts, lectures, dances, &c. Dublin has had no adequate concert-hall for ten years.

Musical Notes from Abroad

GERMANY

STRAVINSKY'S 'PULCINELLA' SUITE

Those who are not on friendly terms with musical modernism awaited Stravinsky's 'Pulcinella' Suite with some trepidation. They were agreeably disappointed. This time the fusion of Stravinsky with Pergolesi and Bach proved convincing for the public, though not for those musicians who decide beforehand to dislike all that is written by him and by Schönberg. This series of eight pieces is a *crescendo* of good humour, and the audience could not fail to respond to it. The witty use of the wind instruments proved exhilarating. When the trombone and the double-bass joined in their duet—a bit of rag-time that did no harm to the Suite as a whole—a storm of applause went through the hall. All this happened at the Berlin Philharmonic. Otto Klemperer, an outstanding personality among the German conductors of to-day, replaced the absent Furtwängler, and arranged this little surprise. This conductor's gifts, which are out of the ordinary, were shown again in the D minor Pianoforte Concerto by Brahms, with Artur Schnabel as soloist. Never before have I heard the orchestral part of this work played with such clarity and expressiveness.

KRENEK'S CONCERTO GROSSO

It was Otto Klemperer again who conducted the first Berlin performance of Ernst Krenek's Concerto Grosso, written for three solo instruments and small orchestra. The predilection for old music indicated in the title gives a basis to the composer's style and form. The influence of Bach appears everywhere, sometimes as a barrier to originality. Contrapuntal formalism easily gets the upper hand over real invention. The young man of twenty-four who wrote this piece is gifted but immature. In one of the five sections Stravinsky appears as his inspiring genius, but Krenek possesses neither the sense of colour nor the spontaneity of the Russian master. The Violin Concerto mentioned in one of my recent letters showed greater elasticity than this Concerto Grosso.

A DISCUSSION ABOUT THE ELEMENTS OF MUSIC

It is typical of the art of music that some hundreds of years after it has come to full life the discussion of its elements still goes on. The question of what music really is has again been put by Paul Bekker, once music critic of the *Frankfurter Zeitung*, and now wholly devoted to the writing of musical books that are full of matter though not always inspired by the spirit of music itself. He has published a small book entitled 'Von den Naturreichen des Klanges,' which means nothing less than a revolution in the conceptions of musical history. Dividing sound into two realms, viz., the vocal and the instrumental, and referring both to different philosophical sources, he pretends to give a new basis to the abstract consideration of musical ideas. But what he calls the 'phenomenology' of music is strongly contested, not without reason, by Fräulein Lotte Kallenbach. This young musicologue points out what little solidity exists in such foundations as laid by Bekker. She asserts that his principles would destroy both the basis and the unity of music. This controversy will certainly prompt other literature dealing with the subject. It is Bekker's merit to have aroused new interest in the question of musical æsthetics, which so often is handled by writers not very familiar with the subject they profess.

BACH'S B MINOR MASS

A recent performance of Bach's B minor Mass, under Siegfried Ochs, was the thirteenth given by the Philharmonic Choir, now called the High School Choir. It served to show how antiquated the solo arias may sound if they are not given in perfect style. Bad solo singing damages the impression of the whole, and draws attention to the length of this work. The Mass was certainly never intended for performances such as are now to be heard in concert - rooms. The choruses were performed very impressively. ADOLF WEISSMANN.

NEW YORK

Once upon a time there were two or three symphony orchestras in the whole of the United States, and each in its prospectus for the season announced its conductor with no thought (or fear) that more than one captain was needed to guide the craft through such rough or smooth seas as might happen to be. The first innovation was an 'assistant-conductor,' but as he had no definite work allotted to him he soon disappeared, to be succeeded by an 'associate-conductor,' upon whom seemed chiefly to fall the duty of soothing irate composers who considered their efforts neglected. He conducted their undesirable works, and occasionally took charge of ordinary programmes when the chief went a-fishing. When Stransky retired from the Philharmonic, still another innovation was contrived, two conductors being appointed—one for the first half of the season, another for the second. This arrangement lasted for four or five years, Hoogstraten conducting for the first, and Mengelberg for the second half of the winter. The next thing to be forced upon us was a flood of 'guest-conductors.' Nobody seemed to realise that the finest orchestra in the world could not do its best under a shuttlecock scheme that was bound to be remakable for differences of *tempi* and of readings—but nobody seemed to care. All the public wanted was to see a different conductor's name at the head of the programme, and each newcomer was hailed as a novelty, and might be good, better, best; or bad, worse, worst—it made no difference, so long as he occupied the place assigned to the wielder of the baton. Not all of our 'guest-conductors' this season have achieved distinction, and perhaps the poorest of them all was Stravinsky. Certainly every one of his compositions that he conducted has been better done by our local conductors. Stravinsky is—or has been—the most interesting composer of modern times. What he is now—or will be in the future—is, as Kipling might say, 'another story.' 'L'Oiseau' is fascinating, and always has been; 'Le Chant du Rossignol' has great charm; 'Petrouchka' portrays the climax of his genius; and 'Le Sacre du Printemps,' though terrifying and overpowering, draws us irresistibly to repeated hearings. The great composer proved so unsatisfactory as a conductor that we can only be grateful that he did not attempt to direct his two masterpieces—or perhaps it would be more correct to say his one masterpiece, 'Petrouchka,' and the last flare of his genius 'Le Sacre du Printemps.' For his 'Octour,' and other later works which he calls 'pure music,' the present writer has no use whatever. Neither does the same listener wish again to hear his Pianoforte Concerto, which was heard at Paris last May, and gave little satisfaction as a composition and none at all as a performance. Wherever one places Stravinsky as a composer, it cannot be claimed by any intelligent listener that he is a pianist.

Of all the numerous 'guest-conductors' of the season only one name stands out prominently—that of Wilhelm Furtwängler. His history for the last ten years seems to have been that of a 'successor to' somebody. When Artur Bodanzky came to the Metropolitan, in 1915, Furtwängler succeeded him at Mannheim, and stayed there for five years. In 1920 he succeeded Richard Strauss as director of the symphony concerts of the Berlin State Opera Orchestra. In 1922 he succeeded Mengelberg at Frankfurt for a short time, thence going to Vienna as leader of the Friends of Music. The death of Nikisch in the same year made Furtwängler his successor at the Leipsic Gewandhaus and the Berlin Philharmonic. Furtwängler has made many appearances as 'guest-conductor' in cities of Germany and Austria, and his London début last year with the London Symphony Orchestra and the Royal Philharmonic Orchestra is a recent memory. With our Philharmonic he has certainly made good. None of the other guests with any of our orchestras has produced such a favourable impression on his audiences. He has not tried to exploit himself in any way, but simply to play the music of the great composers to the best of his ability—and his best reveals sound musicianship, deep understanding of the various composers' ideas, and a power of conveying to his men what he wants them to do. It is rumoured that Furtwängler will come back to us next winter for a longer stay. We hope that rumour will prove to be true.

A peculiar thing happened this season in the resignation of Stransky as leader of the State Symphony Orchestra in the middle of the season. He had for some time been interested in an art gallery, and suddenly he decided that pictures meant more to him than music—so he left the State Symphony to paddle its own canoe, and now devotes his time exclusively to works that demand solely the attention of his eyes and none at all of his ears. The State Symphony quickly engaged Ignatz Waghalter to finish the season. Better known in Germany, but as a composer, rather than a conductor, he is hardly known elsewhere in either capacity. Like many other German musicians who cannot find a job at home, he came to America last year and appeared in one concert. Afterwards he obtained the post of conductor of that extraordinary fiasco of German opera in English, attempted in Carnegie Hall last Fall, which began and ended with one performance of 'Rheingold.' Herr Waghalter did not conduct even that one, owing to the lack of funds which dogged the scheme.

What have all these conductors been doing lately? Mostly Bach, Haydn, Mozart, Beethoven, Schumann, &c., with occasionally some crazy thing produced at one of the Composers' Guild concerts, or some stray weed like 'Hyperprism,' by Varese, which Stokowsky inflicted upon us totally without warrant.

Turning from the concert-halls to the Opera House, we are not confronted by anything startling to record. The revival of 'Dinorah' meant little except to lovers of coloratura, and to those who are so enamoured of Galli-Curci that they do not mind whether she is on the pitch or not. The revival of 'Götterdämmerung' was another matter. Along with the other German operas, it was taken out of the repertory when America went into the War, and it is the last (with the exception of 'Rheingold') to be restored. There is nothing to be said about the glorious splendour of the music, for it has all been said over and over again. The modernists can decry Wagner until they are speechless: it makes no difference. Wagner is immortal, and to dispute his supremacy is futile. Performances alone concern us, and prominent in these comes the conductor. When Bodanzky first came to America, in 1915, he made his début in 'Götterdämmerung.' It was a bold thing to do, but his success was as immediate as it was immense. His wonderful intelligence in the reading of the score, and the intensity of his interest in every bar of it, made the scene on the stage (as was also the case ten years ago) always of secondary interest. In this presentation of the opera Bohnen's Hagen was easily the star performance, Schorr's Gunther was also well done, Taucher's Siegfried called for no praise, Larsen-Todson in her début was a colourless Brünnhilde, Branzell sang very well as Waltraute, as also did the Norns and the Rhine Maidens, and not a moment of the five and a half hours was wearisome. Indeed, if the curtain had not been raised, if our eyes could have been fixed upon Bodanzky and our ears have heard nothing save the work of the men in the orchestral pit, a great surfeit of satisfaction would have filled our souls, and our one thought would have been, 'When will be the next performance of "Götterdämmerung"?'

M. H. FLINT.

TORONTO

There is a germ of satisfaction in a condition of affairs whereby the finest talent continues to visit a city despite an unbroken series of financial losses. The chamber music situation here is of this nature. During the past four weeks we have heard three very prominent organizations: the Huberman-Bauer-Tertis-Salmond, the Flonzaley and the London String Quartets. The Londoners were fortunate enough to be engaged by the National Chorus, and therefore enjoyed the first capacity house the ensemble has known at Toronto. The American combinations did not each draw more than six or seven hundred people. But the concerts took place, and artistically our musicians are the richer for the performances, especially for that of the Huberman group. Such individuality of temperament within a faultless unity of expression was a revelation to most of us, and served to illustrate to what extent present virtuosi excel the regular ensemble artists. Three works were given—two Pianoforte Quartets (the Mozart G minor and the Brahms G minor), a Beethoven Pianoforte Trio (the D major, Op. 70, No. 1) providing the most subtle contrasts in style, mood, and inspiration. The Flonzaleys played well, especially as regards variety of tonal colour, in the Haydn D minor, Op. 76, No. 2, and the Schubert D minor Quartets, and the Waldo Warner 'Pixie Ring' Suite. In works like the last-named we prefer the English sense of humour. The Londoners, playing between choral items, were recalled again and again after each of their numbers: Beethoven's Quartet in D major, Op. 18, No. 2, the Borodin 'Notturno,' Mendelssohn's Scherzo in E minor, Op. 44, and two Debussy movements, a *Scherzo* and an *Andantino*. As ever, their work was meticulously refined, and of the essence of musicianship.

Our home group, the Hart House String, excelled all previous accomplishments in two Beethoven Quartets, the A major, Op. 18, No. 5, and the massive E flat major, Op. 127; and the Hambourg Concert Society opened its series with a Dvorák Trio, the Beethoven C major Sonata, Op. 2 (played by Mr. Reginald Stewart), and the d'Erlanger 'Andante Symphonique' (played by Mr. Boris Hambourg).

The National Chorus, under Dr. Albert Ham, offered at its annual concert a varied and impressive selection of short part-songs, in which these singers afforded even more splendid evidence than in the past of their highly-trained beauty of voice and balance of tone. The programme contained 'All creatures now are merry-minded' (Benet), 'Like glad Cherubim in heav'nly chorus' (Glinka), 'Lullay my liking' (Holst), 'Oh, had I Jubal's lyre' (Handel); and, sung by the boys' choir, 'The Silent Land' (Faning), 'Bushes and Briars' and 'Just as the tide was flowing' (Vaughan Williams), 'Love is enough (Holst), 'The Blue Bird' (Stanford), and 'The Tempest' (Cornelius).

Mr. Alfred Heather obtained a well-merited success in a revival of 'The Beggar's Opera,' the score being specially arranged by Dr. Healey Willan, Miss Marjorie Vincent, as 'Polly' (she had been trained in England by Mr. Frederick Ranalow), both in singing and acting was faithful to the pure style of the English tradition, and Mr. Campbell McInnes made a somewhat staid but appealing Macheath.

The New Symphony Orchestra is giving itself up more wholeheartedly than ever to Mr. von Kunits's passion for Beethoven, with the result that a fine performance of the 'Leonora' Overture was heard at the sixth Twilight Concert, followed by an equally acceptable performance of Tchaikovsky's 'Romeo and Juliet' Overture at the seventh. The soloists at the two concerts were two violinists, Mr. Geza de Kresz in Beethoven's D major Concerto, Op. 61, and Mr. Arthur Hartman in the Saint-Saëns B minor, Op. 61.

Three well-attended vocal recitals were enjoyed from Mr. Roland Hayes, Mr. Vladimir Rosing, and Miss Evelyn Tierney, each excelling in well-balanced programmes selected according to their several distinct styles. The coloured tenor more than convinced his audience that he is one of the finest lyric artists this continent has ever known.

Other events included the Women's Musical Club afternoon recitals, with Mr. Max Schindler (violoncello) and Madame Dusseau (vocalist); Messrs. von Kunits and Frank Welsman in a sonata programme, including a new example by von Kunits in A minor; Mr. Ernest Seitz in one of his choice selections of Bach, Beethoven, Schumann, Chopin, Palmgren, Debussy, and Moszkowski; and the Toronto Ukranian Choir in an evening of national folk-songs.

It is worthy of mention that one of our motion picture houses has at last organized a full symphony orchestra, under the direction of Mr. John Arthur.

H. C. F.

VIENNA

OPERATIC EVENTS

The Volksoper, although in a state of bankruptcy, yet manages to keep its doors open, with no financial backing whatever, and on the sole responsibility of its members. Remarkably, in this disorganized state, the theatre even succeeded in producing the long-announced first novelty of the season, Walter Braunfels's opera 'The Birds.' Based upon the grimly satirical comedy of Aristophanes, the work emphasises principally the romantic possibilities of the plot, its music laying stress upon pleasing melodies rather than accentuating dramatic tension. The singular feature of Braunfels's work lies in the fact that all but three of its characters are not human beings but birds, the humorous description of their fluttering, peeping, and skipping forming one of the attractive elements of the piece. Those who are prone to search for eclecticism in each new composition will doubtless find that Wagnerism rules almost throughout, alternating with reminiscences from Weber and Richard Strauss, the latter being particularly in evidence in the music allotted to the nightingale. The outstanding merit of Braunfels's score rests in the fact that he has written some grateful and beautiful parts for the soloists, and that the rôle of the nightingale, in particular, is as brilliant a coloratura part as may be found in any classical or modern work.

At the Staatsoper and elsewhere we note an attempt at a Mascagni renaissance, the Italian maestro having been present at the Opera to conduct his 'Cavalleria Rusticana,' and an ill-fated revival of his ever-unsuccessful 'Amico Fritz'; also personally promoting and directing the *première* of his operetta 'Yes,' at the Bürgertheater. The

latter piece proved disappointing through Mascagni's inability to infuse it with the light and fluent melodies which make for real popularity. Its dramatic, or lyrical, scenes are burdened with a sentimentalism which renders them tiresome and dull.

NEW CHAMBER MUSIC

A rare occurrence even with the often temperamental musical public of Vienna was the reception accorded to the first performance of Paul Hindemith's 'Chamber Music No. 1,' which Rudolf Nilius presented with a chamber orchestra formed of Philharmonic players. The audience was moved almost to an uproar. The 'Chamber Music' is in four movements, of which the first is a short exposition with a literal recapitulation, the second a rhythmically strong piece, and the third allotted solely to three wood-wind instruments and glockenspiel. The last movement has for sub-title, '1921.' It is a grimly satirical fox-trot emerging from rushing, murmuring, brooding basses, which seem to suggest the unrest of a distorted period, and are finally relieved by the wild, boundless dance rhythm, a veritable *danse macabre*. The ironical significance of this music, which is nothing short of a portrait of its period, was lost upon the audience, and while the first movements evoked hisses and yells, the last number elicited an undue hilarity. With all its occasional offences against good taste, Hindemith's 'Chamber Music' is surely the work of a genius who momentarily lacks only some mental balance and falls short of maturity.

Tolstoi's 'Kreutzer' Sonata is the subject of Leos Janacek's new String Quartet, which the celebrated Bohemian String Quartet from Prague brought to a first hearing at Vienna. Janacek, whom many regard as the greatest creative genius of modern Czech music, is now over seventy years of age. Yet comparison of his new work with his earlier opera 'Jenufa'—which founded his fame eight years ago at Vienna, and which only recently has been heard at Berlin, New York, and elsewhere—discloses a growth and an advance hardly credible in a man of Janacek's age. The Quartet does not ask to be regarded as 'programme music,' and Tolstoi's novel is employed merely as an ingredient of its fundamental mood. It is a powerful and vigorous piece of music, and straightforward in its appeal, if not always fully transparent in its formal scheme.

RARE INSTRUMENTS

A noteworthy feature of recent weeks, musically, has been the appearances of a number of more than ordinarily interesting and gifted guitar players. The rôle of the guitar in the legitimate concert-hall is, as a rule, limited to its appearance as an instrument in the orchestral ensemble. It has remained for two remarkable Spanish virtuosi to make it a solo instrument to enlist the interest of the professional musician. The playing of Andres Segovia and Miguel Llobet was nothing short of a revelation, and exhibited a truly phenomenal mastery of the guitar. The vastly manifold orchestral shadings which these two men drew from their instrument was wonderful, and the compositions which modern composers like Granados and Albeñiz have written especially for the guitar were a great and agreeable surprise. A third newcomer in the guitar field was Louise Walker, a young Viennese girl, who, while not as yet equal in mastery to the two Spanish virtuosi, was pleasing to the eye and ear.

The double-bass is no less rare as a solo instrument in our time than is the guitar. Since Kussevitzky, the last of the great double-bass virtuosi, exchanged the bow for the baton, no other artist has coveted his laurels. This instrument is bound to remain a step-child in the family of solo instruments. It rarely rewards the pains expended upon it, and only the real master will find his attempts repaid. But Josef Prunner, an Austrian double-bass player domiciled at Bukarest, is a real master of his instrument; his technical agility, and the flexibility of his tone, were remarkable in Kussevitzky's Sonata, a grateful and moderately modern piece.

COMPOSITION CONCERTS

The species of 'composition concerts'—evenings devoted exclusively to the works of one composer—rank among the more interesting experiences to be encountered in the concert-hall. Often it is interesting to observe creative talent which, although bent not upon new and revolutionary tendencies but rather upon ideas and ideals of a former generation, seeks to form a connecting link between the classics and neo-classics and the music of to-day. An evening of this sort was that given by Leopold Welleba, who offered a Violin Concerto in E minor, and a number of songs, which, while bearing testimony for the reverence in which the composer holds his old-time master, Anton Bruckner, are yet not purely imitative or eclectic.

Another composition concert was that given by Karl Wiener, who was heard in a 'Cello Sonata and several works for violin and pianoforte and for pianoforte solo. Wiener is a victim of the war, with health severely and permanently impaired, and quite naturally his music breathes an atmosphere of melancholy and resignation. His pianoforte playing, excellent in itself and a manifestation of concentrated energy, represents a triumph of mind over matter, and is eloquent of spiritual uplift over bodily suffering.

Quite a different note speaks in the music of Count Adam Teleki, a young Hungarian nobleman who presented a number of his songs and provided a remarkably polished accompaniment at the pianoforte. His music is a blend of many styles, ranging from Brahms to Strauss, with occasional bows to Puccini's lyricism, but it gives promise of good development under strict and severe guidance.

Alexander Tcherepnin, a young Russian composer domiciled at Paris, also appeared in the double capacity of composer and pianist. The latter rôle suffered under an uneven technical equipment, but his compositions evinced a keen sense of the possibilities and resources of his instrument. Brilliant and effective pieces, along the lines of Rachmaninov's pianistic output, the more remarkable among them were a Sonata in A minor, a 'Small Suite,' two Toccatas, and a number of clever transcriptions of Russian folk-songs.

SOLOISTS

Three new violoncellists have attracted attention here recently. The first was Maurits Frank, a Dutchman, formerly connected with the Amar-Hindemith Quartet, who represents the modern and intellectual type—the artist who steps modestly behind the composer's work. His antipode is Gaspar Cassado, a young Spaniard, who is a pure virtuoso, albeit one of the first order, gifted with a tone of remarkable beauty and pliability. The third in the series, Mildred Wellerson, is a very young American girl, who baffled her hearers by her truly tremendous technique. Her tone is small and none too sonorous, and her interpretation not fully balanced, but she has the true virtuoso style for show pieces such as Popper's Hungarian Rhapsody.

The latest addition to the ranks of musical child prodigies, and the first to covet the laurels of a coloratura star, is Helen Markus-Szoyer, a Hungarian girl but nine years of age. Her staccato technique is phenomenal, and her musicality beyond her years, but on the whole her début in public was premature owing to the physical and mental deficiencies inseparable from youth.

Katherine Goodson, a musical product of Vienna through her apprenticeship under the late Theodore Leschetizky, returned to Vienna after a long interval and made a signal and highly deserved success. Her reading of Brahms's D minor Concerto, under Franz Schalk, and her performances of the Schumann C major Fantasy, at her recital, were experiences not soon to be forgotten. Her wonderfully sympathetic playing of the pianoforte part in Brahms's F minor Quintet, with the Buxbaum Quartet, gave ample proof of her great versatility. Above and beyond the grandeur of her conceptions, and of a flawless technique, Miss Goodson possesses the secret of making the pianoforte a living, breathing entity through the warmth and depth of her lyrical effects.

PAUL FECHERT.

Obituary

We regret to record the following deaths:

FREDERICK JOHN READ, on January 28, at Chichester, in his sixty-eighth year. He was born at Faversham, and was a pupil of Corfe and Bridge. His first organ post of importance was at Reading, where he founded a choral society of which he remained conductor for some years after his other connections with the town ceased. He was appointed to Chichester Cathedral in 1887, resigning the post in 1902 in order to live in London for the sake of his work at the Royal College of Music. He did much examining for the Associated Board, for musical degrees at Oxford, and at London University, and was a member of the Council and an examiner at the Royal College of Organists. On the resignation of Mr. F. J. W. Crowe, in 1921, he was re-appointed to the Chichester Cathedral organistship. He died in harness, playing at the Cathedral on the Sunday preceding the Tuesday on which his death took place, and conducting a rehearsal of Chichester Musical Society on the Monday evening.

Sir Hugh Allen writes:

'As the oldest of Dr. F. J. Read's many pupils, I should like to place on record the gratitude we feel for the example, stimulus, and help he gave us in those early days. As a boy of seven I remember Read, then a young man of nineteen, just fresh from his Oxford examination for Bachelor of Music, as organist of Christ Church, Reading, and I can still feel the thrill which his playing gave me—the first of my musical experiences—and the spell which this young, smart, and attractive musician cast over me. I was determined to go to him when old enough to learn music.

Photo by [*G. West & Son, Southsea*

'He came as a light to a benighted city, for Reading had very little musical life in those days, and in a few years he had the whole place at his beck and call. The services at Christ Church were easily the best in the town, and Read's organ playing, which had all the neatness and musical qualities of the Parratt school, became a centre of attraction.

'When Read went to Chichester as organist of the Cathedral, in 1886, he was kind enough to ask me to become his assistant there, and during three or four years of the dearest and happiest friendship I learned more and more to admire him for the way in which he tackled the problems of this Cathedral music, for the high standard that he set himself in all performances, and for the fine success he achieved. One of his first and most striking initiations was the singing of the "St. Matthew" Passion music, spread over the six days of Holy Week. I shall never forget this performance, firstly because of its charming simplicity, and secondly because it was the first time I had ever heard the work. He also introduced to Chichester the "Christmas" Oratorio.

'As conductor of Chichester Musical Society, Read did many well-known works, among which was one of the earliest performances of Parry's "Job," and on a smaller scale he saw to it that the best spirit of madrigal singing was kept alive, some of the concerts in this direction being notable.

'During the whole period of his Chichester appointment, Dr. Read was a Professor at the Royal College of Music for Paper Work, and for a considerable part of the time was in charge of the Music Classes. Many of our most distinguished young musicians have passed through his hands and can testify to the enlightened and fatherly interest he had in them.'

'In his early days, Read bid fair to become a composer. Two of his works won prizes—the anthem, "Let my complaint," and the madrigal, "Love wakes and weeps," which was awarded the Madrigal Society's prize. He composed two or three minor works, either for Reading Orpheus Society, which he founded, or for the Eaglesfield Society at Oxford, and a considerable amount of church music, including the "Song of Hannah."

'Throughout his life Read made his influence felt in many directions. His insistence on every detail of the music he was responsible for, and his love of accuracy, made him a splendid master. The pupils who lived and worked with him learned many lessons which have been invaluable to them. They learned not only to respect him for his musicianly qualities, but to love him as a friend. Read gave much time and thought to the problems of the Royal College of Organists, and was an examiner for that institution for many years. He also examined for musical degrees at Oxford and London. As a member of the examining staff of the Associated Board he was widely known and universally respected. He was a musician of the older school, but his thoroughness and insistence made his influence really effective. His choirs at Reading and Chichester adored him. His choral societies set a real store by his teaching and leading. It was indeed an appropriate and touching thing that the final rehearsal for a concert of his beloved musical society at Chichester should have been his last work in a long and distinguished service to music.'

XAVER SCHARWENKA, who died in December, 1924, at the age of seventy-four. He was universally considered one of the leading pianists of his time. His tone, it is said, was beautiful and his interpretations in every school of pianoforte music were those of a musician. As a composer he won prominence with his four Concertos, and his opera 'Mataswintha,' but the public knew him by his 'Polish Dances,' which could be described as the C sharp minor Prelude of their day. To pianoforte students his name is everywhere familiar on the covers of 'editions' and books of studies.

FREDERICK KNIGHT COULDREY, at Abingdon, on December 29. Born in 1847, he was one of five brothers all of whom were musicians (one, the late H. R. Couldrey, was assistant music master at Eton). He occupied the post of organist at St. Helen's Parish Church, Abingdon, for sixty years. As his grandfather, whom he succeeded, had filled the same office for fifty years, a very remarkable family record was set up.

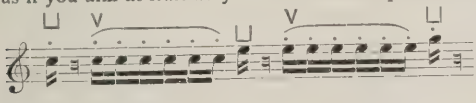
We have given a trial to the 'Simplexa Pocket Finger Trainer,' and have no hesitation in recommending it to our readers as a means of stretching the fingers and keeping them generally in good playing condition. Instrumentalists who are travelling, or unable to obtain regular practice, will find the appliance a boon. It is well-named, being simplicity itself, and so portable that it can be carried in the waistcoat pocket.

Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

T. S. M.—(1.) We could give you more definite advice if you had told us how far you are advanced in your technical studies. All violin methods devote some exercises to bowing. The second study of Kreutzer alone offers an enormous field. Most editions give some twenty variations, and you can work out others yourself by ringing the changes on the theme :

and applying them to whatever you find specially difficult. Thus if you aim at *staccato* you turn the semiquavers into :



Tartini's 'Fifty Variations on a Gavotte' are really a set of exercises excellent for both left hand and right arm. But they presuppose a fair degree of technical skill. Meerts's 'Le Mécanisme de l'Archet' is easier for the left hand and pretty thorough. If you require commentary you will find copious notes in Casorti's 'Bogentechnik,' which is fairly easy for the left hand. This is very good as far as it goes, and advisable if you wish to make sure of the foundations of bowing. Spohr's 'Violin Studies' do not pretend to specialise on bowing, but since Spohr was one of the great masters of bowing, the studies deal indirectly with much that is essentially the technique of the bow. These demand a fair standard of left-hand technique. Bowing studies are to be found in all complete methods. If you are a patient man and of bull-dog tenacity you cannot do better than turn to the four thousand Bogenstrichübungen of Sevcik, published by Bosworth in three volumes, of which the first consists of exercises in detached and springing bow ; the second book is devoted to developing the suppleness of the wrist ; and the third book is meant to give it strength. If the time at your disposal is limited, or your temperament somewhat hasty, try the third part of Schradieck's 'Violin School' (seventeen Studies) which is concerned with bowing exclusively. This was one of the text-books used at Leipsic. You ask that the method should be 'up to date.' We know no more about bowing than was known to Tartini. (2.) The choice of a violin is not an easy thing to advise upon. You ought to get all you want for £40. Old Italian instruments of unknown parentage can be had sometimes for that price, and, if you are fortunate, you may be able to find a good English violin costing no more. We can, however, give you some negative advice :

(1.) Do not believe that you can get a bargain without expert advice ;

(2.) Do not trust to labels ;

(3.) A reputable dealer will make his profit, but he also gives you the benefit of his experience and authority.

R. C. D.—The book you mention is very lively and readable ; as a piece of critical writing, however, it shows a want of balance. See our review of it in the December *Musical Times*. There is no really comprehensive book on modern composers, so far as we know. A good many excellent articles on individual composers have, however, appeared in the musical press during the past few years, and we think your best plan would be to consult such of these as deal with any composers you are specially interested in. (Back numbers can usually be had on application to the publishers.) In 1919-20, Edwin Evans wrote an admirable series on British composers for the *Musical Times* as follows: Frank Bridge (February), Arnold Bax (March and April), Benjamin Dale (May), Eugène Goossens (June and July), John Ireland (August and September), Gustav Holst (October, November, and December), 1919 ; Lord Berners (January), Herbert Howells (February and March), Ralph Vaughan Williams (April, May, and June), 1920. Of the young Italian school the following were discussed in 1921 by Guido M. Gatti : Mario Castelnuovo-Tedesco (February), Franco Alfano (March), Victor de Sabata (April), Riccardo Pick-Mangiagalli (May), Vincenzo Davico (June), Alfredo Casella (July), Vittorio Gui (October), Vincenzo Tommasini (November), and the December issue contained brief notes on Respighi, Alaleona, Gasco, Luizzi, Pratella, Perrachio, Pizzetti, Santoliquido, and Coppola. Other articles of the kind were by Philip Heseltine—Béla Bartók, Zoltán Kodály, and Laszlo Laïtha (March, 1922) ; by Edwin Evans—Arthur Bliss (January and February, 1923) ; and by Alfred J. Swan—Roger-Ducasse (April, 1921). With such a list as this—it is not complete—who can say that the *Musical Times* ignores contemporary music ?

A. H. W.—(1.) The books you have are (as you put it) 'alright,' which is more than can be said of the word itself ! Add to them Kitson's 'Harmony' (Oxford University Press) and Ham's 'Outlines of Musical Form' (Novello). But you can hardly teach yourself composition by books alone. Supplement them by careful examination and analysis of good music of all kinds. In order to write chamber music you must do a lot more than 'hear a good deal of it in order to get inspired in that line.' You must know something of the technique, possibilities, and limitations of the instrument. You say you write songs. Do you know anything about singing ? If not, stop writing for the voice until you do. (2.) 'When a composer has written a good bass to a good melody, how does he fill in the other parts ?' There are a hundred ways of doing it, and his choice will depend on the character of the song. This is a difficult branch of composition, and obviously calls for some knowledge of pianoforte technique and idiom. Study lots of the best models, from Schubert to present-day composers. Your own efforts should begin with plain four-part harmony, which you should lay out in a variety of ways—repeated chords, broken ditto, simple arpeggios, more extended ditto, ornamentation, &c. But don't be afraid of being simple ; modern songs more often fail through want of simplicity. Remember Brahms's rough-and-ready way of sizing up a song : he used to cover up the right-hand part and leave exposed only the voice-part and the bass of the accompaniment. Get these right, and you can afford to be very modest with the remainder. But feebleness in one or both can never be saved by twiddley-bits. (3.) We will bear in mind your suggestion for an occasional article on composition.

M. H. H.—It is not easy to advise a course of study by means of which a young man in the Navy can learn the rudiments of harmony 'and the use of the keyboard to some extent *without* the presence of the latter, to be applied whenever opportunity occurs.' In the matter of rudiments, of course, a keen and apt student can teach himself much ; but keyboard technique obviously calls for a keyboard, and even for a teacher. Are you sure there will be no keyboard instrument on board ? We should imagine there would be at least a harmonium or American organ for use at church muster. If there is, he should get all the practice he can, playing any music that may be within reach, from dance music to hymn-tunes—especially the latter. If he comes ashore able to do no more than play hymn-tunes, *legato*, with all the four parts clear, he will have acquired a useful bit of technical foundation—a bit that many pianists somehow miss, as is seen when they are called on to play simple polyphony. Your young mariner can do much to keep his fingers in good trim by means of thoughtfully-executed gymnastics, and with the aid of the 'Techniquer,' or the 'Simplexa Finger Trainer.' Personally we have found the exercises described in Ridley Prentice's 'Hand Gymnastics' (Novello, 2*s.* 6*d.*) very useful. For the rudiments he might take O'Neill's 'Theory of Music' (Novello, 1*s.* 6*d.*), and for self-study of the pianoforte Pauer's 'The Pianoforte' (Novello, 3*s.*). But almost everything depends on his power of applying himself, and of making the very utmost of such rare opportunities for practice and tuition as come his way.

LENT.—Without hearing your choir sing its Palestrina and Vittoria we cannot very well advise you 'how to improve the style and rhythm.' In regard to the former we can only say that the main essentials are purity and simplicity, with (generally speaking) an avoidance of extreme dynamic contrasts. Obviously the vocal quality must be good, or there will not be the pure chording and blend which are essential in *a cappella* singing. The rhythm should be of the phrase, not of the bar. Get your verbal accentuation right (without underlining, of course), and you cannot go far astray. When you have worked on these lines for a bit, the music ought to 'sound right.' If it doesn't, there is some other fault which will require to be diagnosed. For example, avoid (*a*) too loud a scale of power, and (*b*) so uniformly quiet a scale that the result lacks vitality. The aim should be the achievement of subtle shades of power in a rather restricted area—say between *mf* and *p*.

A. C.—We do not care to give lists of songs. Such a list may be impeccable in quality, and yet contain not one that suits your voice, or that hits your taste. The choice is for you and your teacher, and if your teacher is a foreigner, who (as you say) 'does not seem to know much about this side of English music,' it is about time that he did. While he is completing this important part of a singing-teacher's education, you must help yourself by going to various music publishers, and examining songs of the type you want. In addition, you should study the reviews and advertisements in the musical press. We don't know how long you have been a reader of the *Musical Times*, but if you had read its reviews of new songs for only a few months, you would find out a good deal of what you want to know. And of course there are plenty of vocal recitals which you should attend, in order to learn how and what to sing—or sometimes how not and what not.

INQUIRER.—We cannot choose your lecture subject. Take any one about which you yourself are keen and well-informed (or willing to dig up ample information), and which you may reasonably suppose your audience is thirsting to hear discussed. To deal with Beethoven, as you suggest, you must be prepared to provide ample musical illustrations. He is a subject for a course of lectures, rather than for one. You might, however, in one well-planned evening, take a single aspect of his life and work—pianoforte sonatas, chamber music, methods (sketch-books), &c. But the subject and method of treatment must depend on the nature of your audience.

INQUIRER.—The scheme of pace you use for Franck's *Final* strikes us as being effective, but of course much depends on the way the varying speeds are graded and joined up. We agree that changes, though not marked by Franck, seem to be necessary. The opening is just as clearly four in a bar as the second subject appears to be two in a bar. The trouble is to make them so without destroying the unity of the piece. The only point we venture to question is that *rubato* at the close. We like the whole of the last page at a brilliant pace and in strict time.

AMATEUR.—Haydn, 'A Croation Composer,' Hadow; 'Mozart,' Holmes (Everyman Library); 'Beethoven and his Forerunners,' Mason; 'Beethoven,' Chantavoine (Alkan, Paris; and Novello; this book is in French); 'Brahms,' Fuller-Maitland (Methuen), and 'Brahms,' Colles. We are not sure of publishers and prices in some cases. You can obtain them through Novello. Some of the books are known to us by titles only, but we have heard them well spoken of. (We are glad you find our columns useful and interesting.)

QUATTUOR.—Your best plan will be to obtain from Novello's a supply on approval of part-songs for S.A.T.B., and choose from these a few that lend themselves to use as quartets. A great deal of simple choral music is suitable, but you will naturally avoid (1) such as call for extreme high or low notes (unless your quartet is blessed with voices of big compass); (2) any that contain passages that obviously depend on power or fullness for their effect; and (3) those in which any of the parts divide at times.

V. W. A.—In Geoffrey Shaw's 'Worship' the crotchet is the unit throughout. The paces you mention should serve. We should make the return to the *a tempo* at the *beginning* of the note C on second syllable of 'temple,' because the pianoforte part re-enters at that point, and the voices come in two beats later. You have thus less than a bar in which to make the *tempo* clear to the singers. If you delay the *a tempo* you will risk a weak lead of contraltos and basses.

A. W. H. T.—J. F. Bridge's 'Songs from Shakespeare' (Novello) contains the earliest known settings of the songs in the plays, and includes Morley's 'O mistress mine.' Good modern settings of the 'Twelfth Night' songs are by Stanford ('O mistress mine,' 'Come away, Death,' and 'When that I was'), published by Boosey; Sullivan's 'O mistress mine' (Metzler); and Quilter's 'O mistress mine' and 'Come away, Death' (Boosey).

T. O'N. (CORK).—Ask us another! Nobody can say how long it will take you 'to learn the violin by music, and how much a lesson for same.' So much depends on whether you start with the advantage of a good general knowledge of musical elements, ability to play (say) the pianoforte, and so on. As to 'how much a lesson for same,' remember that low-priced lessons will probably be dearest in the long run.

A. M. H.—We know of no other books on accompaniment than those you mention. Have you read the article by Hubert J. Foss (*Musical Times*, November and December, 1924)? Orchestral effects may be indicated in the way you suggest, but you appear to overlook the possibilities of variety of tone. Much may be done in this way, as well as by the differences of touch you describe.

P. E. S.—The majority of important choral works can be hired from Novello. The purchase of second-hand copies is liable to lead to difficulties, as most modern works of the kind cannot be performed publicly without the permission of the publishers. This permission usually goes with the hire or purchase of copies from the publishers.

W. H. G.—Hofmann's book on instrumentation was published in an English translation by Robin H. Legge (Augener). It is in seven parts, and the price of the complete work is about 50*s*. There is, of course, a copy at the British Museum which may be consulted by students in the ordinary way.

CANADIAN.—(1.) 'Score-Reading Exercises,' by Emily R. Daymond, in two books (Book 1, with C clefs for E.R.C.O. work; Book 2, with G clefs, for A.R.C.O.); 'Score-Reading Exercises,' by Arthur H. Peppin (preparatory to Dr. Daymond's book). (2.) 'Transposition,' by J. Warriner (all published by Novello).

R. J. R.—For the 'conductors and concert-givers' we advised you to approach, consult Rudall Carte's Directory. Begin with well-known musicians in your district who give choral and other concerts. Get in touch with as many conductors of suburban and London choral societies as you can persuade to grant you an interview or a hearing.

L. T. L. D.—There is no American periodical corresponding with the English quarterly, *The Organ*. You will find a good deal of interesting news in *The Diapason* (1507, Kimball Buildings, Chicago) and the *American Organist* (467, City Hall Station, New York).

W. L. S.—(1.) A long article on Elgar's second Symphony, by Ernest Newman, appeared in the *Musical Times* for May, 1911. (2.) Try Holmes's 'Life of Mozart' (Everyman Library), and Dent's 'Mozart and the Opera' (Chatto & Windus, 12*s*. 6*d*.).

M. H. P.—The question of copyright has been dealt with in these columns so fully that we cannot go into it again. See *Musical Times* for August, 1924. We cannot undertake to answer queries by post.

TWENTY YEARS A SUBSCRIBER.—We cannot here recommend any particular type of gramophone, but you ought to be well suited by paying anything from fifteen guineas upwards. Go to a good dealer and inspect some.

RETLAW.—We know of no forthcoming performances in the London district of Graun's 'Passion.' If any reader can tell us of any, we will forward the information to you direct.

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M. G. M.—You had better write to the respective publishers before embarking on any re-scoring of orchestral music.

ELMUS.—Yes, the Higgs book on 'Fugue' is good. For urther study of this subject, try Prout's 'Fugal Analysis' (Augener).

Miscellaneous

In reference to the strictures of our reviewer 'C' on English versions of 'Carmen' (*Musical Times*, February, p. 132), a reader points out that there is an excellent translation by Mr. Herman Klein, published by Metzler. It was introduced at Covent Garden some years ago by the Raymond Rosé Company, and warmly praised.

From the Oxford Press comes an annual now in its twenty-eighth year of issue—the 'Kalendar of Hymns Ancient and Modern and the English Hymnal for 1925'—an invaluable guide to the choice of hymns.

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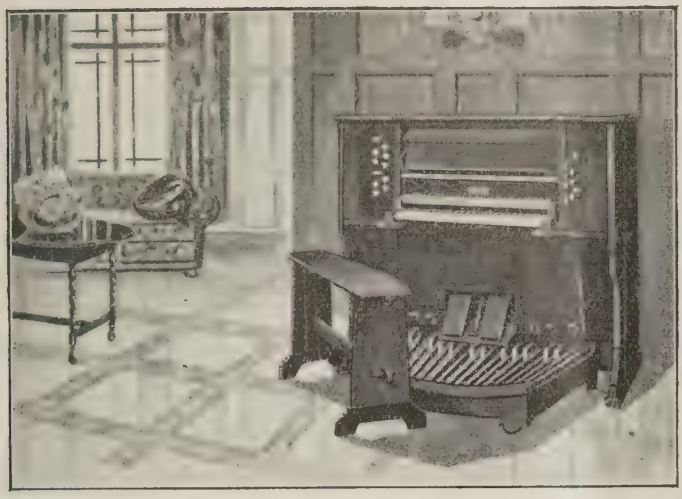

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881. Come, let us join our E. V. Hall 4d.
293. Come, my soul ... G. C. Martin 6d.
314. Come now, and let us H. W. Wareing 6d.
1. Come unto Him ... ... Gounod 3d.
946. Ditto ... ... H. Leslie 4d.
256. Come unto Me H. R. Couldrey 4d.
635. Ditto ... ... G. J. Elvey 4d.
103. Ditto (Bach) J. Stainer 4d.
922. Come with high and holy Blair 4d.
1005. Come ye, and let us Macfarren 4d.
748. Come, ye children and J. Booth 4d.
924. Ditto ... ... H. J. King 4d.
334. Come, ye faithful ... E. V. Hall 4d.
921. Come, ye faithful, raise the strain E. V. Hall 4d.
1019. Come, ye Saints ... H. E. Button 4d.
951. Come, ye sin-defiled J. Stainer 3d.
931. Come, ye thankful ...B. Steane 4d.
914. Comes at times ... Woodward 4d.
1008. Ditto ... ... H. Oakeley 3d.

NOVELLO'S

OCTAVO EDITION OF ANTHEMS.

502. I will extol Thee ... C. M. Hudson 6d.
1068. Ditto ... John E. West 4d.
29. I will give thanks J. Barnby 6d.
156. Ditto ... ... E. J. Hopkins 8d.
568. Ditto ... ... Mozart 3d
915. I will give unto him ... H. Blair 3d.
674. I will give you rain H.W.Wareing 6d.
225. I will go unto ... Gauntlett 3d.
591. I will go unto the altar C. Harris 4d.
437. I will greatly rejoice Cruickshank 6d.
1037. Ditto ... ... E. C. Bairstow 4d.
495. I will lay me down A. C. Edwards 4d.
195. Ditto ... ... H. Gadsby 2d.
209. Ditto ... ...H. Hiles 4d.
958. I will lift up mine eyes J.V.Roberts 4d.
739. Ditto ... ... D. S. Smith 4d.
126. I will love Thee ... ... J. Clark 6d.
1058. Ditto ... ... Oliver King 4d.
394. Ditto ... ...Kingston 6d.
760. I will magnify Thee W. H. Bell 6d.
1119. Ditto ... ... Ed. Bunnett 4d.
78. Ditto ... ... J. B. Calkin 6d.
27. Ditto ... ... John Goss 4d.
633. Ditto ... ... F. Iliffe 4d.
405. Ditto ... ... Oliver King 6d.
780. Ditto ... ... E. M. Lee 4d.
1010. Ditto ... ... C. H. Lloyd 4d.
929. Ditto ... A. W. Marchant 4d.
886. Ditto ... ... Palestrina 4d.
1085. Ditto ... ... J. V. Roberts 4d.
153. Ditto ... ... J. Shaw 4d.
154. I will mention ... A. Sullivan 8d.
790. I will not leave you W. Byrd 4d.
575. Ditto ... ... B. Steane 3d.
519. I will open rivers E. Pettman 4d.
371. I will set His dominion H.W.Parker 6d.
100. I will sing a new song ... Armes 1s.
608. I will sing of the mercies J. Booth 4d.
134. I will sing of Thy power Greene 6d.
192. I will sing unto the Lord Wareing 4d.
1086. Ditto ... J. V. Roberts 8d.
6. I will wash my hands Hopkins 4d.
710. If any man hath not H. W. Davies 6d.
819. If Christ be not raised Macpherson 6d.
979. If the Lord had not E. C. Bairstow 4d.
825. If the Lord Himself W. Child 4d.
758. Ditto ... ... Walmisley 8d.
53. If we believe that Jesus died Goss 2d.
1117. Ditto ... ...Ed. Bunnett 6d.
1078. Ditto ... M. Vinden 4d.
544. If ye love Me ... B. Steane 3d.
453. Ditto ... ...H. W. Wareing 4d.
1118. Ditto ... ... Ed. Bunnett 4d.
732. Ditto ... H. J. Wood 4d.
789. If ye then be risen Ivor Atkins 6d.
469. Ditto (S.A.) M. B. Foster 4d.
58. Ditto ... ... Naylor 4d.
61. In Christ dwelleth John Goss 4d.
913. In divers tongues Palestrina 3d.
619. In every place incense John E. West 4d.
655. In heavenly love ... H. Parker 4d.
403. In my Father's house Crament 4d.
777. Ditto ... H. Elliot Button 4d.
102. In sweet consent E. H. Thorne 4d.
802. In that day (Christmas) Bridge 4d.
278. Ditto ... ...G. Elvey 6d.
1114. In the beginning ... Ed. Bunnett 4d.
720. Ditto ... C. Macpherson 6d.
582. Ditto ... ...F. Tozer 6d.
890. In the day shalt ...H. W. Wareing 4d.
338. In the fear of the Lord J. V. Roberts 4d.
980. In the hour of my ... Davies 6d.
659. In the Lord ... C. Macpherson 6d.
282. Ditto ... ... R. Stewart 8d.
385. In Thee, O Lord... S. C.-Taylor 4d.
33. Ditto ... ...B. Tours 4d.
148. Ditto ... ... J. Weldon 4d.
725. Is it not wheat-harvest T. Adams 4d.
467. Is it nothing (S.A.) M. B. Foster 4d.
571. Ditto (4 voices) M. B. Foster 4d.
91. It came even to pass Ouseley 6d.
180. It is a good thing J. Barnby 8d.
231. Ditto ... ... T. M. Pattison 6d.
215. It shall come to pass ... Garrett 8d.

908. Jesu, Lord of life and glory Elgar 4d.
397. Jesu, lover of my soul(Male) F.Iliffe 3d.
907. Jesu, meek and lowly ... Elgar 4d.
1031 Jesu, our Lord ... Ch. Gounod 3d.
654. Jesu, Thou joy ... E. H. Davies 4d.
844. Jesu, Thou sweetness H. J. King 4d.
904. Jesu, word of God incarnate Elgar 3d.
455. Jesus Christ is risen Oliver King 6d.
788. Jesus Christ is risen to-day Gaul 6d.
1104. Ditto ... C. V. Stanford 4d.
971. Jesus lives! no longer now Foster 4d.
618. Jesus of Nazareth ... G. Byrd 6d.
548. Joy in harvest ... B. Steane 4d.
7. Judge me, O God Mendelssohn 2d.
677. Just Judge of Heaven Garrett 8d.
614. Justorum animæ ... Byrd 4d.

179. King all glorious J. Barnby 8d.
997. Ditto (4 voices) J. Barnby 6d.
733. King shall rejoice, The E. V. Hall 6d.
734. Ditto C. Harris 6d.
313. Ditto Stewart 8d.
981. Ditto C. Lee Williams 3d.
581. Kings shall be thy G. C. Martin 3d.
894. Kings shall see and arise Bridge 8d.

425. Lead, kindly Light R. Dunstan 4d.
528. Ditto ... ... C. L. Naylor 6d.
589. Ditto ... D. Pughe-Evans 4d.
1067. Ditto ... ...B. Smith 4d.
37. Ditto ... ... J. Stainer 6d.
1115. Lead me in Thy truth Ed. Bunnett 4d.
706. Let all the world ... W. Jordan 6d.
132. Let God arise ... ... Greene 8d.
375. Ditto ... T. T. Trimnell 6d.
857. Let my complaint come before Thee A. Batten 3d.
346. Ditto (Male) E. H. Thorne 4d.
509. Let not thine hand J. Stainer 4d.
807. Let not your heart Eaton Faning 4d.
438. Ditto ... ... M. B. Foster 4d
438.* Ditto (8 v.) M. B. Foster 4d.
795. Let the heavens be glad M. Higgs 6d.
226. Let the peace of God J. Stainer 6d.
565. Let the righteous... R. F. Lloyd 4d.
328. Let the words of my A. D. Culley 4d.
1097. Let Thy hand ... John Blow 3d.
494. Let Thy merciful ears W. B. Bell 4d.
1066. Let us now fear A. M. Goodhart 4d.
308. Let us now praise (Male) Thorne 4d.
962. Ditto ... ... A. J. Silver 4d.
96. Lift up thine eyes John Goss 8d.
897. Lift up your heads O. Gibbons 4d.
1098. Ditto ... ... John Blow 6d.
18. Ditto ... ... J. L. Hopkins 2d.
409. Ditto S. Coleridge-Taylor 4d.
847. Ditto ... ... William Turner 3d.
343. Lift up your hearts J. Barnby 6d.
972. Light in darkness D. C. Jenkins 4d.
595. Light of the world ... E. Elgar 4d.
408. Lighten our darkness G. R. Vicars 3d.
1027 Light's glittering morn J. E. West 6d.
393. Like as the hart Thomas Adams 4d.
799. Ditto H. Clarke 4d.
1063. Ditto ... W. S. Hoyte 4d.
530. Lo, God, our God B. Haynes 4d.
1105. Lo! He comes ...C. V. Stanford 4d.
335. Lo, summer comes again J.Stainer 8d.
504. Lo! the winter B. Farebrother 4d.
883. Look down, Holy Dove Selby 4d.
711. Look on the fields C. Macpherson 4d.
859. Look upon mine adversity Blow 3d.
639. Look upon the rainbow T. Adams 4d.
843. Look, ye saints ... M. B. Foster 4d.
906. Lord came from Sinai, The West 4d.
193. Lord gave, The A. C. Mackenzie 3d.
270. Lord give ear, The J. Rheinberger 4d.
801. Lord God of Abraham A.H.Brewer 3d.
312. Lord hath been, The E. T. Chipp 4d.
477. Ditto S. S. Wesley 4d.
526. Lord hath commanded, The (Male) Mendelssohn 6d.
163. Lord hath done great things, The H. Smart 6d.
839. Ditto John E. West 6d.
1125. Lord hath prepared, The Bunnett 4d.
224. Lord hear thee, The J. Barkworth 3d.
823. Ditto John Blow 3d.
165. Lord, how are they H. Clarke 8d.
391. Lord, I have loved ... F. Iliffe 4d.
122. Ditto G. W. Torrance 4d.
893. Lord is full of compassion, The F. E. Gladstone 4d.
44. Lord is great, The W. T. Best 4d.
248. Lord is in His holy temple, The G. Saunders 6d.
704. Ditto Stainer 6d.
83. Lord is King, The Henry Gadsby 8d
367. Ditto H. J. King 6d.
869. Ditto ... W. King 3d.
41 Ditto T. T. Trimnell 6d.
483. Lord is loving, The A. W. Batson 4d.
39. Ditto ... Garrett 4d.
50. Lord is my light, The ... H. Hiles 4d.
407. Ditto W. Jordan 4d.
815. Ditto Sydenham 4d.
1126. Lord is my Shepherd, The Ed. Bunnett 4d.
613. Ditto Higgs 6d.
1054. Ditto Ouseley 4d.
67. Ditto (S.S.A.A.) Schubert 6d.
594. Ditto (S.A.T.B.) Schubert 6d.
152. Ditto J. Shaw 4d.
793. Ditto Smart 4d.
738. Ditto D. S. Smith 4d.
305. Ditto C. V. Stanford 8d.
862. Lord is my strength, The Booth 4d.
398. Ditto S. Coleridge-Taylor 4d.
243. Ditto J. Goss 8d.
947. Ditto Bruce Steane 4d.
422. Lord is risen, The G. M. Garrett 6d
1020. Ditto B. Luard-Selby 4d.
1101. Lord is terrible and very great, The ... A. M. Goodhart 4d.
1028. Lord is very great, The Beckwith 6d.
54. Lord, let me know mine end Goss 4d.
696. Lord liveth, The A. W. Marchant 4d.
351. Lord of all power (Male) J. Barnby 3d.
1025. Ditto E. T. Chipp 4d.
566. Lord of life A. C. Mackenzie 4d.
459. Lord of our life ... J. T. Field 4d.
411. Lord of the Harvest J. Barnby 6d.
1051. Ditto R. Redhead 4d.
404. Lord of the rich and golden F.Tozer 3d.
1049. Lord of the worlds John E. West 4d.
731. Lord Omnipotent, The T. Adams 4d.
873. Lord our Righteousness, The H. Blair 4d.
304. Lord preserveth, The ... Armes 8d.
474. Lord shall be, The J. V. Roberts 6d.
84. Lord that made, The J. Turle 3d.
318. Lord, Thou art God J. Stainer 1s.
803. Lord, Thou art good H. Coward 4d.
1128. Lord, Thou hast been our refuge H. Blair 4d.
434. Lord, Thou hast searched me A. Whiting 4d.
1023. Lord, Thy children J. H. Maunder 4d.
830. Lord, we leave Thy ... Brahms 6d.
1032. Lord, what is man W. Boyce 4d.
274. Lord, what love have I... Steggall 8d.
267. Lord, who shall dwell ... Roberts 6d.
112. Lord will comfort, The ... Hiles 8d.
835. Love divine, all love E. V. Hall 4d.

350. Magnify His Name G. C. Martin 6d.
290. Make a joyful noise A.C.Mackenzie 8d.
108. Make me a clean heart J. Barnby 4d.
431. Ditto A. W. Batson 4d.
899. Make me, O Lord God J. Brahms 4d.
436. Man goeth forth ... A. Carnall 4d.
694. Man that is born... S. S. Wesley 3d.
1047. May my heart ... ... Dvorák 4d.
222. Me ye have bereaved C. Morales 4d.
527. Mercy and truth are met J. Stainer 4d.
211. Mine eyes look unto Thee H. Baker 4d.
818. Miserere mei, Deus G. Allegri 6d.
590. Ditto J. Barnby 4d.
665. Ditto (arr.) Novello 3d.
811. Ditto G. P. da Palestrina 6d.
518. Ditto E. Pettman 2d.
464 Ditto J. Stainer 4d.
86. Morning stars, The ... J. Stainer 8d.
767. Ditto G. A. A. West 6d.

O BONE JESU

(O BLESSED JESU)

MOTET FOR S.A.T.B.

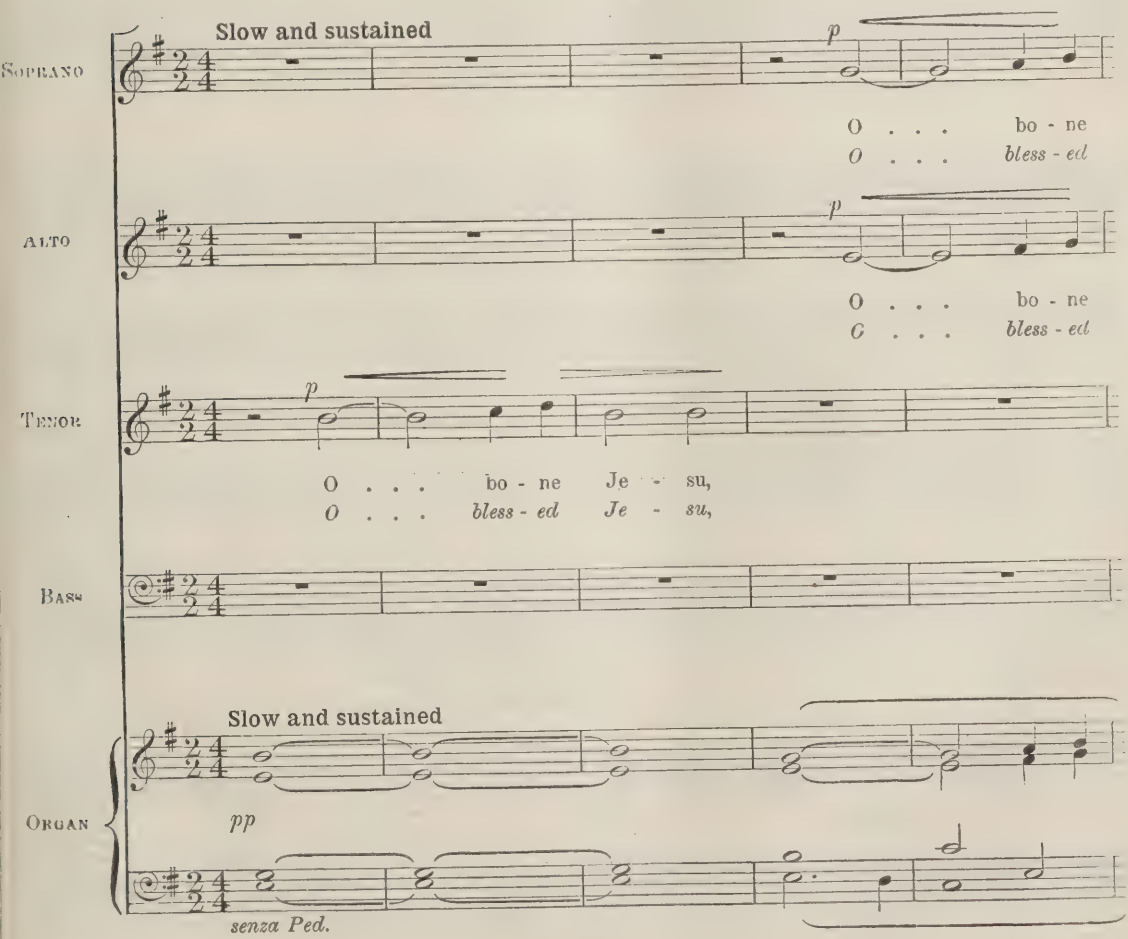
MUSIC BY

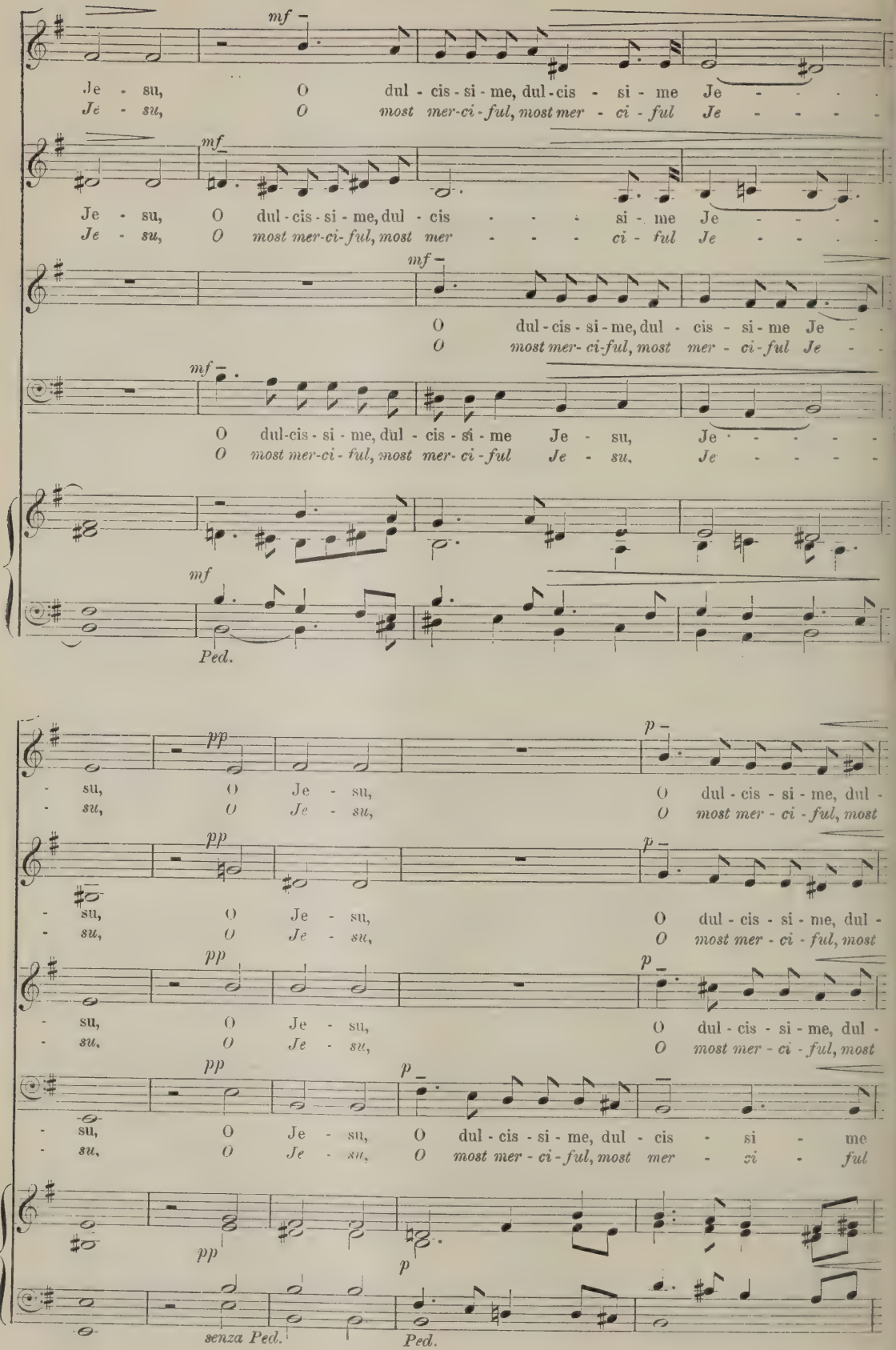
WILLIAM CHILD

(1606—1697)

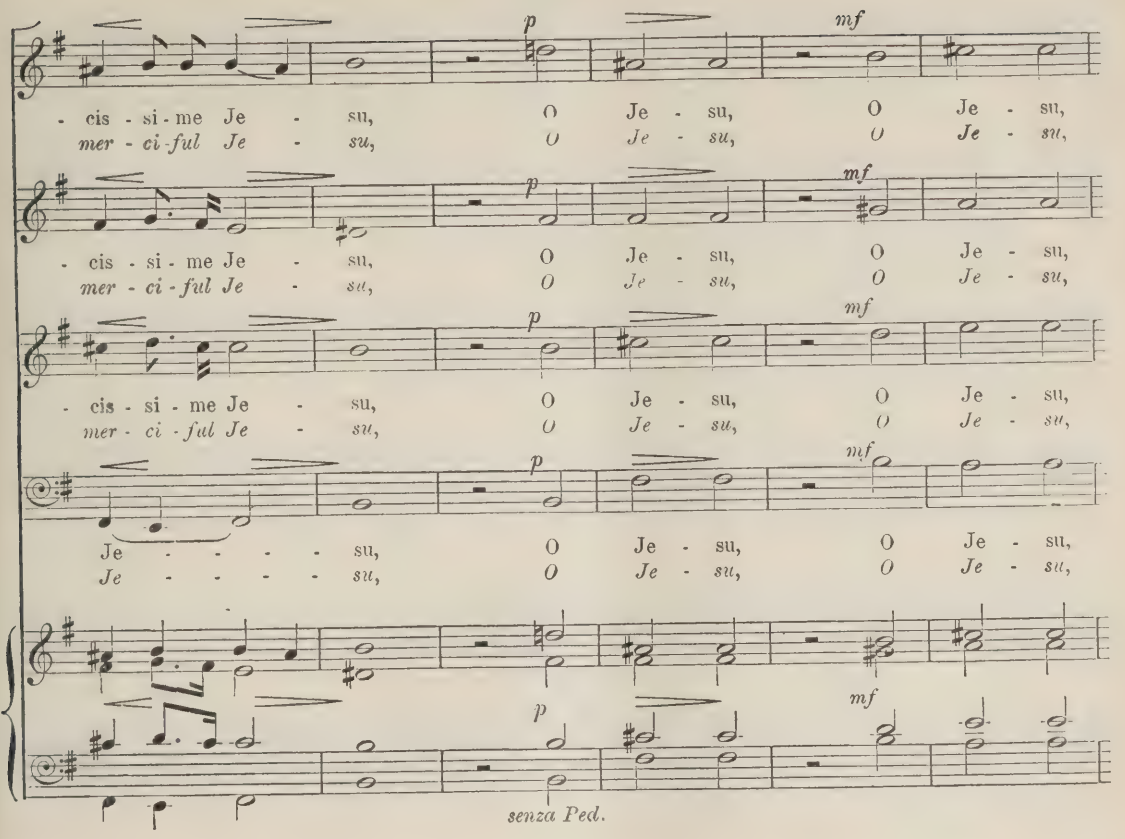
EDITED BY HENRY G. LEY

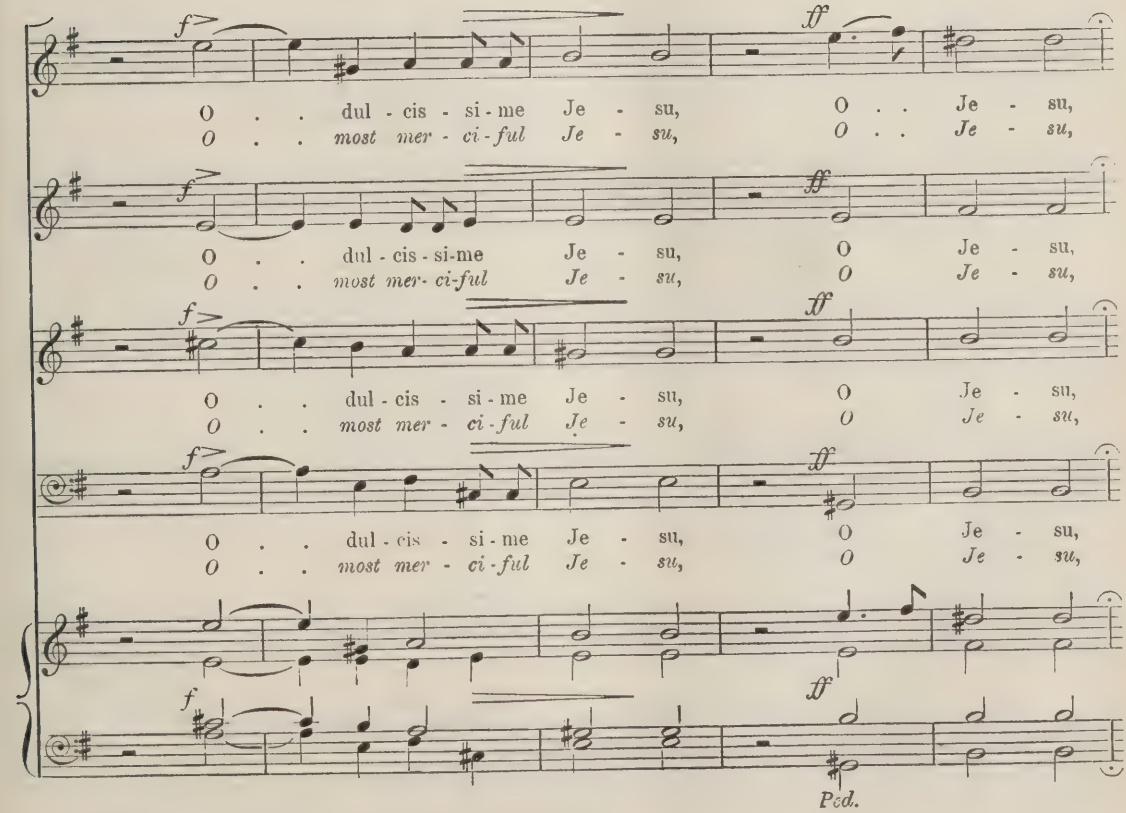
LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

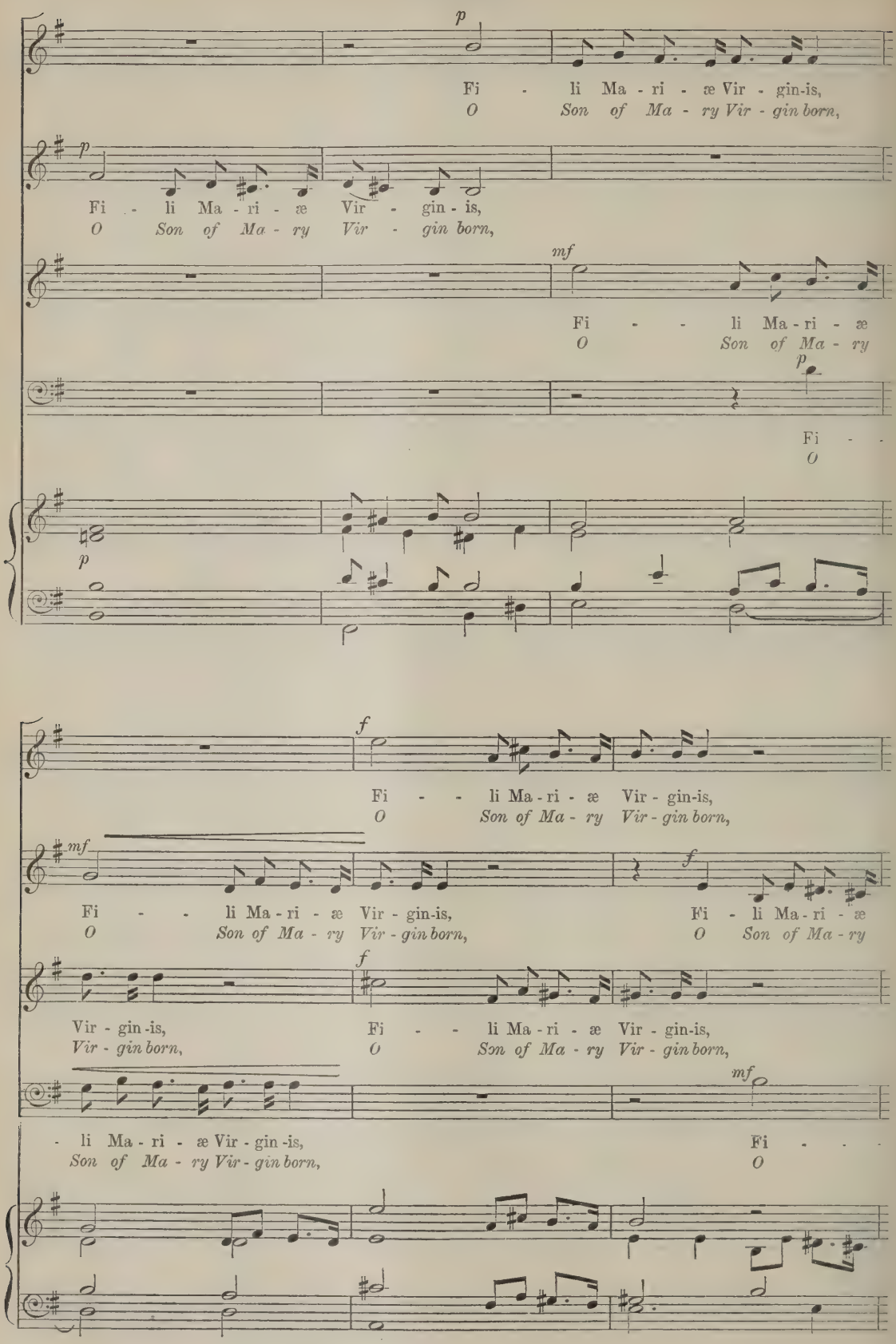


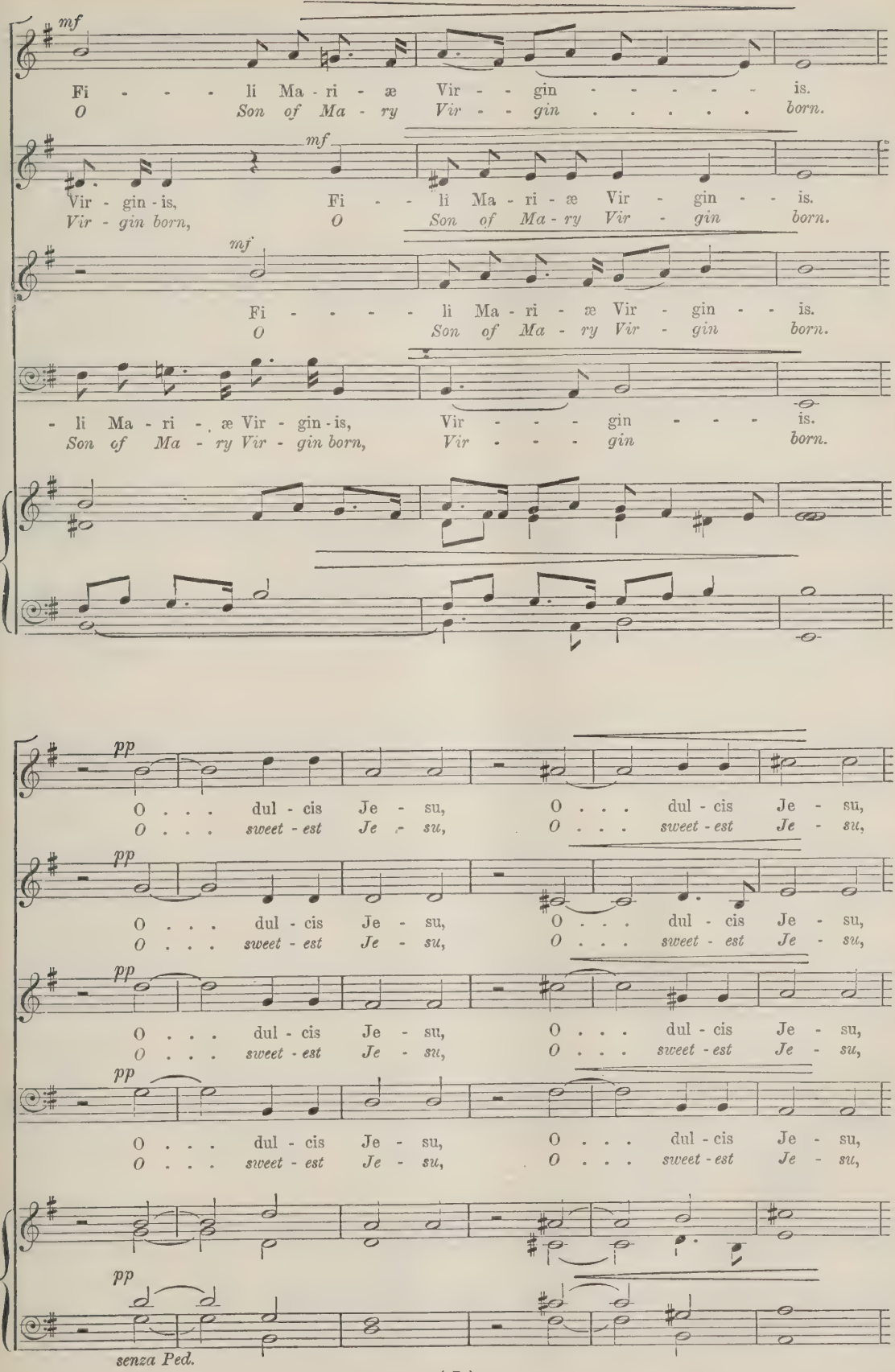
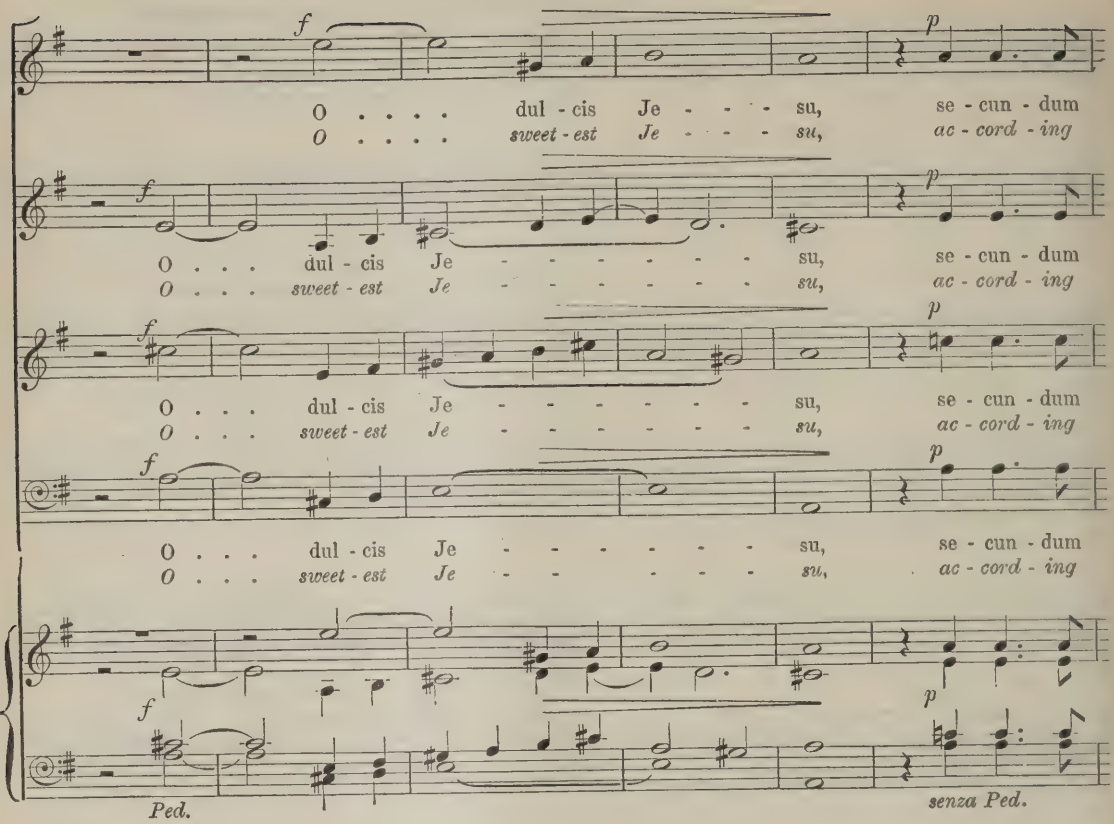
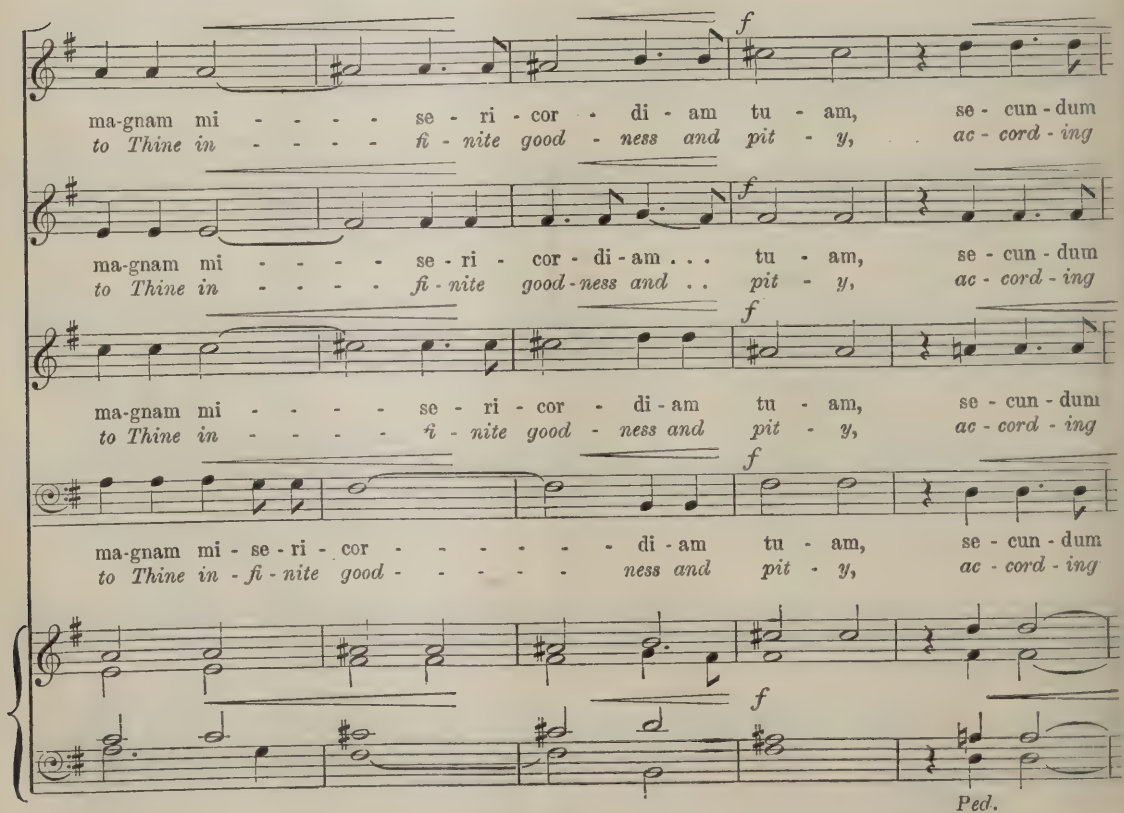
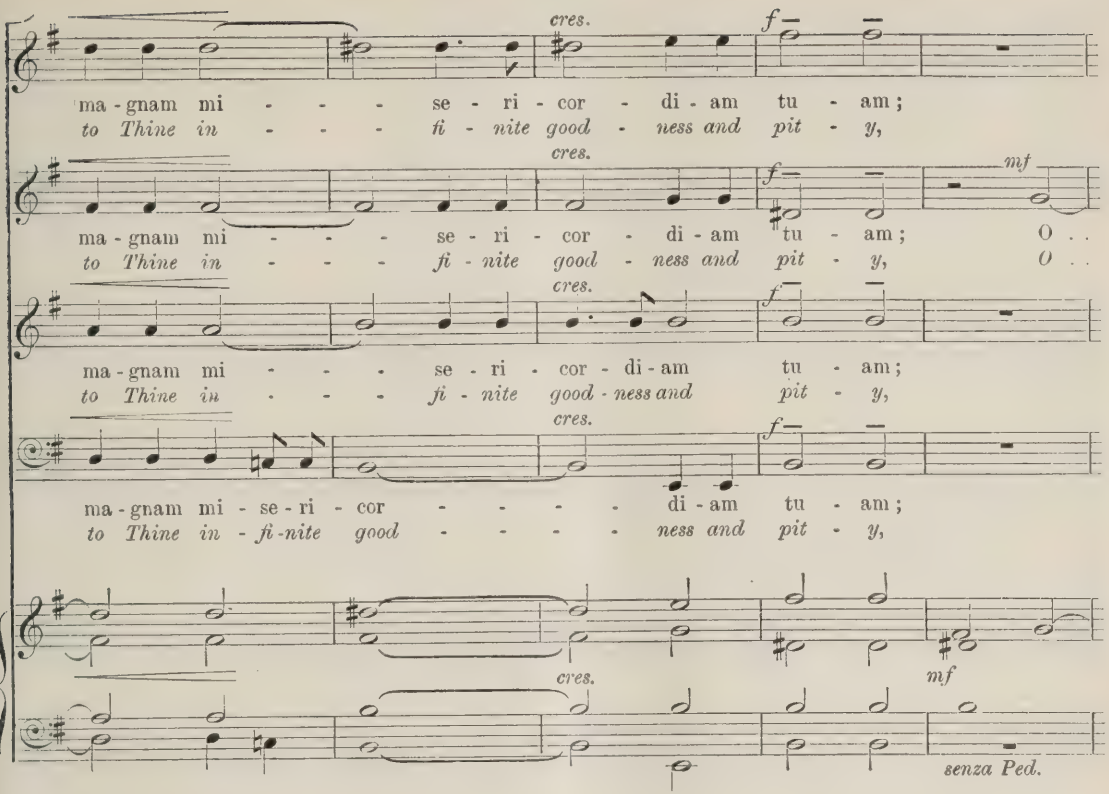
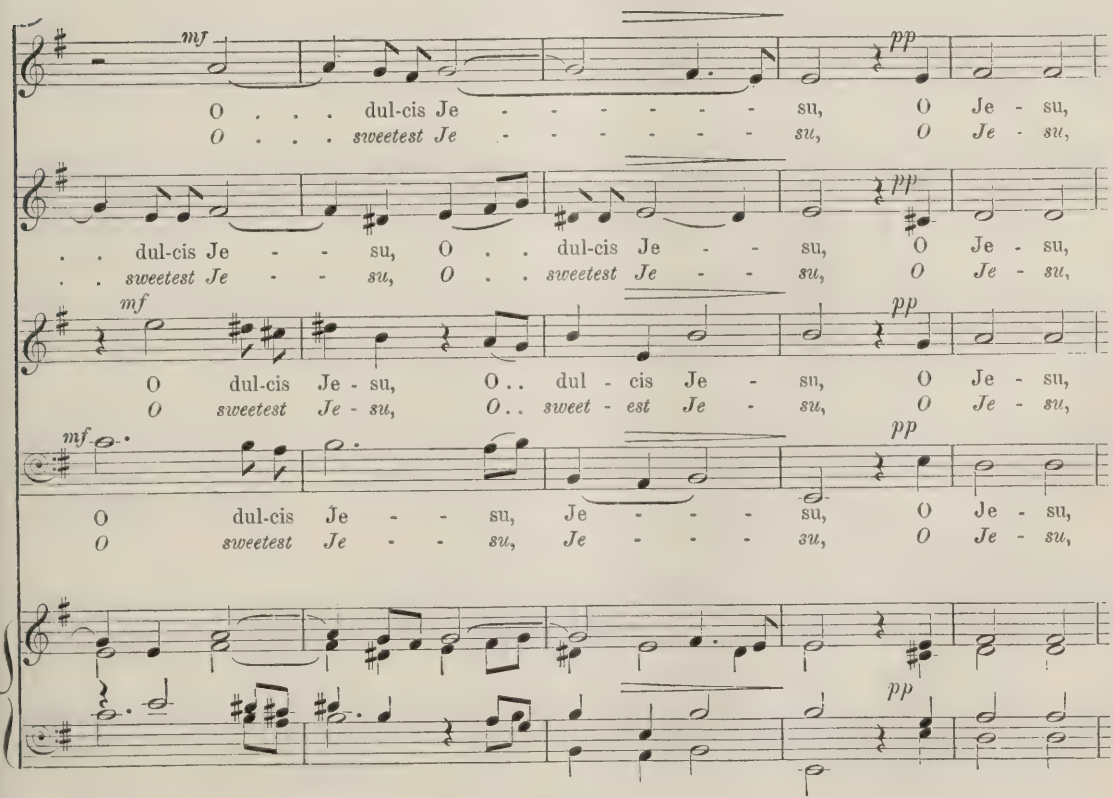

mf
Je - su, O dul - cis - si - me, dul - cis - si - me Je - - - -
Je - su, O most mer-ci-ful, most mer - ci - ful Je - - - -
mf
Je - su, O dul - cis - si - me, dul - cis - - - si - me Je - - - -
Je - su, O most mer-ci-ful, most mer - - - ci - ful Je - - - -
mf
O dul-cis - si - me, dul - cis - si - me Je -
O most mer- ci-ful, most mer - ci - ful Je -
mf
O dul-cis - si - me, dul - cis - si - me Je - su, Je - - - - -
O most mer-ci - ful, most mer- ci - ful Je - su, Je - - - - -
mf
Ped.
pp
- su, O Je - su, p
- su, O Je - su, O dul - cis - si - me, dul -
O most mer - ci - ful, most
pp
- su, O Je - su, p
- su, O Je - su, O dul - cis - si - me, dul -
O most mer - ci - ful, most
pp
- su, O Je - su, p
- su, O Je - su, O dul - cis - si - me, dul -
O most mer - ci - ful, most
pp
- su, O Je - su, p
- su, O Je - su, O dul - cis - si - me, dul - cis - si - me
O most mer - ci - ful, most mer - ci - ful
pp
p
senza Ped.
Ped.

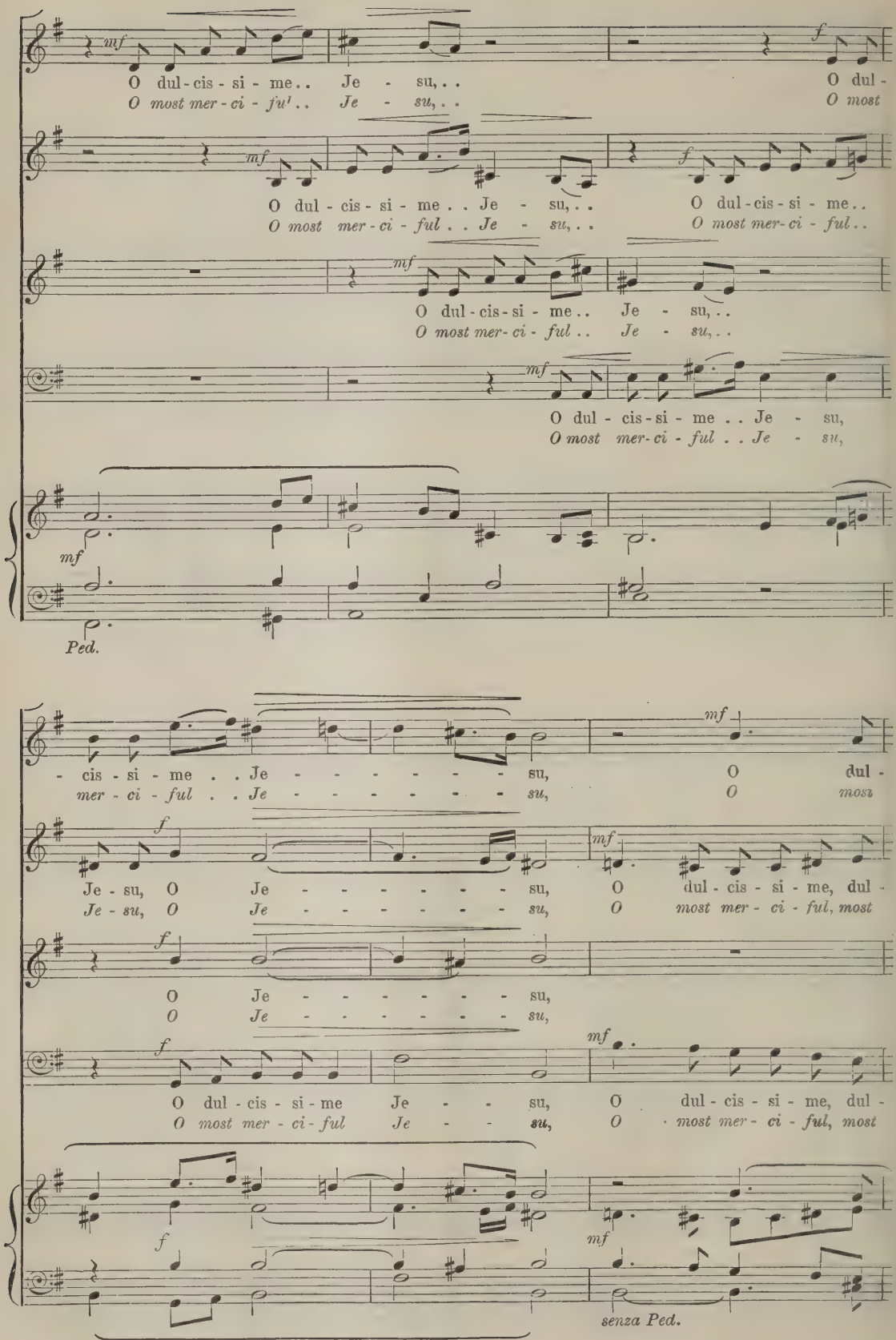
O BONE JESU


p
mf
- cis - si - me Je - su, O Je - su, O Je - su,
mer - ci - ful Je - su, O Je - su, O Je - su,
Je - - - - - su, O Je - su, O Je - su,
Je - - - - - su, O Je - su, O Je - su,
senza Ped.


f
ff
O . . dul - cis - si - me Je - su, O . . Je - su,
O . . most mer - ci - ful Je - su, O . . Je - su,
O . . dul - cis - si-me Je - su, O Je - su,
O . . most mer- ci-ful Je - su, O Je - su,
O . . dul - cis - si - me Je - su, O Je - su,
O . . most mer - ci - ful Je - su, O Je - su,
O . . dul - cis - si - me Je - su, O Je - su,
O . . most mer - ci - ful Je - su, O Je - su,
Ped.


p
Fi - li Ma - ri - æ Vir - gin-is,
O Son of Ma - ry Vir - gin born,
p
Fi - li Ma - ri - æ Vir - gin - is,
O Son of Ma - ry Vir - gin born,
mf
Fi - - li Ma - ri - æ
O Son of Ma - ry
p
Fi - -
O
p
f
Fi - - li Ma - ri - æ Vir - gin-is,
O Son of Ma - ry Vir - gin born,
mf
Fi - - li Ma - ri - æ Vir - gin-is,
O Son of Ma - ry Vir - gin born,
f
Fi - li Ma - ri - æ
O Son of Ma - ry
f
Vir - gin - is,
Vir - gin born,
Fi - - li Ma - ri - æ Vir - gin-is,
O Son of Ma - ry Vir - gin born,
mf
- li Ma - ri - æ Vir - gin - is,
Son of Ma - ry Vir - gin born,
Fi - - -
O


mf
Fi - - - li Ma - ri - æ Vir - - gin - - - - - - is.
O Son of Ma - ry Vir - - gin . . . . . born.
mf
Vir - gin - is, Fi - - li Ma - ri - æ Vir - gin - - is.
Vir - gin born, O Son of Ma - ry Vir - gin born.
mf
Fi - - - - li Ma - ri - æ Vir - gin - - is.
O Son of Ma - ry Vir - gin born.
- li Ma - ri - æ Vir - gin - is, Vir - - - - gin - - - is.
Son of Ma - ry Vir - gin born, Vir - - - - gin born.
pp
O . . . dul - cis Je - su, O . . . dul - cis Je - su,
O . . . sweet - est Je - su, O . . . sweet - est Je - su,
pp
O . . . dul - cis Je - su, O . . . dul - cis Je - su,
O . . . sweet - est Je - su, O . . . sweet - est Je - su,
pp
O . . . dul - cis Je - su, O . . . dul - cis Je - su,
O . . . sweet - est Je - su, O . . . sweet - est Je - su,
pp
O . . . dul - cis Je - su, O . . . dul - cis Je - su,
O . . . sweet - est Je - su, O . . . sweet - est Je - su,
pp
senza Ped.

f
p
O . . . . dul - cis Je - - - - su, se - cun - dum
O . . . . sweet - est Je - - - - su, ac - cord - ing
O . . . dul - cis Je - - - - - - - su, se - cun - dum
O . . . sweet - est Je - - - - - - - su, ac - cord - ing
O . . . dul - cis Je - - - - - - - su, se - cun - dum
O . . . sweet - est Je - - - - - - - su, ac - cord - ing
O . . . dul - cis Je - - - - - - - su, se - cun - dum
O . . . sweet - est Je - - - - - - - su, ac - cord - ing
Ped.
senza Ped.

f
ma-gnam mi - - - - - se - ri - cor - di - am tu - am, se - cun - dum
to Thine in - - - - - fi - nite good - ness and pit - y, ac - cord - ing
ma-gnam mi - - - - - se - ri - cor - di - am . . . tu - am, se - cun - dum
to Thine in - - - - - fi - nite good - ness and . . pit - y, ac - cord - ing
ma-gnam mi - - - - - se - ri - cor - di - am tu - am, se - cun - dum
to Thine in - - - - - fi - nite good - ness and pit - y, ac - cord - ing
ma-gnam mi - se - ri - cor - - - - - - - di - am tu - am, se - cun - dum
to Thine in - fi - nite good - - - - - ness and pit - y, ac - cord - ing
Ped.

cres.
f
ma - gnam mi - - - - se - ri - cor - di - am tu - am;
to Thine in - - - - fi - nite good - ness and pit - y,
cres.
f
mf
ma - gnam mi - - - - se - ri - cor - di - am tu - am; O . .
to Thine in - - - - fi - nite good - ness and pit - y, O . .
cres.
f
ma - gnam mi - - - - se - ri - cor - di - am tu - am;
to Thine in - - - - fi - nite good - ness and pit - y,
cres.
f
ma - gnam mi - se - ri - cor - - - - - di - am tu - am;
to Thine in - fi - nite good - - - - - ness and pit - y,
cres.
mf
senza Ped.

mf
pp
O . . . dul-cis Je - - - - - - - su, O Je - su,
O . . . sweetest Je - - - - - - - su, O Je - su,
pp
. . dul-cis Je - - su, O . . dul-cis Je - - su, O Je - su,
. . sweetest Je - - su, O . . sweetest Je - - su, O Je - su,
mf
pp
O dul-cis Je - su, O . . dul - cis Je - su, O Je - su,
O sweetest Je - su, O . . sweet - est Je - su, O Je - su,
mf
pp
O dul-cis Je - - su, Je - - - su, O Je - su,
O sweetest Je - - su, Je - - - su, O Je - su,
pp


mf
O dul-cis-si-me.. Je - su,..
O most mer-ci-ful.. Je - su,..
f
O dul-
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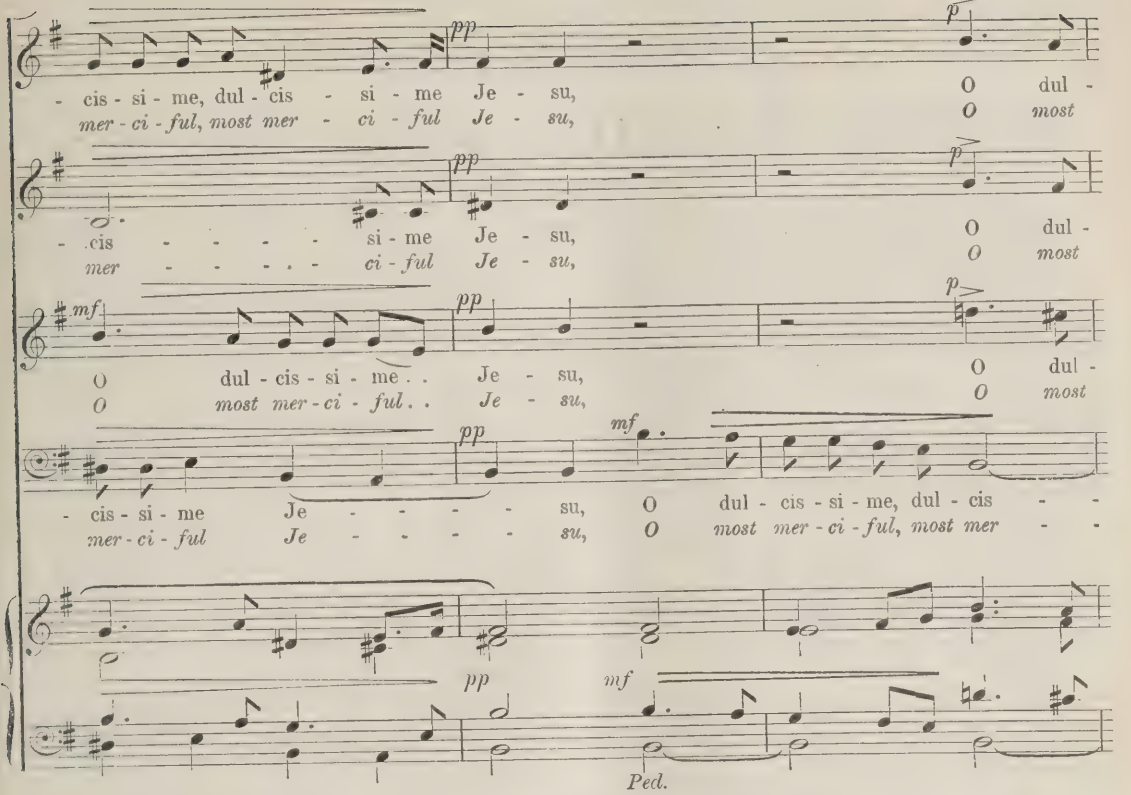
mf
O dul-cis-si-me.. Je - su,..
O most mer-ci-ful.. Je - su,..
f
O dul-cis-si-me..
O most mer-ci-ful..
mf
O dul-cis-si-me.. Je - su,..
O most mer-ci-ful.. Je - su,..
mf
O dul-cis-si-me.. Je - su,
O most mer-ci-ful.. Je - su,
mf
Ped.
- cis-si-me.. Je - - - - - - su,
mer-ci-ful.. Je - - - - - - su,
mf
O dul-
O most
f
Je-su, O Je - - - - - - su,
Je-su, O Je - - - - - - su,
mf
O dul-cis-si-me, dul-
O most mer-ci-ful, most
f
O Je - - - - - - su,
O Je - - - - - - su,
f
O dul-cis-si-me Je - - su,
O most mer-ci-ful Je - - su,
mf
O dul-cis-si-me, dul-
O most mer-ci-ful, most
f
mf
senza Ped.

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mer - ci - ful, most mer - ci - ful Je - su,
O dul -
O most
- cis si - me Je - su,
mer ci - ful Je - su,
O dul -
O most
O dul - cis - si - me . . Je - su,
O most mer - ci - ful . . Je - su,
O dul -
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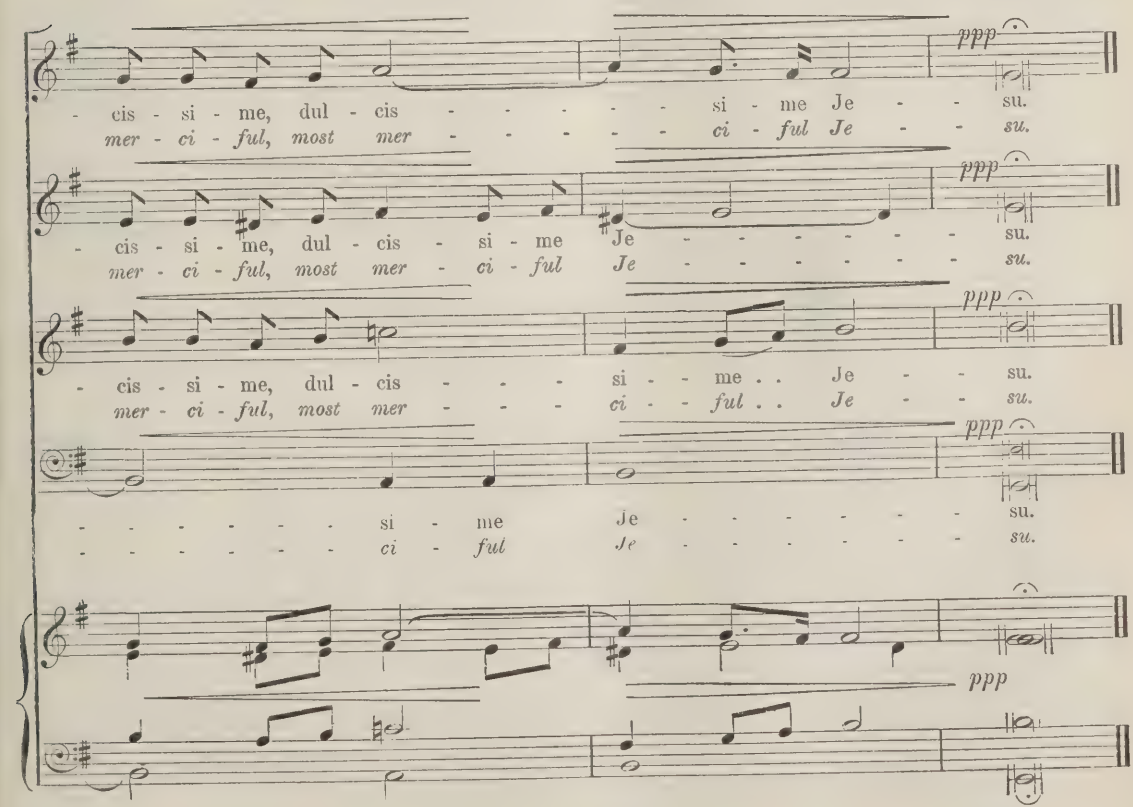
- cis - si - me Je su, O dul - cis - si - me, dul - cis - -
mer - ci - ful Je su, O most mer - ci - ful, most mer - -
Ped.


- cis - si - me, dul - cis si - me Je - su.
mer - ci - ful, most mer ci - ful Je - su.
- cis - si - me, dul - cis - si - me Je su.
mer - ci - ful, most mer - ci - ful Je su.
- cis - si - me, dul - cis si - me . . Je - su.
mer - ci - ful, most mer ci - ful . . Je - su.
si - me Je su.
ci - ful Je su.

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954. Ditto H. W. Wareing 4d.
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393a*Arrival of the conspirators, The L. de Rillé 4d.
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319 Beware ... ... John E. West 3d.
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394 Blind raven, The ... W. H. Bell 3d.
475 Blossom or snow ... R. Schumann 3d.
451 Boat song ... G. A. Macfarren 4d.
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563 Bonnie banks of Loch Lomond, The (Scotch air) arr. 4d.
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581 Bowl, The ... ... E. Boyce 4d.
525 *Boy (humorous) A. H. Brewer 4d.
580 Bramble, The ... E. Boyce 4d.
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160 Breathe, my harp... ... Bishop 4d.
38 Breathe soft, ye winds (6 V.) Calkin 4d.
48 *Bright sword of liberty Weber 3d.
447 *Bushes and briars (arr.) ... ... 3d.

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564 *Cargoes ... H. B. Gardiner 4d.
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534 Cavaliers, The ... R. Peel 6d.
90 *Chapel, The ... C. Kreutzer 4d.
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380 * Do. ... ... L. de Rillé 8d.
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372 Chough and crow... H. R. Bishop 6d.
376 *Christian martyrs, The L. de Rillé 8d.
183 Cold blows the wind G. C. Martin 4d.
588 *Come away, death T. F. Dunhill 4d.
4 Come away, pretty maiden Schafer 3d.
51 Come, boys, drink and merry be H. Marschner 6d.
188 Come, brothers, gaily drink J. Raff 6d.
40 Come fill, my boys J. B. Calkin 4d.
212 Come fill ye right merrily C. E. Stephens 6d.

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162 Come follow me (Glee) E. T Driffield 6d.
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276 Come to me, dreams of Heaven H. W. Schartau 6d.
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238 Cupid once upon a bed of roses (Glee) J. V. Roberts 4d.
154 Dance, The ... ...J. Otto 6d.
432 Do. ... ... L. de Rillé 6d.
392 *Dear land of beauty ,, 4d.
8 Dear land of my fathers ... ... 3d.
478 *Dear little shamrock, The arr. H. E. Button 3d.
75 Dear maid ... ... L. de Call 3d.
207 Departure ... ... F. Abt 3d.
520 Departure of the Apostles, The L. de Rillé 8d.
175 Dim and grey appear the mountains ... ... F. Abt 4d.
578 *Dirge ... ... E Boyce 3d.
540 *Dirge of kisses, A P. E. Fletcher 4d.
47 Disdain returned ... E. Stirling 6d.
86 Doctor St. Paul ... ... Zelter 2d.
505 Dormi, Jesu (5 V.) C. Lee Williams 3d.
356 *Down in yon summer vale C. Wood 3d.
439 *Drink to me only with thine eyes arr. H. E. Button 3d.
232 *Drinking song, A H Goetz 4d.
499 Do. ... ... L. de Rillé 4d.
273 Do. ... ... L. Spohr 6d.
262 Do. (Hark, brothers) ,, 4d.
6 Drum March, The ... Krugh 4d.
456 *Duncan Gray (Trio) A. M. Richardson 4d.
111 Dying child, The I. I. Viotta 2d.
522 *Early one morning arr. T. F. Dunhill 3d.
255 Echoes ... ... J. B. Calkin 3d.
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243 Do. ... ... Oliver King 3d.
463 *Eldorado ... ... C. Pinsuti 4d.
324 Encouragement to a lover C. Lee Williams 3d.
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54 * Do. ... ... L. de Call 3d.
35 * Do. ... ... H. Leslie 3d.
460 * Do. ... ...A. S. Sullivan 3d.
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511 Evening song ... L. de Rillé 4d.
328 Eventide ... ... J. Robinson 3d.
91 *Every rustling tree ... Kuhlau 3d.
553 *Fair Semele's high-born son Mendelssohn 8d.
284 Faith (Glee) ... S. S. Wesley 4d.
508 Faithless Sally Brown C. Lee Williams 8d.
295 *Far down the green valley C. H. Döring 3d.
161 Fare thee well, and if for ever (5 V.) C. A. Macirone 6d.
211 Farewell, A ... R. Mahllig 3d.
146 *Farewell, thou lovely forest glade (arr. F. Abt) Esser 3d.
208 Father's watchful eye, The F. Abt 8d.
366 *Feasting I watch ...E. Elgar 6d.
523 *Festival song ... G. Bantock 6d.
446 *Fill the bowl with rosy wine (T.T.B.B.) ... John E. West 6d.
445 Do. (A.T.B.B.) ,, 6d.
185 Fisherman's song ...J. Raff 4d.
403 *Fleeting life (5 V.) P. Cornelius 8d.
292 Flirt, The (humorous) J. F. Bridge 4d.

No.

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507 Frog and the crab, The (humorous) C. Lee Williams 4d.
314 *Frog, The (humorous) E. Newton 4d.
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390 *Gentle peace ... L. de Rillé 3d.
142 Gentle sounds are floating J. G. Müller 6d.
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321 *Give a rouse ... G. Bantock 4d.
501 *Glories of our blood and state, The... ... ... G. Bantock 4d.
171 Glorious May H. Hofmann 4d.
247 Go, happy rose ... F. Iliffe 4d.
443 Go, rose (Glee) ... W. Beale 4d.
117 Go, speed thy flight... F. Otto 4d.
204 God and our country R. Mahllig 3d.
194 God rules alone ... J. Raff 3d.
331 *God save the King arr. J. Barnby 3d.
13 Going away ... J. L. Hatton 6d
113 *Gondolier's serenade Schubert 6d
450 Gongs are beating, The J. Otto 4d.
221 Good-night ... ... C. Barton 4d.
229 Do. ... ... H. Goetz 4d.
352 Do. ... ... C. Harris 4d.
135 Do ... ... F. Kücken 4d.
263 Do. ... ... L. Spohr 4d.
346 Good-night, beloved M. B. Foster 4d.
337 Do. ... ... C. Pinsuti 4d.
234 *Goslings, The (humorous) J. F. Bridge 6d.
177 Grave of a singer, The F. Abt 2d.
164 Great Orpheus was a fiddler (humorous) A. C. Mackenzie 8d.
594 Ha, ha! this world doth pass (Trio) T. Weelkes 4d.
341 Hail, sweet peace ... J. B Lott 6d
110 *Hail to the Chief ... F. Schubert 3d.
451 Do. ... G. A. Macfarren 4d.
429 *Handy man, The W Speiser 3d.
487 Hang fear, cast away care Parry 3d.
139 Hard times ... ... J. Durrner 6d.
215 Hardy Norseman's house of yore, The... ... ... Pearsall 2d.
59 Hark! above us ... C. Kreutzer 3d.
262 Hark! brothers, hark! L. Spohr 4d
306 Hark! hark! the lark H. Clarke 4d.
21 Hark! heard ye not (Glee) (5 V.) J. Goss 8d.
355 Hark! jolly shepherds Brewer 4d.
6 Hark! the merry drum Krugh 4d.
305 *Harmony ... ... W Beale 8d.
513 Do. ... ... L. de Rillé 6d.
199 Have a care ... R. Schumann 6d.
533 He that hath a pleasant face J. L. Hatton 3d.
47 He that loves a rosy cheek E. Stirling 6d.
67 *He who trusts in ladies fair Eisenhofer 4d.
233 Heave the anchor W. A. Barrett 6d.
422 Hen and the carp, The Moellendorff 8d.
18 Her eyes the glow-worm lend thee J. L. Hatton 4d.
583 Her hair the net of golden wire G. Williams 3d.
186 Herdsman's song ... J. Raff 3d.
114 Hie thee, shallop ... F. Kücken 6d.
107 Hilarity ... ... S. H. Dehn 3d.
391 *Holiday song, A L. de Rillé 8d.
157 Home they brought her warrior dead ... ... J. Barnby 3d.
3 *Homeward watch, The H. Smart 3d.
336 Hope (Chorus) ... G. Garrett 8d.
109 Hope and fear ... F. Otto 3d.
360 How beautiful is night (Glee) (5 V.) J. L. Ellerton 8d.
29 How dear to me the hour (Glee) C. Pinsuti 8d.
340 How shall I woo thee A.H.Brewer 6d.
584 How sleep the brave G. Bantock 4d.
543 How sweet the answer T. F. Dunhill 3d
243 Do. ... ... Oliver King 3d

THE ORPHEUS
(NEW SERIES)

IT WAS A LOVER AND HIS LASS

PART-SONG*

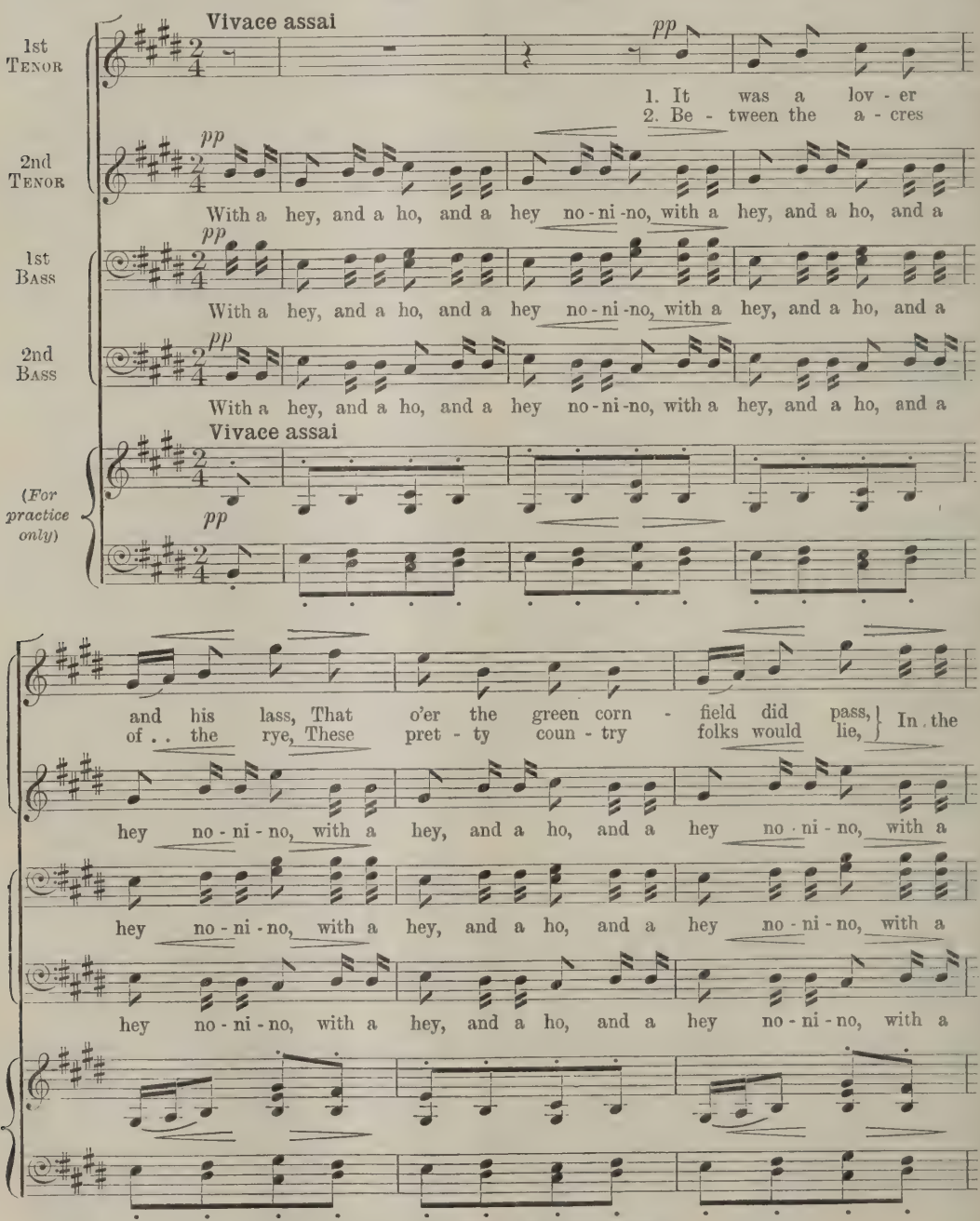
WORDS BY SHAKESPEARE

MUSIC BY

THOMAS F. DUNHILL

(Op. 62, No. 3)

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Vivace assai
1st Tenor
2nd Tenor
1st Bass
2nd Bass
(For practice only)
pp
1. It was a lov - er
2. Be - tween the a - cres
With a hey, and a ho, and a hey no - ni - no, with a hey, and a ho, and a
With a hey, and a ho, and a hey no - ni - no, with a hey, and a ho, and a
With a hey, and a ho, and a hey no - ni - no, with a hey, and a ho, and a
Vivace assai
and his lass, That o'er the green corn - field did pass,
of . . the rye, These pret - ty coun - try folks would lie,
In the
hey no - ni - no, with a hey, and a ho, and a hey no - ni - no, with a
hey no - ni - no, with a hey, and a ho, and a hey no - ni - no, with a
hey no - ni - no, with a hey, and a ho, and a hey no - ni - no, with a

* This Part-Song may be sung in the Key of E flat, or in D, if desired

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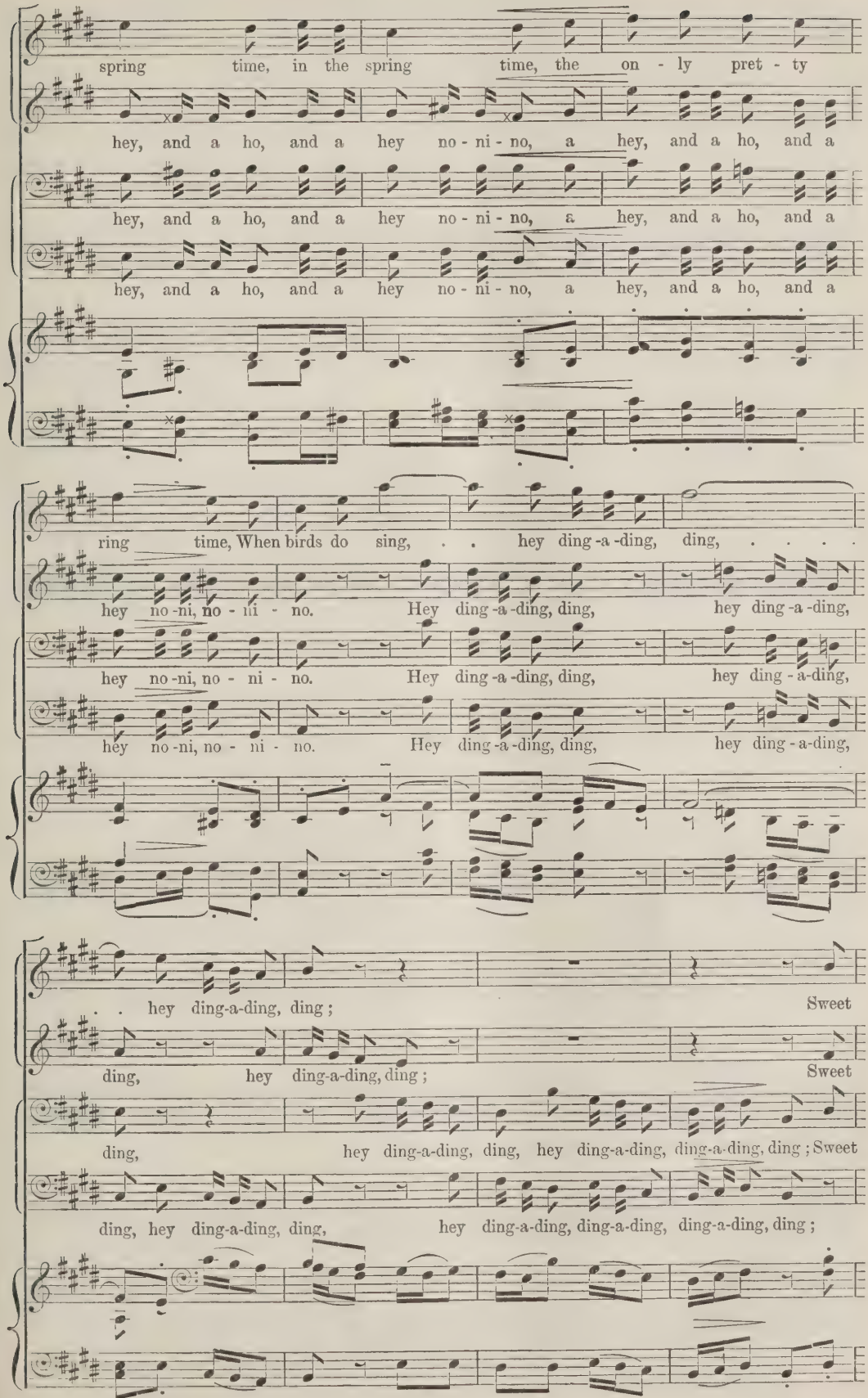
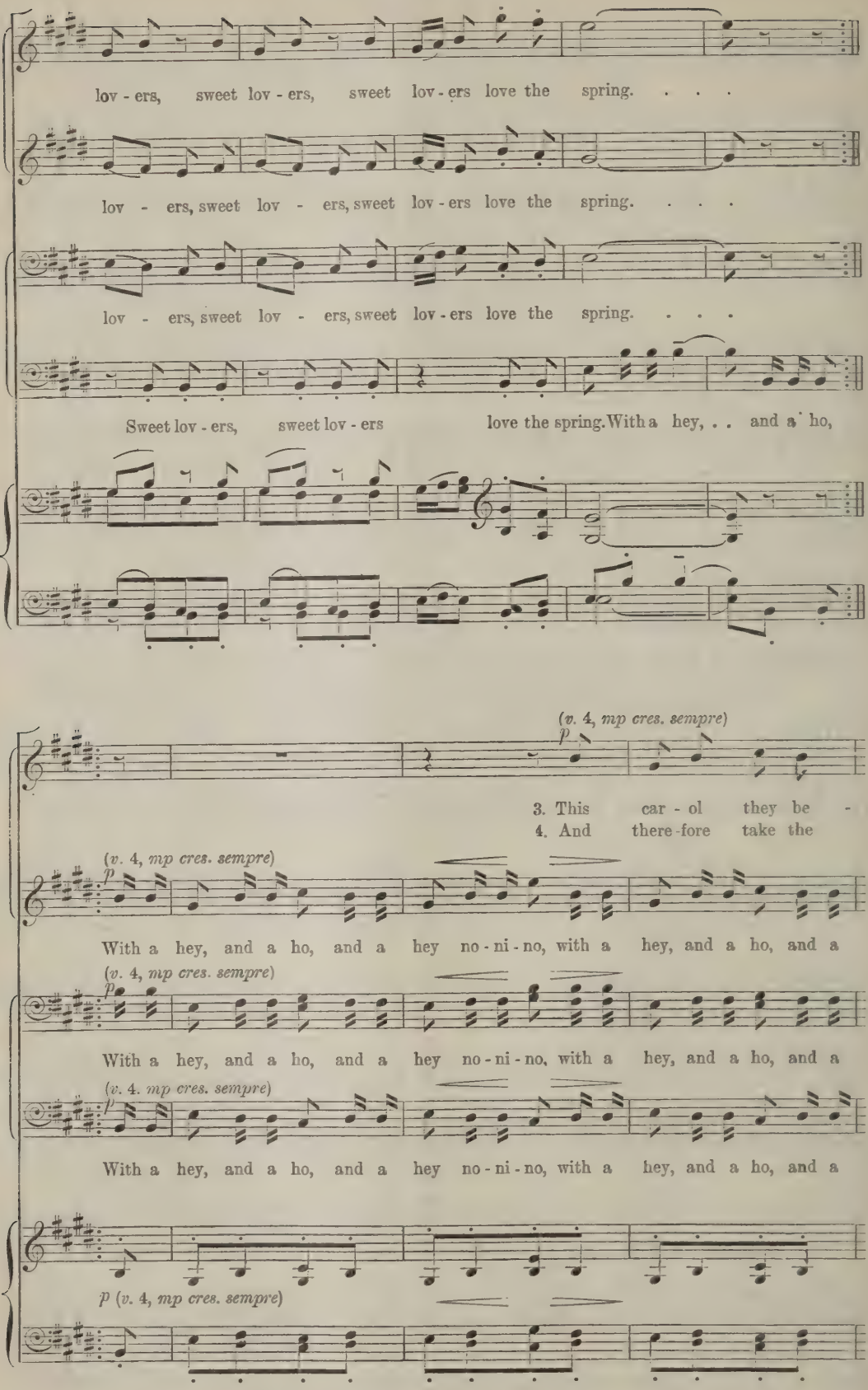
IT WAS A LOVER AND HIS LASS


spring time, in the spring time, the on - ly pret - ty
hey, and a ho, and a hey no - ni - no, a hey, and a ho, and a
hey, and a ho, and a hey no - ni - no, a hey, and a ho, and a
hey, and a ho, and a hey no - ni - no, a hey, and a ho, and a
ring time, When birds do sing, . . hey ding-a-ding, ding, ...
hey no-ni, no - ni - no. Hey ding-a-ding, ding, hey ding-a-ding,
hey no-ni, no - ni - no. Hey ding-a-ding, ding, hey ding-a-ding,
hey no-ni, no - ni - no. Hey ding-a-ding, ding, hey ding-a-ding,
. . hey ding-a-ding, ding; Sweet
ding, hey ding-a-ding, ding; Sweet
ding, hey ding-a-ding, ding, hey ding-a-ding, ding-a-ding, ding; Sweet
ding, hey ding-a-ding, ding, hey ding-a-ding, ding-a-ding, ding-a-ding, ding;


lov - ers, sweet lov - ers, sweet lov - ers love the spring. . . .
lov - ers, sweet lov - ers, sweet lov - ers love the spring. . . .
lov - ers, sweet lov - ers, sweet lov - ers love the spring. . . .
Sweet lov - ers, sweet lov - ers love the spring. With a hey, . . and a ho,
(v. 4, mp cres. sempre)
3. This car - ol they be -
4. And there - fore take the
(v. 4, mp cres. sempre)
With a hey, and a ho, and a hey no - ni - no, with a hey, and a ho, and a
(v. 4, mp cres. sempre)
With a hey, and a ho, and a hey no - ni - no, with a hey, and a ho, and a
(v. 4, mp cres. sempre)
With a hey, and a ho, and a hey no - ni - no, with a hey, and a ho, and a
p (v. 4, mp cres. sempre)

THEMATIC LIST OF ORGAN PIECES

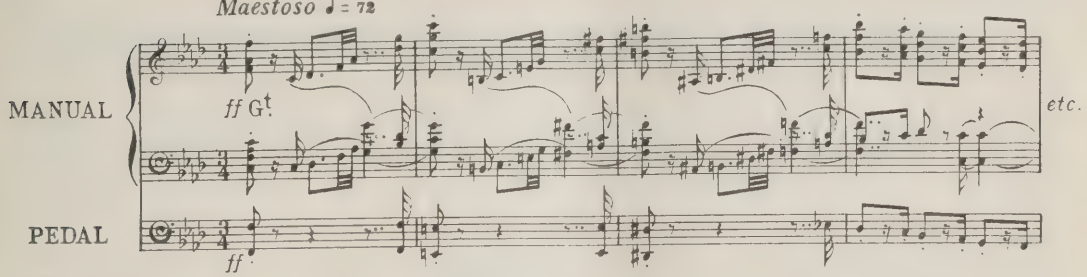
PUBLISHED BY NOVELLO AND COMPANY, LIMITED

DIFFICULT

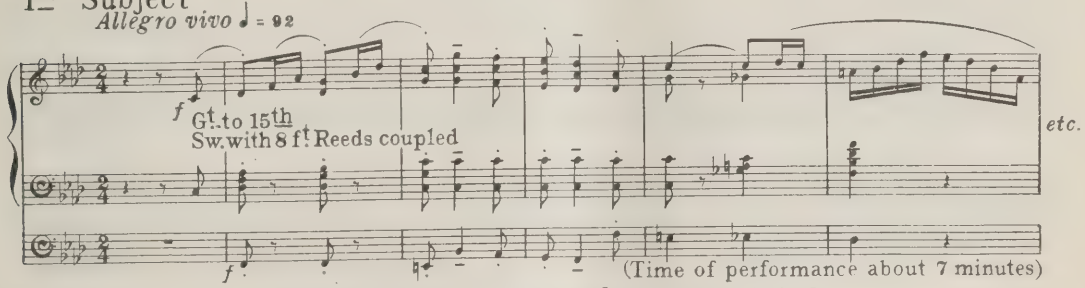
CONCERT OVERTURE in F minor

INTRODUCTION

Alfred Hollins

Maestoso ♩ = 72

1st Subject

Allegro vivo ♩ = 92



(Time of performance about 7 minutes)

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Original Compositions for the Organ (New Series) No 88. *Price 3/-*

DIFFICULT

SEVEN PASTELS

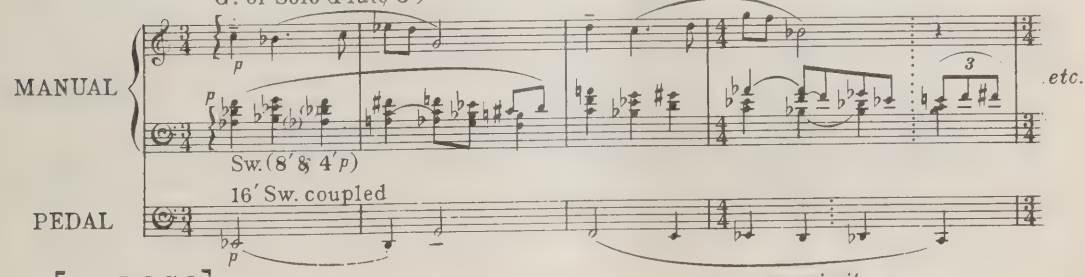
from the Lake of Constance

No 5, The Sun's Evensong

Sostenuto e cantabile (quasi Sarabanda)

Sigfrid Karg-Elert

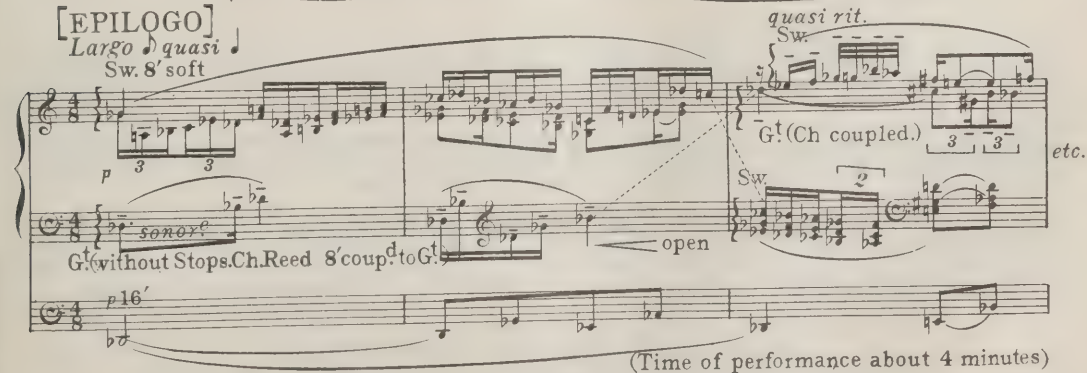
Gt. or Solo (Flute 8′)



[EPILOGO]

Largo ♪ *quasi* ♩

Sw. 8′ soft

quasi rit.

(Time of performance about 4 minutes)

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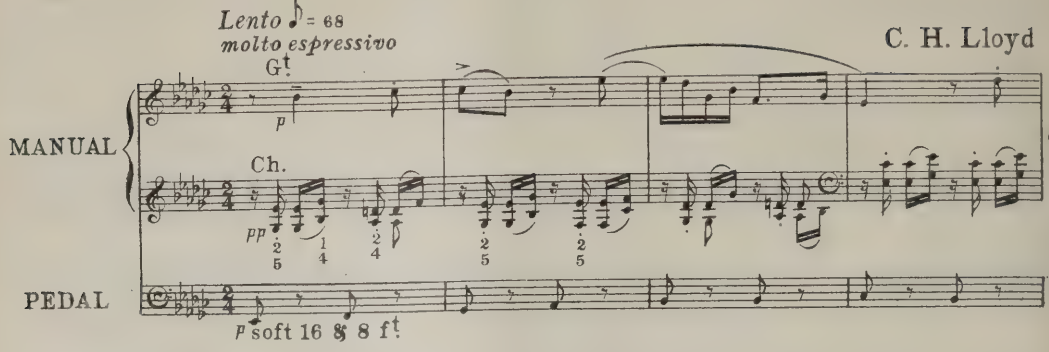
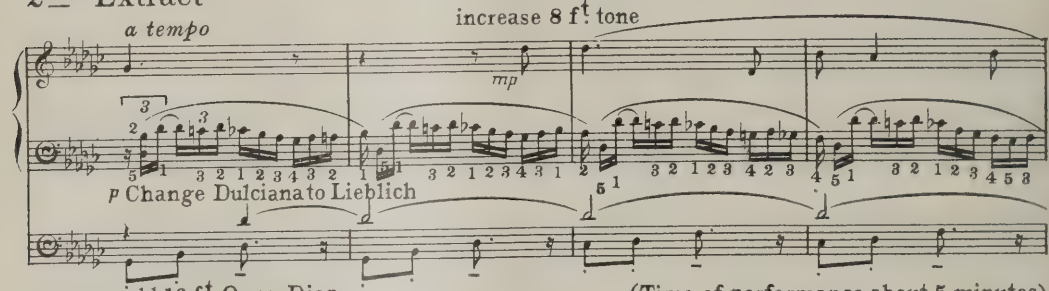
Original Compositions for the Organ (New Series) No 97. *Price (7 pieces) 5/6*

MODERATELY DIFFICULT

ELEGY
(Study)



2nd Extract



(Time of performance about 5 minutes)

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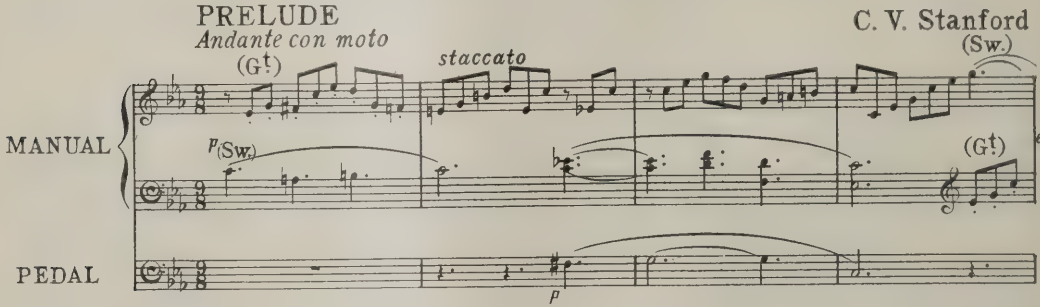
Original Compositions for the Organ No 417. *Price 1/6*

MODERATELY DIFFICULT

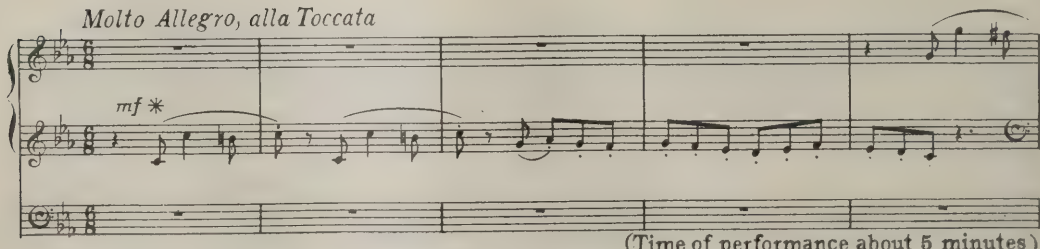
PRELUDE and FUGUE in C minor

PRELUDE

Andante con moto

C. V. Stanford

FUGUE

Molto Allegro, alla Toccata



(Time of performance about 5 minutes)

* The registering is left to the taste of the player and the suitability of the instrument.

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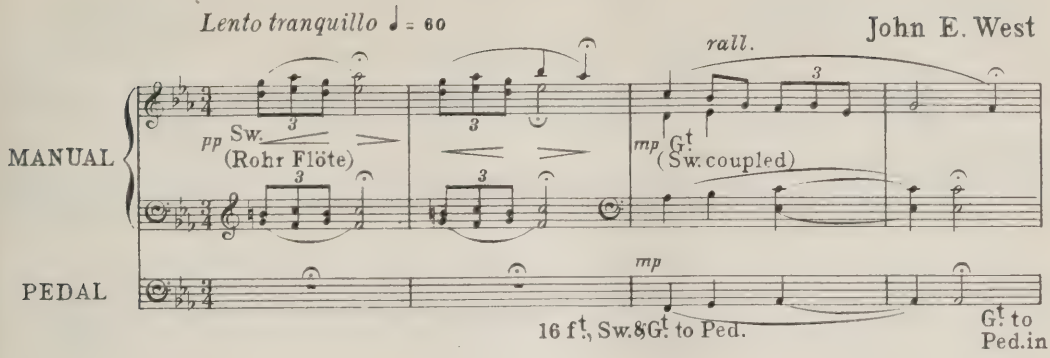
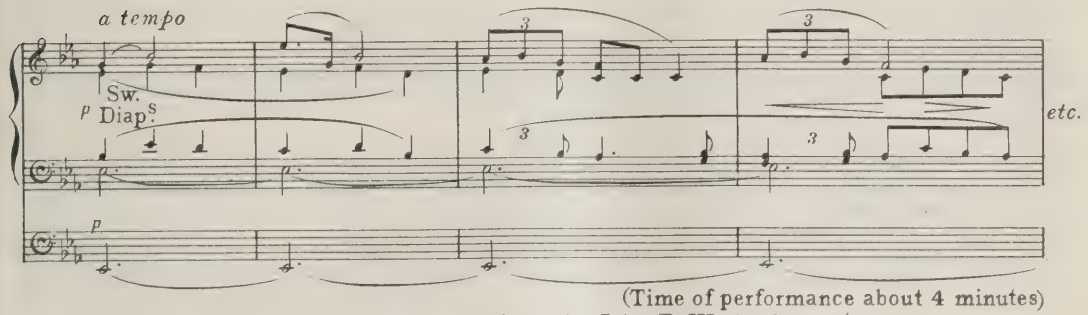
Original Compositions for the Organ (New Series) No 99. *Price 2/-*

MODERATELY EASY

EASTER MORN

(A Meditation)



(Time of performance about 4 minutes)

Six Short and Easy Pieces by John E. West. *Price 4/-*

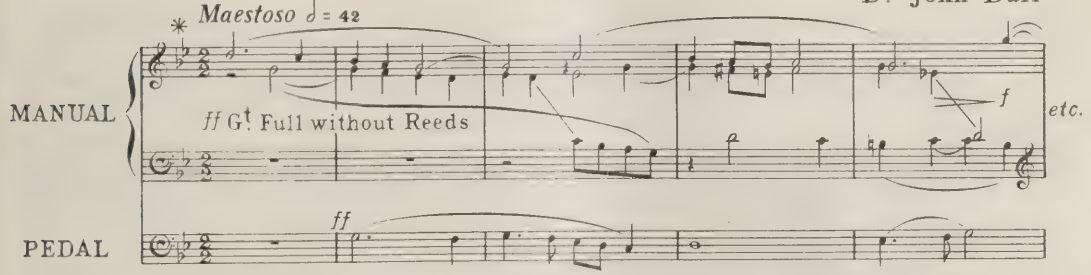
MODERATELY EASY

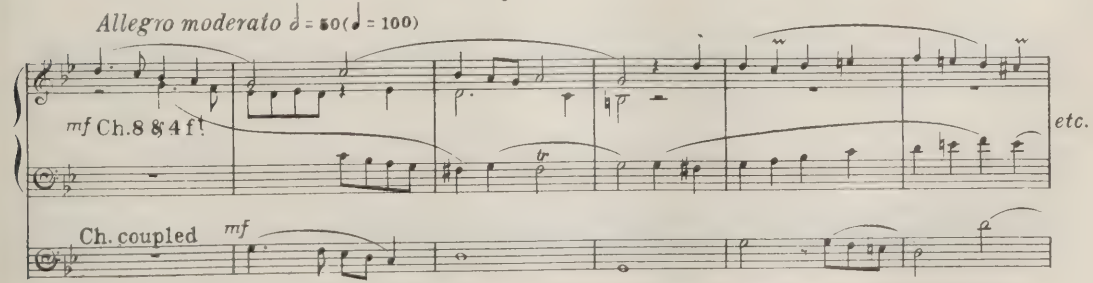
TWO PIECES

Nº 2, Fantasia

on the Flemish Chorale—"Laet ons met herten reijne"

INTRODUCTION

Dr John Bull

CHORALE ("Laet ons met herten reijne")



*The original key signature is one flat

(Time of performance about 4 minutes)

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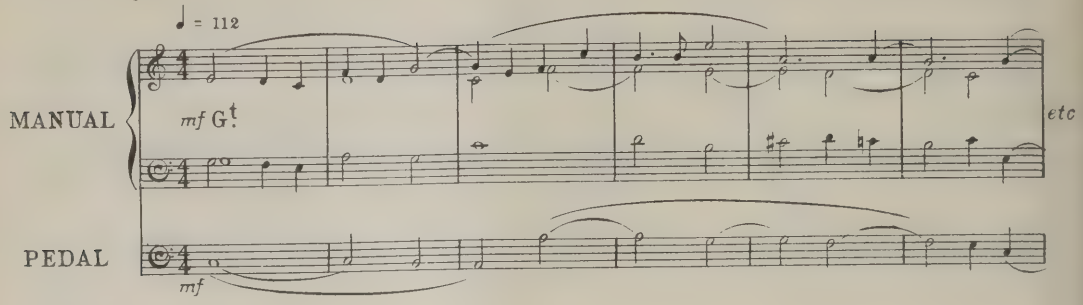
Old English Organ Music, Edited by John E. West, Nº 25. *Price (2 pieces) 2/3*

EASY

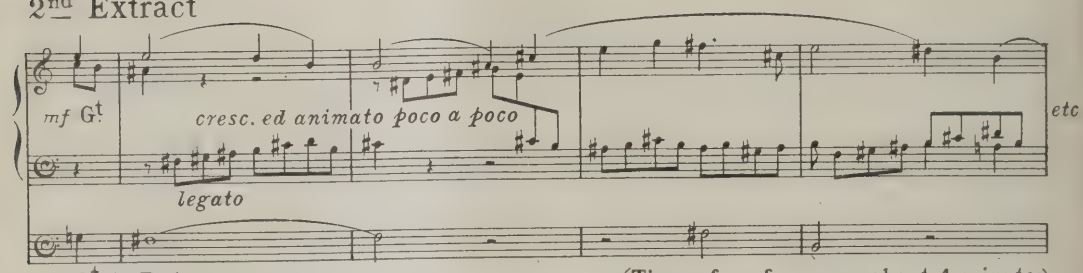
ANDANTE in C

Edited by John E. West

S. S. Wesley



2nd Extract



(Time of performance about 4 minutes)

Original Compositions for the Organ by S.S.Wesley. No 15. *Price 1/6*

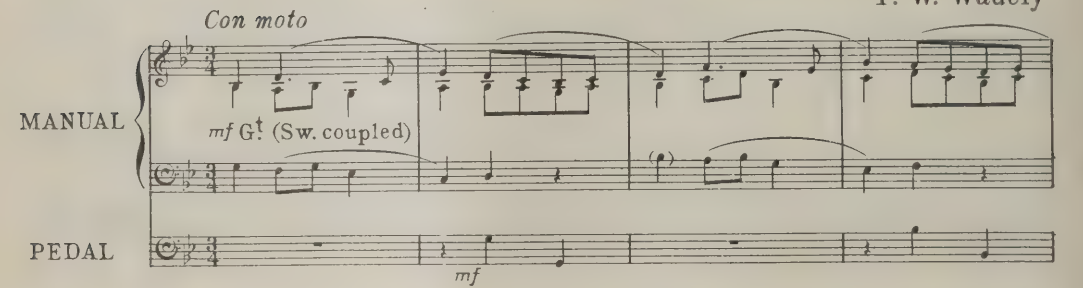
EASY

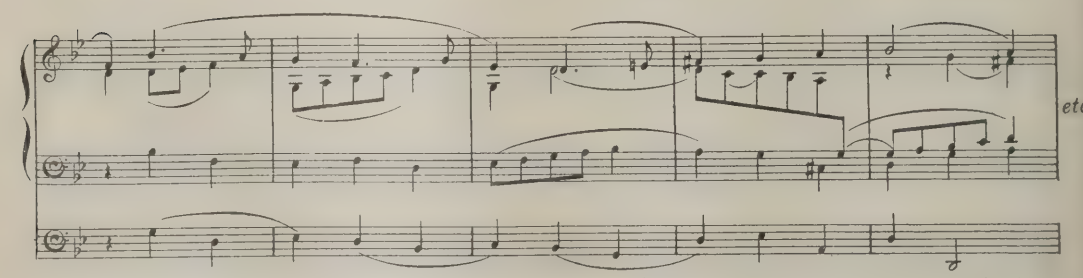
THREE SHORT and EASY POSTLUDES

(SECOND SET)

No 2, in G minor

F. W. Wadely





(Time of performance about 3 minutes)

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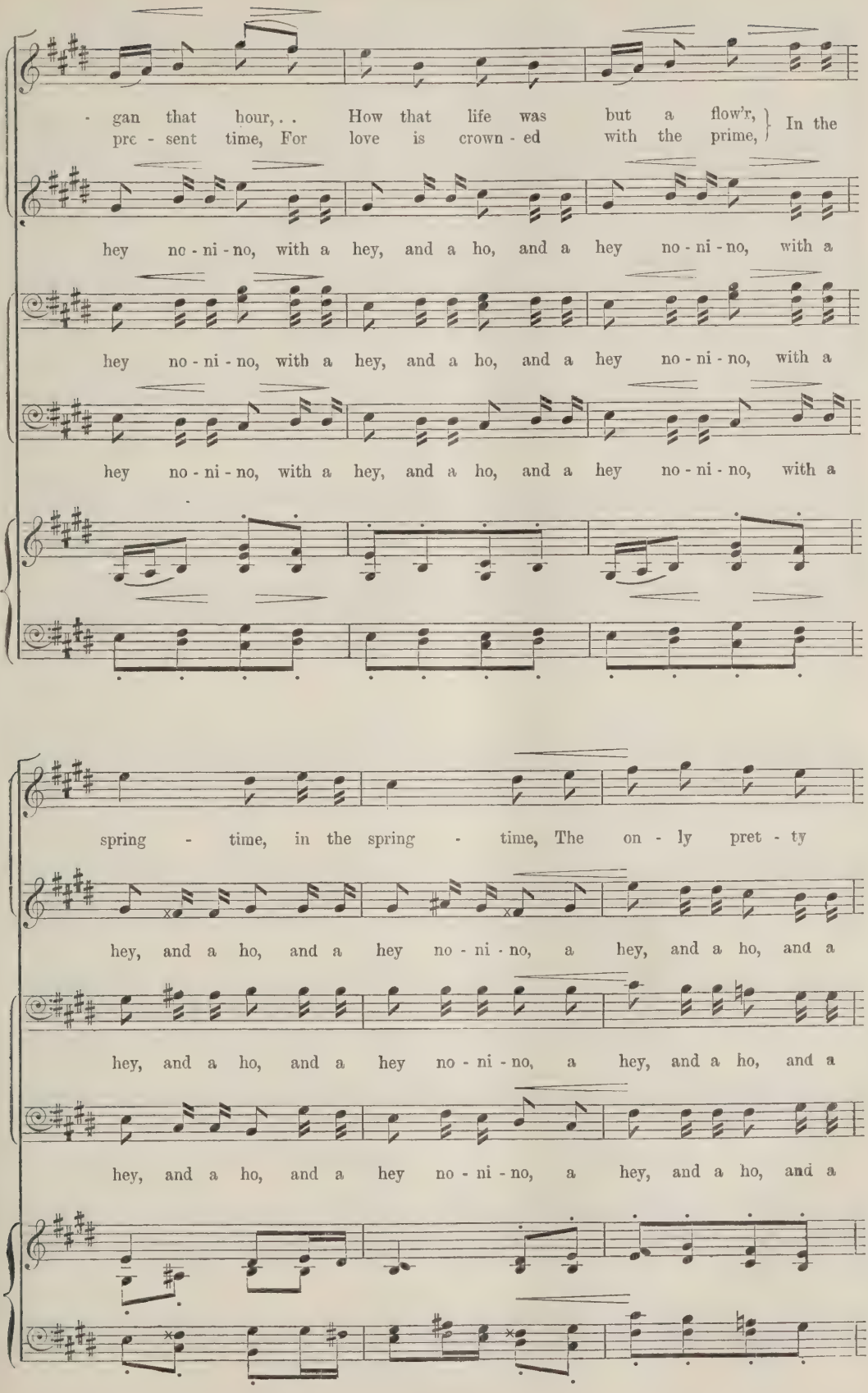
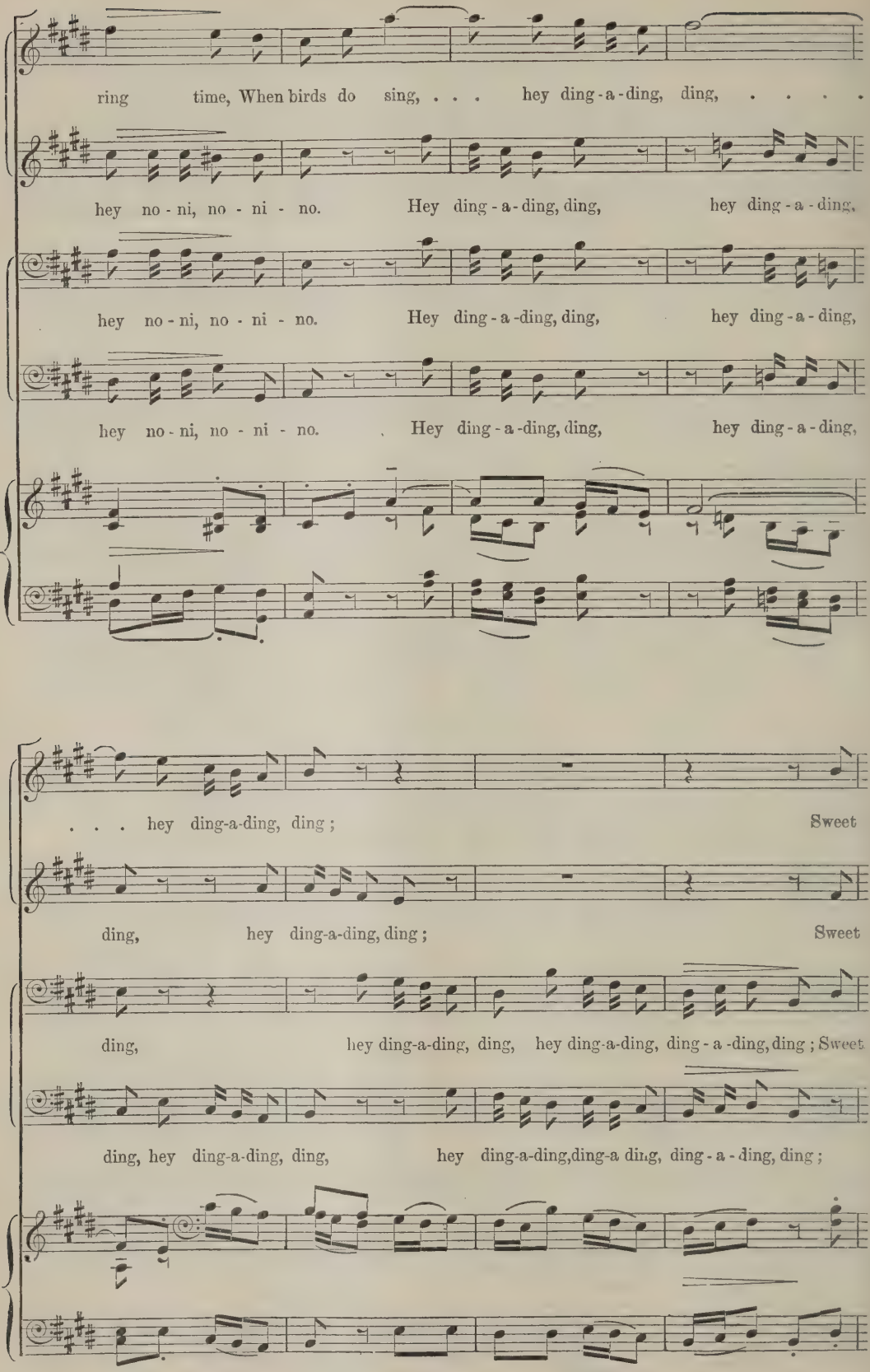
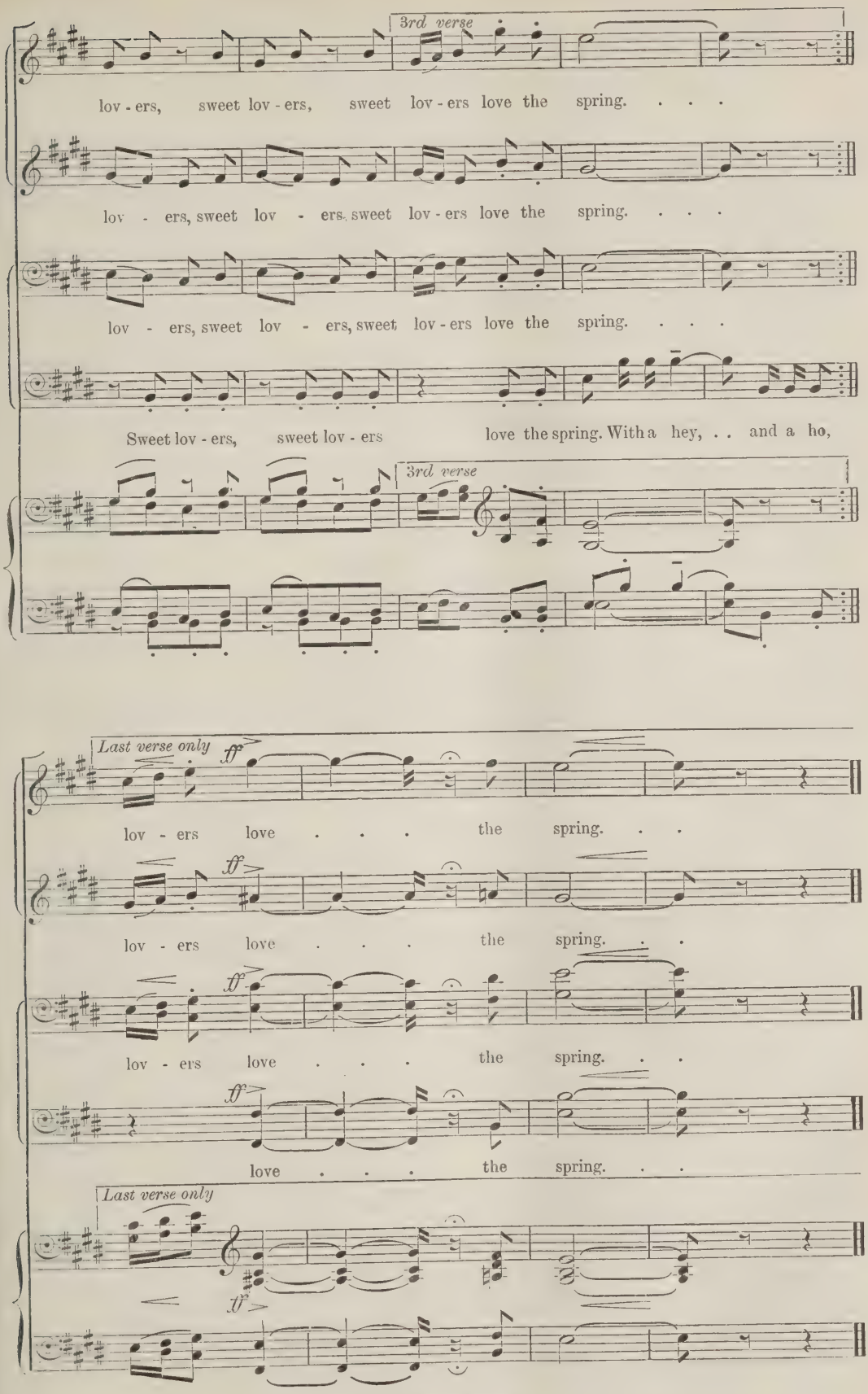
Original Compositions for the Organ (New Series) No 90. *Price 2/3*


- gan that hour, . . How that life was but a flow'r,
prc - sent time, For love is crown - ed with the prime,
In the
hey no - ni - no, with a hey, and a ho, and a hey no - ni - no, with a
hey no - ni - no, with a hey, and a ho, and a hey no - ni - no, with a
hey no - ni - no, with a hey, and a ho, and a hey no - ni - no, with a
spring - time, in the spring - time, The on - ly pret - ty
hey, and a ho, and a hey no - ni - no, a hey, and a ho, and a
hey, and a ho, and a hey no - ni - no, a hey, and a ho, and a
hey, and a ho, and a hey no - ni - no, a hey, and a ho, and a


ring time, When birds do sing, . . . hey ding-a-ding, ding, ...
hey no-ni, no-ni-no. Hey ding-a-ding, ding, hey ding-a-ding,
hey no-ni, no-ni-no. Hey ding-a-ding, ding, hey ding-a-ding,
hey no-ni, no-ni-no. Hey ding-a-ding, ding, hey ding-a-ding,
. . . hey ding-a-ding, ding; Sweet
ding, hey ding-a-ding, ding; Sweet
ding, hey ding-a-ding, ding, hey ding-a-ding, ding-a-ding, ding; Sweet
ding, hey ding-a-ding, ding, hey ding-a-ding, ding-a ding, ding-a-ding, ding;


3rd verse
lov - ers, sweet lov - ers, sweet lov - ers love the spring. . . .
lov - ers, sweet lov - ers, sweet lov - ers love the spring. . . .
lov - ers, sweet lov - ers, sweet lov - ers love the spring. . . .
Sweet lov - ers, sweet lov - ers love the spring. With a hey, . . and a ho,
3rd verse
Last verse only
ff
lov - ers love . . . the spring. . .
lov - ers love . . . the spring. . .
lov - ers love . . . the spring. . .
love . . . the spring. . .
Last verse only
ff

Also published in Novello's Tonic Sol-fa Series, No. 2428.

THE ORPHEUS.

A COLLECTION OF GLEES AND PART-SONGS FOR MALE VOICES.

Those marked thus * may be had in Tonic Sol-fa Notation.

No.			
395	How sweet thy modest light	A. S. Burrows	6d.
301	*Hunt is up, The ...	J. Bennet	4d.
228	Do.	J. L. Hatton	2d.
200	Hunter's morning song, The	R. Schumann	6d.
5	Hunting song, A ...	J. G. Müller	3d.
300	Do.	E. Peirs	4d.
44	Do.	S. Reay	6d.
97	Huntsman's joy, The	C. Kreutzer	4d.
104	Huntsman's song ...	Pohlenz	6d.
34	*Hushed in death (Glee)	H. Hiles	8d.
329	*Hymn before action	H. W. Davies	4d.
357	Do. (*ad lib* acc. to the song)		6d.
315	Hymn to Cupid, A (6 V.)	G. C. Martin	8d.
180	*Hymn to Cynthia ...	B. Tours	4d.
513	Hymn to harmony ...	L. de Rillé	6d.
410	*Hymn to the sun ...	,,	6d.
538	I fear thy kisses, gentle maid	A. H. Brewer	3d.
254	I love my Jean	G. J. Bennett	3d.
41	I loved a lass ...	S. Reay	4d.
239	I prithee send me back my heart	King Hall	4d.
288	Do. ...	J. V. Roberts	6d.
369	Do. (Glee) ...	J. Stainer	4d.
76	I tell thee, boy ...	Grassini	6d.
27	I wish to tune my quiv'ring lyre (Glee) ...	T. F. Walmisley	6d.
168	Do. (Glee) (5 V.)	S. S. Wesley	6d.
561	*I would I were the glow-worm (Irish Air)	arr.	4d.
203	If doughty deeds (Glee)	G. F. Cobb	6d.
387	If music be the food of love (Glee)	G. Benson	6d.
140	Image of the rose, The	G. Reichardt	3d.
309	*In Absence	D. Buck	4d.
174	In dulci jubilo ...	H. Hofmann	6d.
202	In full chase ...	R. Schumann	6d.
298	In laudem amoris (Glee)	J. Barnby	4d.
172	In springtime	H. Hofmann	6d.
405	In the midst of life	P. Cornelius	6d.
287	In the pleasant summer day (Glee)	W. Beale	6d.
425	In this hour of softened splendour (A.T.B.B.)	C. Pinsuti	3d.
420	* Do. (T.T.B.B.)	,,	3d.
532	Inn of life, The ...	M. Delmas	6d.
63	Integer vitæ	F. Fleming	3d.
72	Invitation to the dance	Pohlenz	3d.
537	Invocation	E. Paladilhe	4d.
35	*It is the hour ...	H. Leslie	3d.
421	It is the miller's daughter	F. A. J. Hervey	4d.
256	It was a lover and his lass	Ch. Wood	4d.
587	* Do. ...	T. F. Dunhill	4d.
334	It was an English lady bright	Ch. Wood	6d.
365	*It's oh! to be a wild wind	E. Elgar	3d.
285	Ivy, The (5 V.)	C. Lee Williams	4d.
344	Jack Horner (humorous) (Glee)	T. Distin	6d.
378	*Jesu, our only hope of heaven	L. de Rillé	3d.
554	John Peel (Old English) ...	arr.	4d.
448	Jolly ploughboy, The (arr.) ...		3d.
462	*Joy to the victors	A. Sullivan	4d.
415	*Keys of heaven, The	arr. H. E. Button	6d.
81	King Joy	H. Werner	4d.
297	Kiss, The (Glee) ...	J. Barnby	4d.
260	Know ye the land ...	L. Spohr	4d.
216	Ladies, The ...	A. C. Mackenzie	3d.
78	Do.	Reichardt	6d.
466	*Laird o' Cockpen, The	G. Bantock	6d.
509	Lament, A	arr. H. E. Button	3d.
510	*Land o' the leal, The ,,	,,	3d.
545	Land of little people, The	E. W. Naylor	4d.
527	Lass of Richmond Hill, The	A. H. Brewer	4d.
122	Last day of May, The	B. Molique	4d.
345	Last rose of summer, The	arr. T. Distin	3d.
178	Laughing	F. Abt	2d.
893	Leaves to one another say, The	C. H. Döring	4d.
32	Let maids be false so wine be true	G. C. Martin	6d.
28	Let me play the fool (Glee)	C. Pinsuti	8d.
417	Let my voice ring out	C. H. Lloyd	3d.
517	Let the hills resound	B. Richards	6d.
118	Let us be joyful ...	Schneider	4d.
335	Life ...	W. H. Cummings	3d.
470	*Life's crown is love	R. Schumann	4d.
222	Like apple blossom white and red	C. H. Lloyd	3d.
474	Like pearls the dewdrops rest (5 V.)	R. Schumann	3d.
424	*Linden blossom, The	Moellendorff	3d.
353	List! for the breeze (Glee)	J. Goss	3d.
524	*Little Sandman, The (arr.) ...		4d.
572	*London Town ...	E. German	6d.
561	*Londonderry air, The ...	arr.	4d.
1	*Long day closes, The	A. Sullivan	3d.
89	Lord, I pray Thee, set me free	Kalliwoda	3d.
469	*Lotus flower, The	R. Schumann	3d.
136	*Love and courage ...	L. Spohr	4d.
361	Love for such a cherry lip	John E. West	4d.
375	Love in my bosom like a bee	F. C. Woods	4d.
167	Love spell, The	T. B. Evison	4d.
484	Love wakes and weeps	C. H. H. Parry	3d.
60	*Lovely night	F. X. Chwatal	2d.
252	*Lover's counsel, A	F. H. Cowen	4d.
42	Love's good-morrow ...	S. Reay	3d.
340	Love's philosophy	A. H. Brewer	6d.
516	*Lucifer in starlight (6 V.)	G. Bantock	8d.
521	*Lullaby, A ...	J. Brahms	2d.
518	Do. ...	C. Lee Williams	3d.
574	*Lullaby of love, A	P. E. Fletcher	3d.
57	*Lutzow's wild chase	Weber	3d.
485	*Mad dog, The	C. H. H. Parry	6d.
226	*Maiden fair, O deign to tell (Trio) (humorous)	Haydn	4d.
98	*Maiden, listen ...	C. F. Adam	3d.
310	Majestic night ...	H. R. Bishop	6d.
493	*Marching	J. Brahms	3d.
320	*Marching along ...	G. Bantock	4d.
103	Mariner's return, The (7 V.)	Hoesler	6d.
79	Mariner's song, The	M. Haydn	3d.
412	Marriage of the frog and the mouse, The (humorous)	A. H. Brewer	6d.
52	Married and single	H. Werner	3d.
549	Marseillaise, The ...	arr.	3d.
547	May-Day	J. B. Lott	6d.
68	Do.	R. Müller	2d.
244	May Morning ...	T. Distin	3d.
483	*Men of Harlech	arr. J. Tilleard	3d.
43	Merrily rolls the mill stream on	S. Reay	6d.
428	Merry frogs, The	W. Speiser	4d.
144	Merry May, The	F. Abt	4d.
317	Midnight	E. Sachs	4d.
246	Midnight and noon	H. Clarke	3d.
431	Midnight guard, The	A. E. M. Grétry	3d.
193	Mighty king is wine, A	J. Raff	3d.
116	Miller's daughter, The	A. Härtel	8d.
83	Miner's song, The	Annacker	4d.
468	Minnesingers, The	R. Schumann	3d.
270	Minstrel's life, The	L. Spohr	3d.
271	*Minstrel's voyage, The ,,		4d.
294	Moon looks down, The	C. H. Döring	3d.
503	Mopsa ...	C. Lee Williams	3d.
339	Morgenlied... ...	C. W. Pearce	4d.
384	Morning	G. B. Allen	6d.
476	Murmur not when roses fade	R. Schumann	3d.
311	*Music all powerful (Glee)	T. F. Walmisley	3d.
100	*Must I then part from thee	F. Otto	3d.
347	My dearie	M. B. Foster	3d.
437	My heart is sair	arr. H. E. Button	3d.
427	*My heart's dearest	W. Speiser	3d.
39	My lady is so wondrous fair	J. B. Calkin	3d.
313	My true love hath my heart	C. Lee Williams	3d.
326	*Need I say how much I love thee	J. Robinson	3d.
24	Night is cloudless and serene, The	F. Schubert	8d.
472	*Night march, The	R. Schumann	4d.
209	Night watchman's call, The	F. Abt	6d.
37	Night winds that so gently flow, The	J. B. Calkin	4d.
210	Nightingale, The (Trio)	T. Weelkes	3d.
593	Nightingale, The ...	A. Rowley	3d.
197	Norman Cider, The	A. E. Dyer	4d.
153	*Northman's song, The	F. Kücken	3d.
283	Not a drum was heard	A. M. Goodhart	8d.
120	Not a spot on earth	P. Winter	3d.
44	Now night her dusky mantle folds	S. Reay	6d.
71	O cruel maid ...	Kalliwoda	3d
143	O Fatherland ...	F. Abt	3d
373	*O flame of gold ...	L. de Rillé	4d
458	O hush thee, my babie	A. S. Sullivan	4d
354	O little harbinger of day (Glee)	J. Goss	4d
298	O love, they wrong thee much (Glee)	J. Barnby	4d.
213	O mistress mine ...	Cruickshank	6d.
166	Do. (Glee)	E. T. Driffield	4d.
66	O most holy One (O Sanctissima)		3d.
500	O my city	L. de Rillé	8d.
413	*O my luve's like a red, red rose	A. H. Brewer	3d.
440	O night... ...	J. L. Hatton	3d.
370	*O peaceful night ...	E. German	3d.
442	O stille nacht ...	E. German	3d.
19	*O thou whose beams (Ossian's Hymn (Glee) (5 V.)	J. Goss	4d.
133	O wert thou in the cauld blast	F. Kücken	3d.
430	Oh proud and haughty maiden	W. Speiser	3d.
560	*Oh! the noble Duke of York (Old English) (humorous)	arr.	4d.
557	Oh the summer night (Glee)	W. H. Cummings	8d
435	Oath of the forest, The	L. de Rillé	4d.
393*b*	*Oath, The ...	,,	6d.
230	October song ...	H. Goetz	3d.
236	Ode to the terrestrial globe (humorous) ...	J. F. Bridge	4d.
50	O'er moor and mountain	L. Spohr	3d.
254	Of a' the airts ...	G. J. Bennett	3d.
87	Oft when eve has rest bestowed	L. de Call	3d.
272	Old affection ...	L. Spohr	3d.
129	Old Bacchus ...	C. F. Ackers	3d.
490	*Old hunter, The ...	J. Brahms	3d.
382	*Old soldier's dream, The (9 V.)	P. Cornelius	6d.
70	On fragrant myrtles	J. G. Müller	4d.
494	On guard	J. Brahms	2d.
151	On the march ...	V. E. Becker	6d.
282	One by one	M. Wurm	3d.
192	One little star in Heaven	J. Raff	3d.
444	*Only a pin (humorous)	Brewer	4d.
5	Onward roaming, never weary	J. G. Müller	3d.
569	Orb of Helios ...	Mendelssohn	8d.
489	Orpheus ...	C. H. H. Parry	4d.
173	Our maxim... ...	H. Hofmann	4d.
496	Out of the deep ...	L. de Rillé	3d.
100	Parting (Must I then)	F. Otto	3d.
65	Do. (O why should)	,,	4d.
323	Partings ...	arr. Mendelssohn	3d.
407	Passing-bell, The	P. Cornelius	4d.
266	Pastoral ballad, A ...	J. Booth	4d.
181	*Patriot, The ...	C. H. Lloyd	3d.
409	*Patriot's vow, The	P. Cornelius	8d.
30	Peace (A Fable) (humorous) (Glee)	J. F. Bridge	8d.
223	Do. (5 V.)	C. Lee Williams	3d.
96	Peace of mind ...	Steinacker	6d.
467	*Peaceful lake, The	R. Schumann	3d.
399	*Phantom host, The	F. Hegar	8d.
454	*Pibroch of Donuil Dhu	arr. G. Bantock	6d.
36	Do.	H. Leslie	4d.
406	*Pilgrim's song, The	P. Cornelius	3d.
452	*Piper o' Dundee, The (arr.) ...		6d.
93	Pleasing pain... ...	L. de Call	3d.
393*c*	*Prayer to Isis, A ...	L. de Rillé	3d.
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Prelude and Fugue in G major, *J. S. Bach.* (Novello, Book 8, p. 112; Augener, p. 56; Peters, Vol. 2, No. 2.)

Minuet from Sonata No. 1, in F, Op. 149, *Stanford.* (Augener.)

Largo Sostenuto from "A Sea Symphony," *R. Vaughan Williams.* Arranged by *Henry G. Ley.* (Stainer & Bell.)

The selected pieces and the book set for the Essay for the July, 1925, A.R.C.O. Examination, differ from those set for January, 1925.

The Choir-Training Diploma Examination will begin on Wednesday, May 13th. Entries must be received by the Registrar not later than Wednesday, April 15th. Free Lectures will be delivered at the College on Tuesday, May 12th, at 2.30 and 6.30.

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The Musical Times

AND SINGING-CLASS CIRCULAR

APRIL 1 1925

(FOR LIST OF CONTENTS SEE PAGE 366.)

A strike of bookbinders caused the *Musical Times* for April to be sent to press, at short notice, several days earlier than usual. The indulgence of readers is therefore asked for the omission of a good many news items, some answers to correspondents, and certain regular features. So far as is practicable, the held-over matter will appear in the May issue.

'AT THE BOAR'S HEAD': HOLST'S NEW WORK.*

BY HARVEY GRACE

Seeing that Falstaff is, as Mr. Masefield says, 'the most notable figure in English comedy,' one would have expected our composers to have tumbled over one another in their eagerness to write an opera round him. That they have not done so is probably due to the fact that comic opera, in an even greater degree than the serious sort, has little to do with human nature. Its concern is rather with amusing incidents and situations brought about by the traffic of characters either fantastic or purely conventional. A really great example of a figure at once comic and human scarcely exists in opera, although the type abounds in drama proper. Apparently both librettists and composers have fought shy of such a prodigy. Most of them would have been overwhelmed by Falstaff—the real one, that is—the Falstaff of Henry IV. The fat man of the same name in the 'Merry Wives of Windsor' is (if the figure may be allowed) a shadow in comparison—a mere butt, to be laughed at rather than with. Perhaps Verdi felt something of this inadequacy; at all events, he helps out the hero of his 'Falstaff' (although the story is that of the 'Merry Wives of Windsor') by drawing on 'Henry IV.' for some Falstaff passages. Nicolai's opera is familiar, at least by name, and through its Overture; but does anybody to-day know anything of Balfe's 'Merry Wives of Windsor'? It would be interesting to see what he did with Sir John—especially as he had no less a bass than Lablache on hand for the part. Mercadante's 'Gioventu di Enrico V.' appears to be the only opera concerned with Shakespeare's Henry IV.; I do not know how far Falstaff plays a figure in it. Salieri wrote a 'Falstaff,' and Adolphe Adam produced a one-act opera bearing the same name, both works being apparently based on the 'Merry Wives.' The fat knight is also dragged into Ambroise Thomas's setting of 'A Midsummer Night's Dream.'

We see thus that our greatest comic character has had little attraction save for foreign composers, and even they concerned themselves with the inferior Falstaff of the 'Merry Wives'—perhaps inevitably, as the play provided them with a better book than could have been got from 'Henry IV.'

Hitherto the only composer who has gone to this play, taken the real Falstaff, and shown that, so far from being merely a fat buffoon, he was a richly human figure and a wit, is Elgar, whose symphonic study of the character (a masterpiece of music and an extraordinarily subtle piece of psychological analysis) will perhaps be properly understood and valued some day. Happily, Elgar is now joined by Holst, with an operatic work (modestly styled 'Musical Interlude') in which the chief character is Falstaff in some of his best moments.

The title leads one to expect no more than a mere lifting-out of one of the scenes laid at the Tavern in Eastcheap. Thanks, however, to some skilful joinery, the work gives us a good deal more. It is compounded of two lengthy extracts, the first from Act 2, scene 4, of the first part of 'Henry IV.'; the second from Act 2, scene 4, of the second part of the play. This gives us three of the best of the comic scenes—the 'men in buckram' episode; the mock king and prince duologue; and the brawl which ends in the casting out of Ancient Pistol—'the finest tavern scene ever written,' says Masefield. There is also a brief passage from Act 1 of the first part—the Prince's soliloquy that ends scene 2; and another, beginning 'Harry is valiant,' from Falstaff's speech at the end of Act 4, scene 3, of the second part. The remaining constituents are interpolations—an old drinking song; the whole of the song 'When Arthur first in court began' (which is merely started by Falstaff in the actual play), and the old ballad, 'Lord Willoughby,' sung as a unison chorus by soldiers, 'off.'

The characters are Falstaff (bass—need it be said?); Prince Hal (tenor); Poins (bass); Bardolph (baritone); Peto (tenor); Gadshill (baritone); Pistol (baritone); Two Companions of Pistol (baritones); Hostess, Dame Quickly (soprano); Doll Tearsheet (mezzo-soprano); a Chorus of Soldiers (unseen, baritones); and a Drawer, who has nothing to do beyond attending to the frequent demands for sack. The scoring is for a very modest force: 1 piccolo, 1 flute, 1 oboe, 1 English horn, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, tuba (or euphonium), timpani, and strings. (The English horn and tuba parts are cued in and can be omitted.)

The music is founded on old English melodies from the Playford, Chappell, and Cecil Sharp collections, together with a couple of folk-tunes collected by the late G. B. Gardiner.

There are no fewer than thirty-eight folk-tunes and dances used in the work. A list is given, with

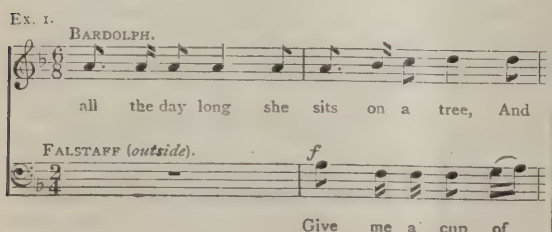
* To be produced by the British National Opera Company, at Manchester, on April 3.

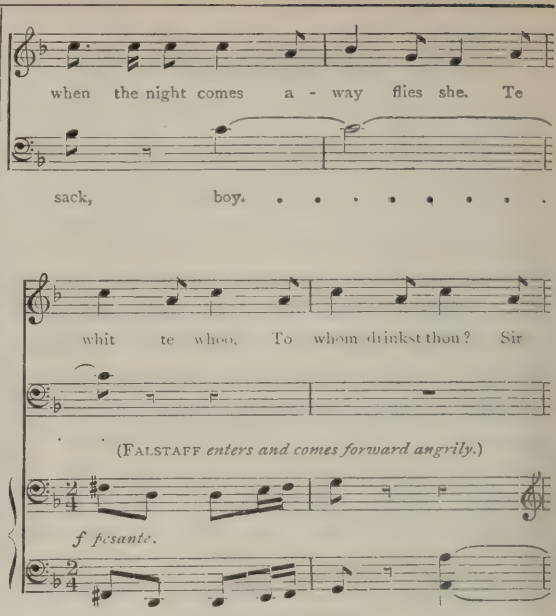
the name and source ; and the point at which the tune is first used in the score is indicated by a reference to the text and the nearest rehearsal number. The list contains three themes marked 'Original.' In the Preface the composer drily hopes these are his own. They are ; and none the less so for being not merely neighbours of the folk-tunes, but obviously akin as well.

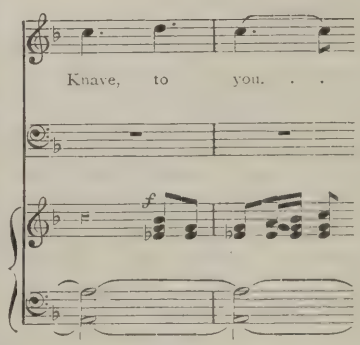
This basing of practically an entire work on borrowed themes is surely something new. Those who shake their heads at the scheme may be reminded that the composer is after all merely developing to its logical conclusion a principle long since accepted by opera composers of almost all schools, and used with brilliant success in certain cases where such a folk-basis seemed to be demanded by the libretto. 'Hansel and Gretel' and 'Hugh the Drover' are two modern examples that at once occur to the mind. If the question of originality is raised the answer is easy. Originality can be shown no less convincingly by a composer's handling of material than by its invention. Indeed, it may be shown even in his selection of suitable themes. However, for the completest of answers we need look no farther than to Shakespeare himself, who borrowed practically all his stories. Even the incomparable comic scenes which Holst has set owe something to an earlier play called 'The Famous Victories of Henry the Fifth,' from which Shakespeare 'conveyed' Ned, Gadshill, the Eastcheap Tavern and its Hostess, and the robbery scene. Yet (so differently do we view the question of borrowing when music, and not literature, is concerned) I must confess to some qualms on taking up this score and seeing on the title-page the words, 'The music, founded on old English melodies, by Gustav Holst.' Let me advise all who feel that way to reserve their opinion till they see what Holst has done with his material. Personally, it needed but a few pages to convince me that for this particular text the best of bases is the folk-music of the period.

A curious fact is the ease with which the prose text has been made to fit the markedly metrical themes. We have a striking example at the very start, on Falstaff's entry. The opera opens with Bardolph, Peto, and Gadshill singing, behind a curtain, an old drinking song (one of the interpolated items), 'Of all the birds that ever I see.' Into this ditty bursts the voice of Falstaff outside, thus :

Ex. 1.

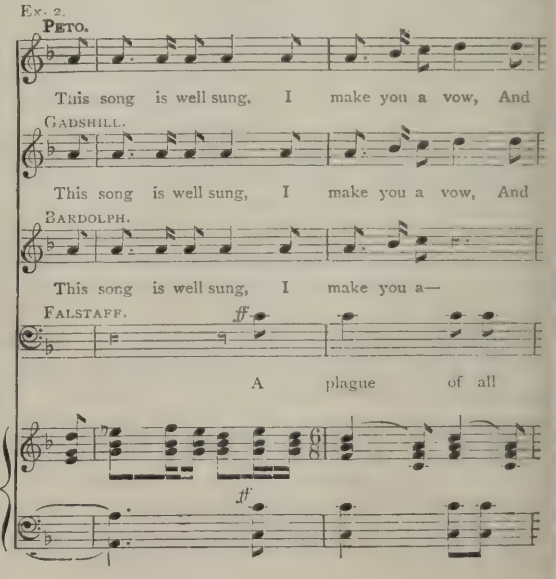
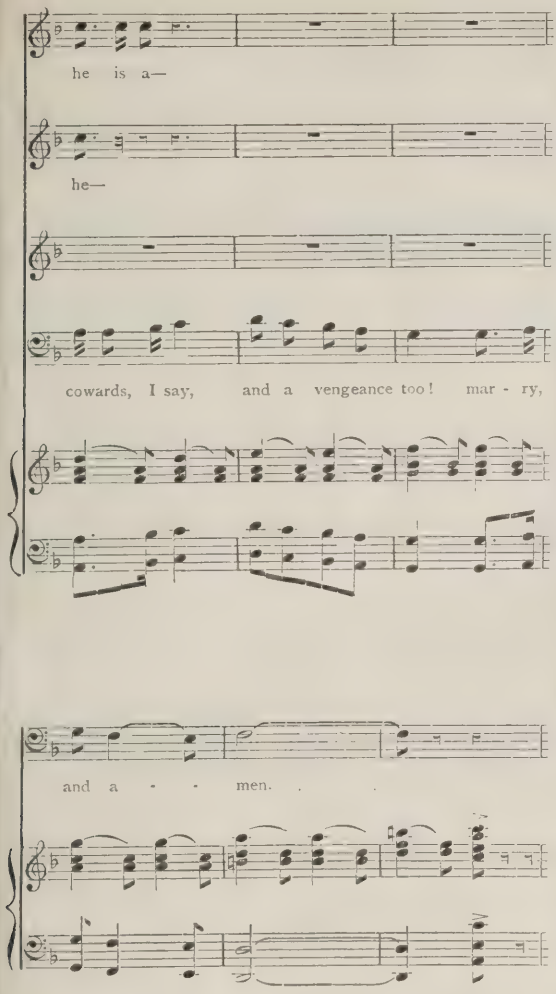



when the night comes a - way flies she. Te
sack, boy.
whit te whoo. To whom drinkst thou? Sir
(Falstaff enters and comes forward angrily.)
f pesante.



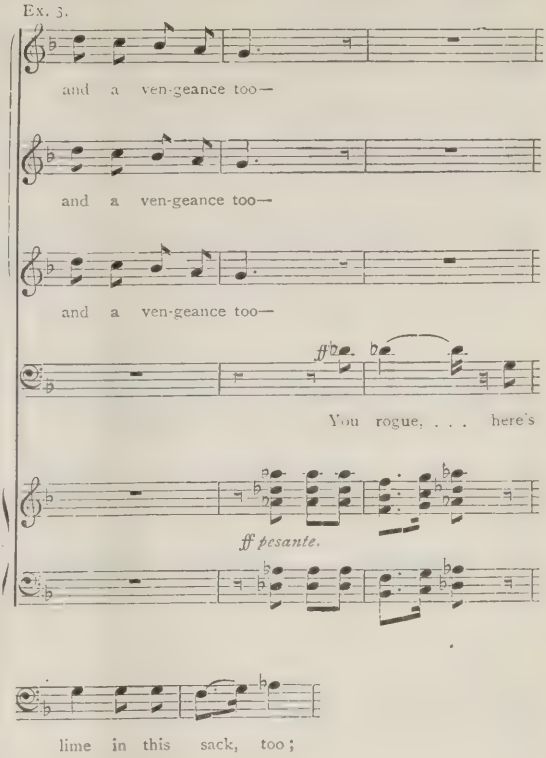
He then enters angrily, and begins his famous denunciation of cowards, the others dropping their song one by one as they see him :

Ex. 2.


Peto.
This song is well sung, I make you a vow, And
Gadshill.
This song is well sung, I make you a vow, And
Bardolph.
This song is well sung, I make you a—
Falstaff.
ff
A plague of all
ff

Does the reader recognise these Falstaff themes? At first they seem so good a fit, both as to words and style, that they suggest happy invention. Yet they are drawn from 'Gathering Peascods'—a country-dance tune so familiar to many of us through the recent revival that we wonder it was not 'spotted' immediately. Much the same may be said of practically all the airs used in this work. They constantly prove what was said above as to a composer showing his originality by his choice of material hardly less than by invention.

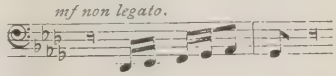
The reader will perhaps wonder how far and in what way Holst has avoided the twin dangers of scrappiness and monotony that must lie in wait when a shortish work is founded on some forty well-defined tunes, all roughly of the same type and period. Let us see what happens to 'Gathering Peascods,' and we shall have an answer on both points. Falstaff continues the tune, and it is taken up by his three associates. Into their half-cadence in F major burst orchestra and Falstaff, thus:

Ex. 3.



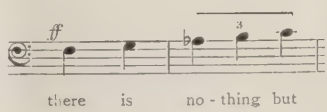
The orchestra echoes the last three notes of his phrase, and repeats them twice in even quavers; Falstaff takes them up in crotchets, and begins a phrase which foreshadows the next folk-tune to be used, 'The Maid in the Moon' the opening notes of which recall the little three-note phrase which was twice repeated by the orchestra a few bars previously. A further link is to be seen in the lead by the bass of the orchestral part:

Ex. 4



and Falstaff's:

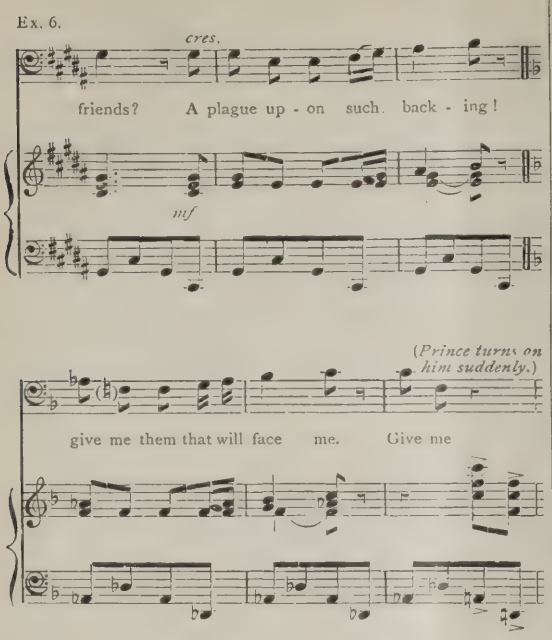
Ex. 5.

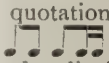


three bars before.

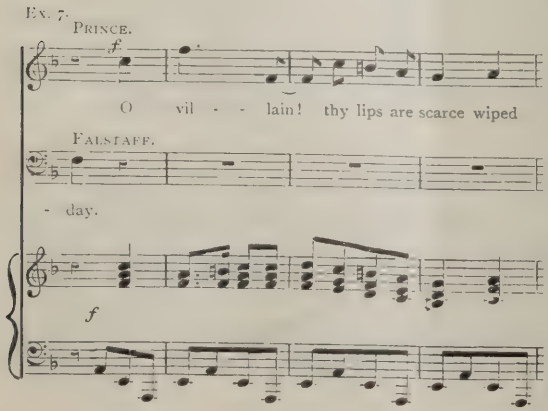
But we have not finished with 'Gathering Peascods.' A few pages later, while the tune 'I'll go and enlist' is being worked by the orchestra and Falstaff, the knight arrives at the point in the text, 'Call you that a backing of your friends?' and harks back to the earlier tune, thus:

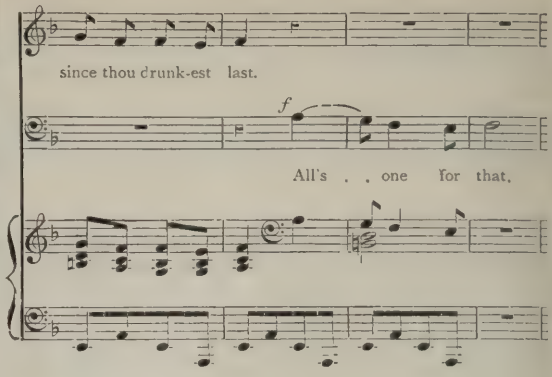
Ex. 6.


cres.
friends? A plague up - on such back - ing!
mf
(Prince turns on him suddenly.)
give me them that will face me. Give me
(calling off.)
a cup of sack:

Yet there is no impression of the quotation having been dragged in, the rhythm  being common to Ex. 6 and 'I'll go and enlist.' (The amusing point at the end of Ex. 6 is a happy addition to the 'business.' The direction as to the Prince turning on Falstaff does not appear in the play.) Following up 'Gathering Peascods,' we find, a couple of bars after the passage quoted in Ex. 6, the tune taken up by the orchestra, thus bleakly varied and harmonized:

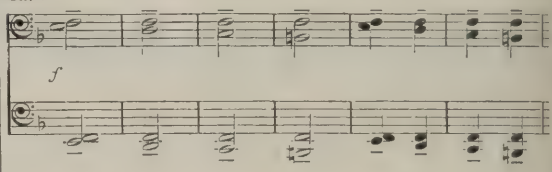
Ex. 7.





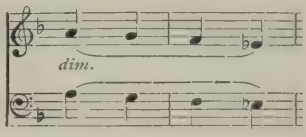
The few bars that follow not only give us a fitting accompaniment to Falstaff's drinking:

Ex. 8.

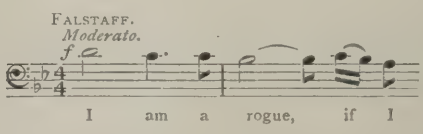


They do more. Their four-note theme very naturally grows out of the cadence of 'Gathering Peascods,' and has also an obvious connection with the following:

Ex. 9.



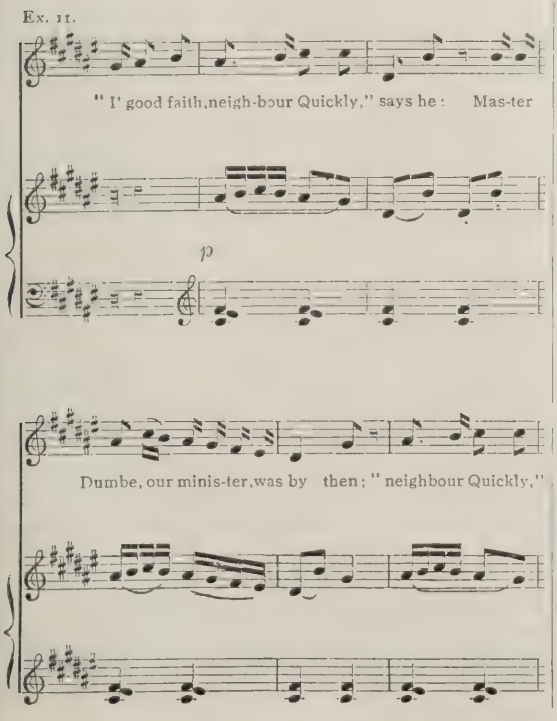
which appears in the bass from time to time during the ensuing page. As a result, when Falstaff starts the next folk-tune, we see that its opening phrase:

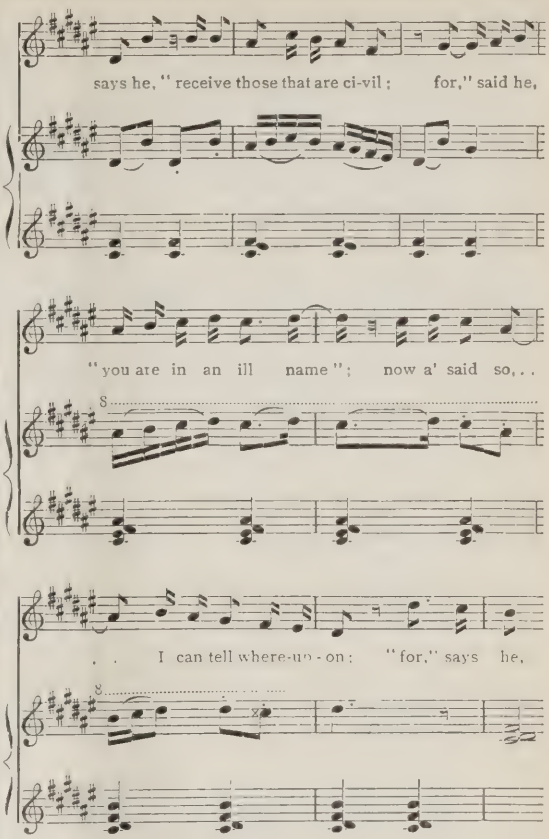
Ex. 10.

has been foreshadowed. I have been at what might seem to be unnecessary pains to show the composer's method of handling these old tunes, because there can be no doubt that for full enjoyment of the score the hearer must be aware of the neatness with which fragments of the tunes are made to look both backward and forward, and so give continuity to a texture that might otherwise become loose. In a word, the score is a lively example of the practical use of the time-honoured process of thematic development, repetition, linking-up, and so forth—a branch of technique that some of our younger composers are neglecting at their peril. In regard to monotony, the tunes themselves, with their unfailing melodic charm and rhythmic life, are the best of safeguards. As

a counterblast to the 'symphonised syncopation' pretensions of which so much has been heard lately, this score could not be bettered. There is not a poor tune among the thirty-eight chosen, and some are splendidly stirring. Additional variety in plenty is provided not only by the scoring, and by the treatment on the lines above, but also by the composer's numerous characteristic dashes into remote keys, and indulgence in rasping dissonance. Of chromaticism in the ordinary sense of the term there is little; like the primitive - modern that he is, Holst rarely modulates. He simply lands us plump into the new key—which is generally the last one we should have thought of. The result is great harmonic interest and variety combined with the diatonic feeling called for by the material.

We have seen above that the folk-tune with which Falstaff makes his entry was so apt for the purpose that it seemed to be a specially composed rather than a borrowed theme. It would be easy to quote numerous other examples, but I confine myself to one, choosing a type very different in style, and easily one of the most humorous in effect — that used during Dame Quickly's garrulous account of what happened when she 'was before Master Tisick, the deputy, t'other day.' This part of her monologue opens with phrases from the country dance tune, 'Pepper's Black,' over sustained chords. The orchestra then takes up the tune and delivers it in full, softly, while the Dame maunders on with a simplified form :

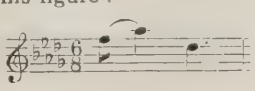
Ex. 11.





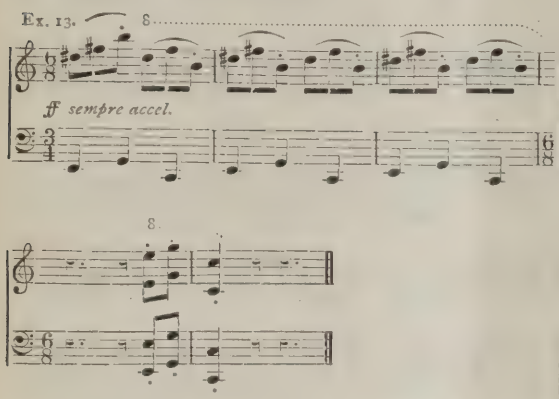
Could there be a happier choice? The air, with its constant turnings in a small circle, is as garrulous as the old woman herself; its frequent little rising figure (bar 3, &c.) is the melodic equivalent of the 'says he' with which all such comic characters sprinkle their speech. (What a line of old women of this kind our literature can show, from the Wife of Bath through Dame Quickly and Juliet's Nurse and a dozen more in Shakespeare, viâ Mrs. Malaprop, to such recent worthies as Mrs. Berry in 'Richard Feverel' and (in a lower scale), Mrs. Brown, and so on, to the riches of Dickens, with Mrs. Gamp leading the line! Incidentally it may be pointed out that if this last great creation owes anything to anybody it is to Dame Quickly. Was it a mere chance that one of her most amusing tricks of speech is hinted at by the Dame? ['Your pulsidge beats as extra-ordinarily as heart would desire.' 'Pulsidge' is pure Gampese.] Dickens's living at Gadshill gives him a link with 'Henry IV.': there is probably an even closer one in these two old women. What wouldn't we give for a third writer of the same calibre who would enrich us with a duologue between the matchless pair?) Of other points in Holst's treatment of folk-tunes, I mention only one—his occasional use of the *leit-motiv* principle. The best example is perhaps the opening three-note figure of the tune to which Doll Tearsheet makes her entry. This figure :

Ex. 12.



is a prominent constituent in all the passages wherein Doll takes a part, and in various forms is present in every bar of the last page of the work, where the Hostess bids Doll run to Falstaff. The curtain falls to its use in cross-rhythms and in two keys, C and B used simultaneously (does a reader murmur 'Zarathustra'?), clinched by a final emphatic delivery in C:

Ex. 13.



Of the three non-folk themes, two give rise to extended treatment, and call for a word. The Prince's soliloquy:

I know you all, and will a while uphold
The unyoked humour of your idleness,

is given an unbarred air of an original type. Too often such portions of the text are set to recitative that is dry—sometimes ridiculous. Here we have a singularly successful blend of speech and melody—melody of a beautiful and unusual kind. This soliloquy may well prove to be one of the most striking moments in the work.

Even more important musically, is the setting of the two Sonnets. By means of a slight liberty with the text, the Prince and Poins, disguised as Drawers, do duty also as the musicians sent for by Falstaff. So when Falstaff says 'Sing, Sir' (not 'Play, Sirs,' as in the original), the Prince comes forward, and sings the Sonnet:

Devouring Time, blunt thou the lion's paws,

to a modal tune of beautiful shape and rhythm, with a plain chordal accompaniment. As the Sonnet ends, Falstaff, who has been showing disapproval, bursts in, *ff*, with the old song, 'When Arthur first in court began,' and sings a few staves at the top of his voice. As the Prince begins the second sonnet ('When I do count the clock'), Doll Tearsheet puts her hand over Falstaff's mouth, and he continues his ditty very softly. Doll takes it up a little later (*sempre pp*) and the two melodies run on together till the end of the Sonnet, at which point a military march ('The Queen's Birthday') is heard in the distance. The Sonnet, 'Devouring Time,' is then resumed by the Prince, *mf*, with free imitative parts softly added by the Hostess and Poins. Against this trio Doll and Falstaff continue, *pp*, 'When Arthur first.' All this is unaccompanied. Midway the distant strains of the military march are again heard, and with the end of the Sonnet the March is in full blast, and Bardolph, Gadshill, and Peto enter hurriedly with the summons of the Prince to Westminster.

The whole of this passage is of great beauty musically, and, with the gradually darkening stage, the approach of the military march, and the abrupt change to stirring action at its end, should be no less striking from the dramatic point of view. True, the song is entirely out of keeping with the character, either of the Prince, or the singer he impersonates. Young Henry was of the direct—even commonplace—type that would have no use for anything so introspective as a Shakespeare Sonnet. But an inconsistency of this sort is nothing in opera, and here it is amply justified by its musical and dramatic effect, and also by the admirable contrast it provides to the rest of the music.

As an example of vocal part-writing it is a highly characteristic piece of work. The combination of the lilting, 'When Arthur first,' in 12-8 time with the sustained three-part modal writing in 4-4 gives rise to a rhythmic scheme of delightful freedom. I wish this ensemble were quotable, but a short extract can give only an imperfect idea of its beauty.

I must resist the temptation to discuss the wit and humour of the score; let it suffice to say that in this respect the setting is worthy of the text. (By the way, the bowdlerising of the latter might well have been a trifle more drastic. I say this, at the risk of being lumped with the Cockney girl in one of Pett Ridge's books, who disposed of Shakespeare in four words: 'Rude, *I* call him!')

Inevitably the reader will wonder how 'At the Boar's Head' compares with Holst's two previous works for the stage. 'Savitri' hardly comes into the case, because its subject and scope make comparison impossible. Looking at 'The Perfect Fool' and 'At the Boar's Head' side by side, however, the later work shows a marked advance in several respects. It has a greater certainty of touch, as might be expected, seeing the nature of its libretto and the choice of musical material. People differed as to how 'The Perfect Fool' was to be taken, and the mere existence of such a doubt or difference of opinion suggests some lack of direction in a work. 'At the Boar's Head' is not only uncomprisingly direct; it has also a consistency and homogeneity that some of us missed in the earlier work. On the dramatic side, too, more seems to be achieved, and achieved by far simpler means—the best test of all.

Writing, as I am, before the first performance, it behoves me to be on the cautious side; we know but too well the danger of prophecy when a stage work is concerned. But I can at least say that the perusal of a vocal score has rarely given me so much keen pleasure—even to chuckles. If but half the delights of the printed page make their way over the footlights this 'Musical Interlude' should at once become a rousing popular success.

THOME LUIS DE VICTORIA*

By J. B. Trend

Analogies between music and painting are always unwise, and nothing could be more unwise than an attempt to draw a parallel between Victoria and El Greco. All that they have in common is this: that they were contemporaries, that they studied in Italy, where they mastered all the technical secrets of their art, and that they spent the greater part of their lives, and ended their days, in Spain. Yet they have one other point in common: both are known in the north through publications of French writers, and in both cases these have been repudiated and condemned by competent Spanish scholars. The life of El Greco was pieced together for the first time by Don Manuel Cossío; it became known through a book of Maurice Barrès, which contained more statements and more ideas taken directly from the Spanish than was consistent with the dignity of an original work. The complete edition of the works of Victoria (published by Breitkopf & Härtel) and the collection of all the facts known of the composer's life was the great achievement of Pedrell; the biography most generally known, however, is that of Henri Collet. Pedrell protested with the greatest energy that the Victoria presented by M. Collet was false, and accused him besides of a breach of confidence. Into this last question it is impossible to enter. The facts of the two books are that M. Collet's biography is readable, and Pedrell's is not. On the other hand, Pedrell —who knew more about Victoria than anyone else—declared that the French biographer had misrepresented his subject; and, what is more important, that he was not in possession of some of the essential biographical facts, especially those of the last years at Madrid.

It is remarkable that in the case of both Victoria and El Greco, the French biographers have regarded their subject from much the same standpoint. They see them through a glass darkly; for M. Barrès it was 'Le Secret de Tolède,' while for M. Collet it was 'Le Mysticisme Musical Espagnol.' There was, of course, no 'secret' for Sr. Cossío. Toledo and the art of El Greco were things to be explored, known, understood, and felt. Work hard, and keep your eyes open, has always been his motto. For Pedrell, the important thing was to see what notes Victoria actually wrote, and to print them so that they might be sung as he intended. The composer's 'meaning' would be revealed by his music; mysticism (in that sense) was no concern of a musician.

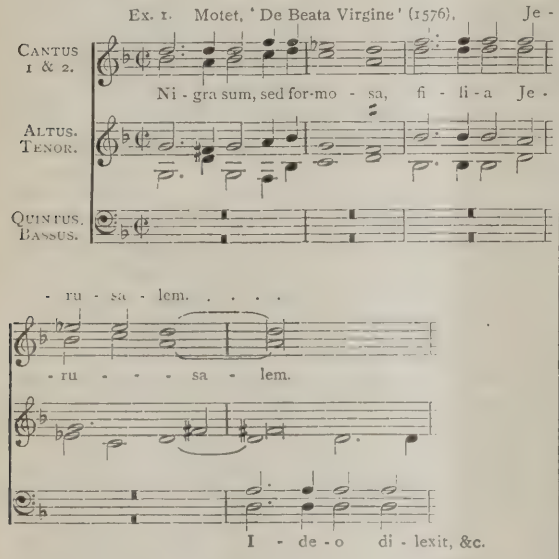
The methods of these Spanish investigators had the advantage of drawing attention to facts which might otherwise have been forgotten. Greco, born in Crete, worked at Venice in the studio of Titian, and felt the influence of Tintoretto—a curious training for one who was to become a 'mystical' painter. Victoria was influenced by Giovanni Maria Nanino (1545-1607) and Luca Marenzio (*d.* 1599), both of them famous, not for Church music, but for madrigals. All the music of Nanino, published before Victoria left Rome in 1579, was secular music; and Marenzio, whose first book of madrigals was published the year after, concentrated his attention on secular music, and is usually regarded as the greatest of all composers of madrigals. It is improbable that Victoria was a pupil of Nanino; both men were about the same age, and Victoria's first book of Motets appeared in 1572, the year before Nanino's school was opened. Nanino, as director of a school of music (in which Palestrina afterwards held an appointment), began by training his pupils in the severe contrapuntal style, and warning them against florid writing; but he ultimately adopted the newer style of composition, like Victoria, and his Psalms for eight voices (1614) are full of rapid, syllabic rhythms, unexpected modulations and dramatic effects.

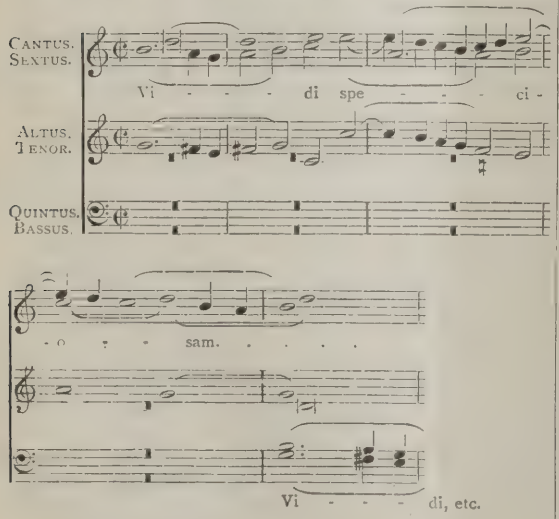
Victoria was born in the diocese of Avila, in Old Castile, about 1540; his family seems to have come from the neighbouring village of Sanchridián. If he had lessons from Escobedo, as was once thought, it must have been before he went to Rome, for Escobedo returned to Spain in 1554, and settled at Segovia. In 1565, Victoria received a grant of money from Philip II.; he went to Rome, and was entered as cantor at the Collegium Germanicum, founded by St. Ignatius Loyola thirteen years before. His first published collection of Motets is dated 1572; but there is liturgical evidence (which Pedrell duly noted) for dating some of them before 1570, and others before 1568. In 1573 he composed a setting of 'By the waters of Babylon,' for the removal of the German College from the Palazzo Colonna to a house near St. Andrea della Valle, which took place on October 17. In 1575 he was appointed Maestro di Cappella at St. Apollinare. He left Rome in 1579 as Chaplain to the Empress Doña Maria, the daughter of Charles V., and accompanied her to Spain in her retirement to the Convent of the Descalzas Reales at Madrid, where, in 1586, he became musical director. On her death, in 1603, he wrote his splendid 'Officium Defunctorum,' for six voices, and resigned the post of Maestro for that of organist. He died in 1611, on August 7 or 27.

* There is no authority for the Italianate spelling *Vittoria*. It is found on no document, nor on any title-page seen by the composer, and has nothing but custom to recommend it. The composer signed himself *Thome de Victoria;* while in documents relating to himself and his family, and drawn up by a notary, the name is spelled *Vitoria* or *Bitoria*. The conclusion is that it was spelled with a *c*, but pronounced without one.

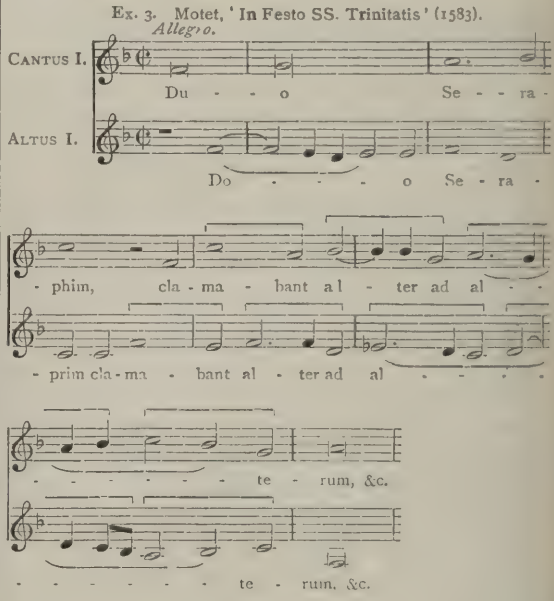
The music of Victoria has been described as being 'generated from Moorish blood.' There never was a statement less in accordance with the facts. A Castilian by birth, a Roman by education, Victoria is one of the last and greatest representatives of the Flemish-Roman school of polyphonic Church music. The mystic realism of his music owes much to the discoveries of the madrigalists; he set Latin words to music as easily as if they had been his native tongue. The fervour and expressiveness of his work is mainly a question of technique, due to his mastery of all the musical resources of his time, and the example of composers like Marenzio and Nanino, who achieved their highest flights not in the Mass but in the madrigal:

Ex. 1. Motet, 'De Beata Virgine' (1576).



Ex. 2. Motet, 'In Assumptione B. Mariæ Virginis' (1572).

Victoria was evidently a man of strong feelings and complex personality; there is nothing simple or naïf about him. Spanish musicians feel his music to be intensely Spanish; they find in him a peculiar attitude of mind which is immediately intelligible and makes them feel that he is one of themselves. He is as unmistakably and inimitably Spanish—Castilian, even—as a portrait by El Greco, a dusty road in La Mancha, or a conversation between Don Quixote and Sancho Panza. The gruesome cries of the crowd in his Passions are the musical expression of those characteristic groups of coloured, wooden statuary, carried in procession through the streets; the sensuous morbidity of Motets like 'Vere languores' or 'Jesu dulcis memoria' is less congenial to him than the swirling rhythms and flowing contrapuntal texture of those Masses and Motets which have their counterpart in the Assumptions and Resurrections of El Greco, in the Burial of Count Orgaz, and the tongues of fire in the picture of the Pentecost. One example will be enough to prove that a comparison between the attitudes of Victoria and El Greco is not altogether fanciful—the Motet, 'Duo Seraphim clamabant.' It is a complete expression in music of the mature Greco; there is the same unearthly brilliance, the strong conflicting rhythms, and the resultant, overpowering swing which dominates the whole composition

Ex. 3. Motet, 'In Festo SS. Trinitatis' (1583).

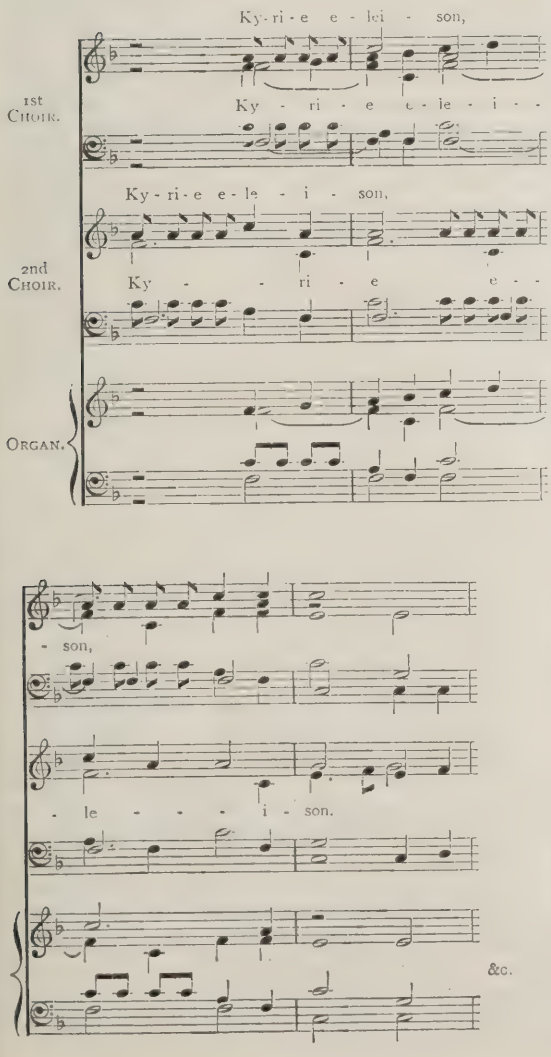


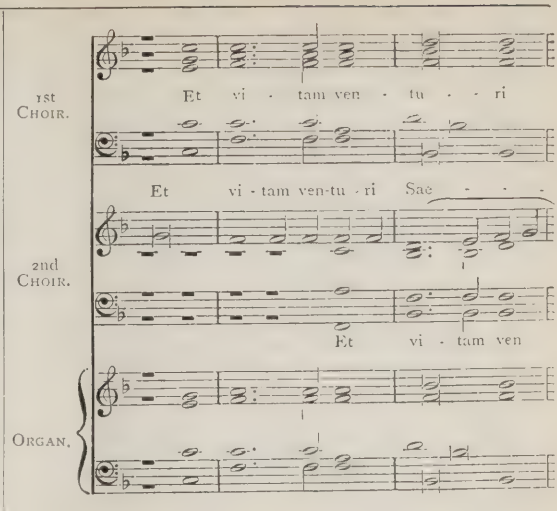
Perspective held no secrets for El Greco, and counterpoint no mysteries for Victoria; both were complete masters of all the technical subtleties of their art, and the work of many of their successors seems flat and thin by comparison. Approached from the side of technique—perhaps the only reasonable avenue of approach to a piece of music—Victoria's work is found to be full of novel and interesting methods. Peter Wagner, for instance, whose account of Victoria is the most balanced and reasonable which has yet been written, remarked on the fact that many of the Masses are built not (as was usually the case) on liturgical melodies or popular tunes, but upon fragments of the

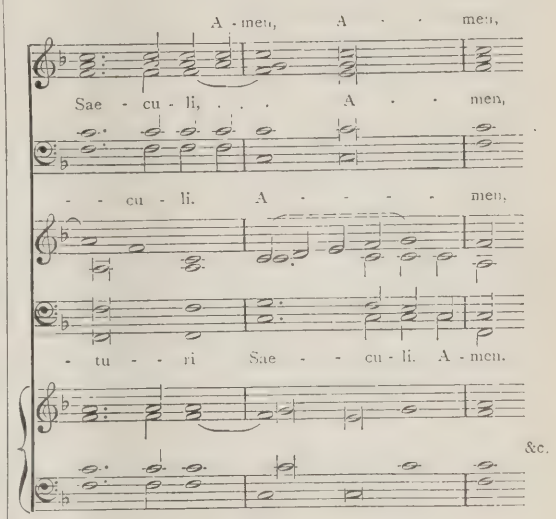
composer's own Motets. The different movements of the Mass are not necessarily based upon the same theme, but on different themes, all of which, however, are derived from the Motet from which the Mass takes its name. Again, Mr. R. O. Morris, in his admirable 'Contrapuntal Technique in the 16th Century,' gives various examples of Victoria's methods—his fondness, for example, of following up a full close by a plagal cadence by way of reinforcement.

Victoria was a man of his time; he seems to have been fully aware of the developments which were going on in contemporary music. When he was nearly sixty he published a collection of Masses, Magnificats, Motets, and Psalms for large numbers of voices with organ accompaniment. Rapid, syllabic passages, and broad homophonic effects in which all the voices are employed, alternate with quiet polyphonic sections for few voices, conceived in the older manner; while the organ accompanies the first choir and often merely doubles the voice-parts:

Ex. 4. Missa, 'Pro Victoriâ' (1600).







The voices—eight, nine, or twelve—were arranged in groups, after the manner invented by Willaert, and practised with such success by the Venetian composers, and in the next century by Comes at Valencia and Benevoli at Rome: and (as the President of the International Society for Contemporary Music reminded his hearers at the Festival of 1924) a Mass in this style by Benevoli was also written for Salzburg, on the occasion of the dedication of the Cathedral there.

Padre Martini, who praised Victoria not only for his virtuosity, but also for his happy invention and delightful melodic phrases, also admired his artistic honesty in not pretending to write for more 'real parts' than he actually used. In the 'Ave Regina,' which he quotes ('Esemplare,' vol. i., p. 134), the eight voices are divided into two choirs which sing alternately. Yet from the beginning they overlap, the second choir entering on the heels of the first before the phrase is finished; and the distance between them becomes smaller and smaller until at the end all eight voices are singing together in a brilliant close at the words, 'Lux est orta.'

The most remarkable thing about this collection (published in 1600, at Madrid) is the part for the organ. The organist, like each of the other performers, has a book to himself; but while each singer has no more than his own part, the organist has a score with bar-lines, and the bar-lines, in the original, are drawn at irregular intervals. (This organ-part is missing from the set in the British Museum, but there are copies of it at Munich, Florence, and Modena.) The organ had certainly been used in Spain before 1600 to help uncertain singers in a type of music which was always becoming more difficult; but Victoria is one of the first to write a definite organ-part and expect it to be used during performance. Pedrell believed (and those who know anything of Spanish cathedral singing will be inclined to agree with him) that the practice of supporting or doubling the voices in polyphonic Church music was far older—at any rate in Spain, where choral singing is a natural form of expression in only one or two provinces; he mentions cases in which the voices were supported by two hautboys (*chirimías*) and two bassoons, or even by brass instruments; and at the present time even, there are Cathedrals in which Palestrina is performed with the aid of a bassoon which doubles the bass-part.

Victoria is certainly the greatest figure in the music of Spanish history. His name brings the sad reflection that, in his own country at any rate, he is known only to professional musicians, appreciated only by churchmen, and by no means all of those. Yet he is so great an artist that he should be the possession of all cultivated men and women, and his works no more the exclusive property of the Church than are the altar-pieces of El Greco. Henry Peacham, writing twenty years after the death of Victoria, calls him 'a most judicious and sweet composer,' and recommends him to the attention of all educated men, along with Byrd, Marenzio, and Orlando di Lasso. Victoria is numbered with the great madrigalists.

The difficulty in Spain—and the pioneers of contemporary music also have to contend with it—is that there is a large number of people (who ought to know better) who distrust music and despise musicians. *Musica celestial* is a colloquial Spanish expression which means 'absolute nonsense'; that music may be considered as the art of reasoning in sound is inconceivable. There is no chair of music (so far as I am aware) in any Spanish University; there has been no Hubert Parry to raise the status of music in the opinion of educated men, and there are still people who think that the only music in which a respectable person can be interested is folk-song. There is at present a considerable folk-song movement in Spain; it has produced men like Pedrell, and festivals like that organized by Manuel de Falla at Granada in the summer of 1922. It has led to elementary school-children being taught traditional songs, and finding that they are better to sing and easier to remember than the *cuplés* which come from the music-halls of Seville and Madrid. In other respects the Spanish folk-song movement has had no great effect on music; there has been nothing to compare with our own folk-song movement, which was, both in the enthusiasm of its workers and the harvest of splendid tunes which it brought in, like nothing so much as the fairy-tale movement in Germany a hundred years ago under the guidance of the Brothers Grimm.

What a foreign musician in Spain most regrets is the neglect of cultivated music—or, to be more accurate, the neglect of the cultivated music of other days—among educated men and women. There are lovers of painting—and all Spaniards are lovers of painting—who can appreciate their old masters, El Greco, Velasquez, and Goya, as well as peasant pottery and those things which are the 'folk-songs' of the decorative arts. Spaniards also read and recite their poetry, and feel it intensely, whether new or old; while at the same time they have as much admiration for 'cultivated' poetry as they have for old ballads and anonymous popular verses. Poetry in Spain has suffered neither from the tyranny of folk-lore nor from the hand of time, but both of these have combined to prevent any just appreciation of the old masters of Spanish music.

The Moors in Spain regarded music as a thing merely to distract the frivolity of women and the dissipation of men; and the Spaniards, as it seems, have never been able really to get away from this idea of music, unless it be to tolerate it in the service of the Church. An exhibition of unknown pictures by El Greco would attract large numbers of spectators, but a concert of unknown works by Victoria, Morales, or the Spanish madrigalists, would probably have no audience at all.

In Spain, unfortunately, music has remained the Cinderella of the arts.

JOHN DANYEL

By Philip Heseltine

When Thomas Tomkins published his 'Songs of 3. 4. 5. and 6. parts,' in 1622, he dedicated each madrigal in the set to a separate person—some to his relations, others to various eminent musicians of his day. Thus William Byrd, Orlando Gibbons, John Ward, Thomas Warrock, and others receive a madrigal apiece. Was it, then, with intent of subtle homage that Tomkins divided the two sections of a single madrigal between 'Doctor Douland' and 'Master John Daniell,' as though he would name them together as the two greatest living masters of accompanied song among his fellow-countrymen?* The supposition is not altogether fanciful. John Danyel is at present almost entirely unknown. The British Museum possesses the sole surviving copy of his only

* It is just possible that the opening phrase of this madrigal, as well as certain phrases in Danyel's song 'Eyes, look no more,' are deliberate quotations from Dowland's most famous work.

published work—a book containing eighteen songs for a solo voice accompanied by a lute and bass-viol, one song for four voices (the unusual combination of S.S.A.T.) and lute, one song for four voices and two lutes, and one lute solo, a set of variations on a tune also treated by William Byrd (for viols) and William Inglott (for virginals), and here quaintly entitled 'Mrs. Anne Grene her leaves be greene,' in honour of the book's dedicatee; and that is all we know of Danyel's compositions. Of his life we know next to nothing. There is no account of him in Grove's 'Dictionary.' But as a composer of serious songs in extended form he stands second only to John Dowland among the composers of the great period of English song; and for the bold originality of his harmonic sense, which is always controlled by a polished technique and a sure instinct for beauty of sound—and, too, for the breadth and spaciousness of his style, so widely different from the almost miniature song-forms of Rosseter, Campian, and others, Danyel deserves an honourable place in the history of music.

He was brother to Samuel Danyel the poet—probably a younger brother. Fuller, in his 'Worthies,' says that Samuel Danyel was the son of a John Danyel whom he describes as a 'music-master,' adding that 'his harmonious mind made an impression on his son's genius, who proved an exquisite poet.' But nothing is known of the father, and Grosart in his Memorial-Introduction to Samuel Danyel's complete works suggests that Fuller may have confused the musical brother John with the father. According to Fuller, Samuel Danyel was born in 1562, 'not far from Taunton, Somersetshire.' We do not know the date and place of John Danyel's birth. He took his Mus. Bac. degree at Christ Church, Oxford, in July, 1604, and in 1606 he published his book of 'Songs for the Lute, Viol, and Voice,' at the Signe of the White Lyon, Paule's Church Yard.

The book is prefaced with an interesting dedication—the only verse dedication, save in the books of Campian, to be found in the English song-books of the period:

To Mistress Anne Grene, the worthy daughter of Sir William Grene of Milton, Knight

That which was only privately compos'd
For your delight, fair ornament of worth,
Is here come to be publicly disclos'd
And to an universal view put forth,
Which having been but yours and mine before
(Or but of few besides) is made hereby
To be the world's, and yours and mine no more.
So that in this sort giving it to you
I give it from you and therein do wrong
To make that which in private was your due
Thus to the world in common to belong,
And thereby may debase the estimate
Of what perhaps did bear some price before.
For oft we see how things of slender rate,
Being undivulg'd, are choicely held in store,
And rarer compositions once expos'd
Are (as unworthy of the world) contemn'd.
And therefore why had it not been enow
That Milton only heard our melody?
Where Baucis and Philemon only show
To Gods and men their hospitality
And thereunto a joyful ear afford
In midst of their well welcom'd company
Where we (as birds do to themselves record)
Might entertain our private harmony.
But fearing lest that time might have beguil'd
You of your own and me of what was mine,
I did desire to have it known my Child
And for his right, to others I resign.
Though I might have been warn'd by him, who is
Both near and dear to me, that what we give
Unto these times, we give t' unthankfulness,
And so without unconstant censures live.
But yet these humours will no warning take,
We still must blame the fortune that we make.
And yet herein we do adventure now,
But Ayre for Ayre, no danger can accrue;
They are but our refusals we bestow,
And we thus cast the old t' have room for new,
Which I must still address t' your learned hand
Who me and all I am shall still command.

John Danyel.

The Milton where Danyel stayed was the little hamlet of Milton Clevedon, between Shepton Mallet and Bruton, in Somersetshire. This dedication is so different in tone from the conventional panegyrics usually addressed by the composers of the time to their patron, that one is inclined to think of Danyel rather as a friend of the Grene family than as a musician employed in their service; and, indeed, Anthony à Wood, in his 'Athenæ Oxoniensis,' says that Samuel Danyel came of a wealthy family. But on this point there is no certain evidence.

John Danyel seems to have shared his poet-brother's modesty and reluctance to publish his work. Samuel Danyel's first publication—the famous 'Delia' sonnets—was practically forced upon him by the surreptitious inclusion of twenty-seven of his sonnets in Newman & Nashe's pirated edition of Sidney's 'Astrophel and Stella' (1591). In dedicating his own edition of the sonnets to the Countess of Pembroke ('Sidney's sister, Pembroke's mother'), in 1592, Samuel Danyel wrote:

> Although I rather desired to keep in the private passions of my youth from the multitude, as things uttered to myself and consecrated to silence; yet seeing I was betrayed by the indiscretion of a greedy printer, and had some of my secrets bewrayed to the world uncorrected, doubting the like of the rest, I am forced to publish that which I never meant. But this wrong was not only done to me, but to him whose unmatchable lines have endured the like misfortune, Ignorance sparing not to commit sacrilege upon so holy reliques. . . . For myself, seeing I am thrust out into the world, and that my unboldened Muse is forced to appear so rawly in public, I desire only to be graced by the countenance of your protection, whom the fortune of our time hath made the happy and judicial Patroness of the Muses (a glory hereditary to your house), to preserve them from those hideous Beasts, Oblivion and Barbarism.

And again, in the preface to 'Tethys' Festival; or, The Queen's Wake' (1610), he writes in the same vein:

> I thank God I labour not with that disease of ostentation, nor affect to be known to be the man, *digitoque monstrarier hic est*, having my name already wider in this kind than I desire, and more in the wind than I would.

In 1618, John Danyel succeeded his brother as censor to all plays performed by the Children of the Queen's Revels, a company of youthful actors with which two other composers, Philip Rosseter and Robert Jones, had been associated some years previously; and in the following year the poet died, at Beckington, in Somersetshire, where he is buried, having appointed his 'faithful brother' John his sole executor. Four years later John Danyel published an edition of his brother's poetical works, with an epistle dedicatory 'To the High and most Illustrious Prince Charles His Excellence' (afterwards King Charles I.), which opens thus:

> Sir: Presents to gods were offered by the hands of graces; and why not those of great Princes by those of the Muses? To you, therefore, Great Prince of Honour and Honour of Princes, I jointly present Poesy and Music; in the one the service of my defunct Brother, in the other the duty of myself living, in both the devotion of two Brothers, your Highness' humble servants.

In 1625, John Danyel is mentioned as being a member of the Royal company of the musicians for the lutes and voices. And that is all we know of him, except his music.

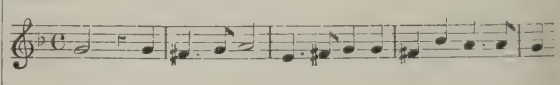
I have said above that Danyel excelled as a composer of serious songs on a large scale. But his half-dozen shorter songs in lighter vein (of which three—'Coy Daphne,' 'Why canst thou not as others do?' and 'I die whenas I do not see her,' are already available in a modern edition, and the other three will be issued shortly) are equally individual. They have not the merry, light-hearted gaiety of Jones and Campian—their texts would scarcely warrant it—but there is in them a strength of line and a firmness of structure that are all Danyel's own. Unlike many songs of the period, they are all-of-a-piece from start to finish; the melodic outline is sustained throughout the song, and is not a mere agglomeration of short phrases.

Of the serious songs, the most important are two cycles of three songs—or perhaps one should rather call them songs in three movements. The first bears the title, 'Mrs. M. E., her Funerall teares for the death of her husband,' and is a work of poignant and sustained beauty; the second, which is the more remarkable of the two, has been recently issued under the title of 'Chromatic Tunes,' though it bears no special title in the original song-book. The text is as follows:

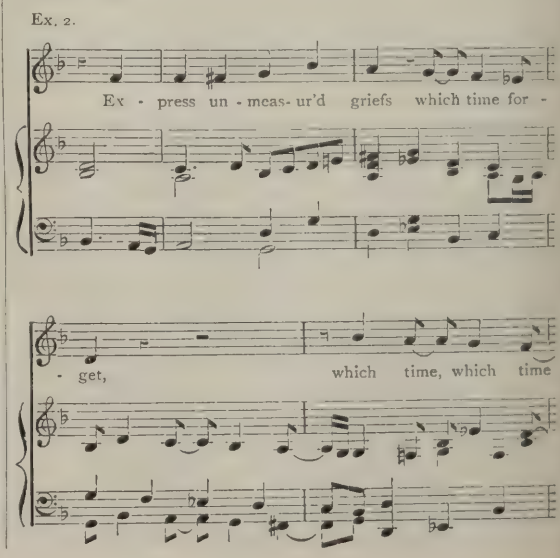
> Can doleful notes to measur'd accents set
> Express unmeasur'd griefs which time forget?
> No, let chromatic tunes, harsh without ground,
> Be sullen music for a tuneless heart.
> Chromatic tunes most like my passions sound,
> As if combin'd to bear their falling part.
> Uncertain certain turns, of thoughts forecast,
> Bring back the same, then die and dying last.

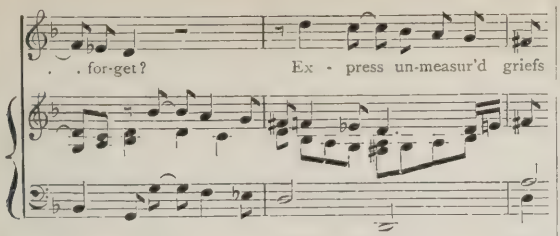
The rise and early development of chromaticism in English music is a rather mysterious subject. Musical historians have accustomed us to associate chromaticism in the music of the Renaissance with the Italians, Cipriano de Rore, Luca Marenzio, and —most daring of all—Gesualdo, Prince of Venosa. But the chromaticism of the latter is mainly homophonic, and, moreover, the madrigals in which the most remarkable examples of it occur did not appear until 1611. How, then, are we to account for the appearance in England, as early as 1597-98, of two such works as Weelkes's three-part madrigal, 'Cease sorrows now,' and Giles Farnaby's four-part canzonet, 'Consture my meaning,' in which a fully-developed sense of chromatic harmony is interwoven into the polyphonic tissue with such consummate mastery that it is evident that, so far from being experiments in a strange idiom, these works, together with Danyel's 'Chromatic Tunes' of 1606, are but the culmination of a train of musical thought which must have been occupying composers' minds for many years previously. It is, of course, easy to show that much earlier in the 16th century English musicians of the strict contrapuntal school admitted into their compositions far stranger combinations of sounds than did their Italian colleagues, but there is a very wide difference between the rare and comparatively mild examples of chromaticism to be found in the works of Byrd and his predecessors, and the chromaticism of Weelkes and Farnaby and Danyel in the works referred to above.

Danyel's song is constructed on such big lines, and each section is so homogeneous and closely knit, that it is difficult to convey any adequate impression of its style by means of short quotations. The first part, comprising the first couplet of the poem, is evolved from a subject which is developed fugally:

Ex. 1.

and the words 'unmeasur'd griefs which time forget' are treated in a wonderfully expressive manner:

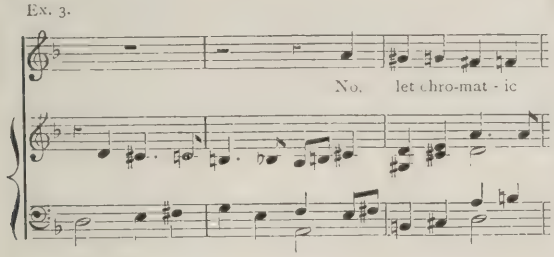
Ex. 2.

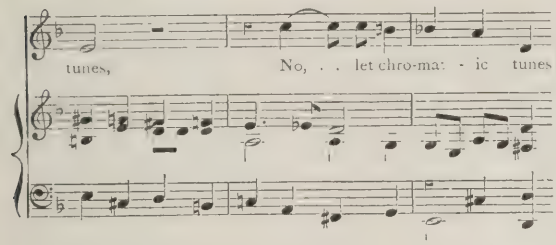




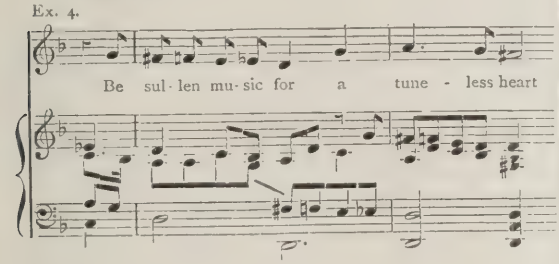
The second part opens with a phrase of a kind which, familiar though it became in the time of Purcell, must have sounded strange indeed to the amateurs of 1606:

Ex. 3.

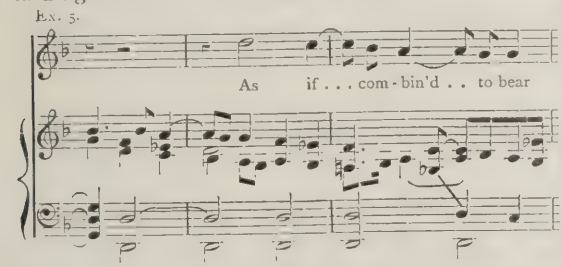
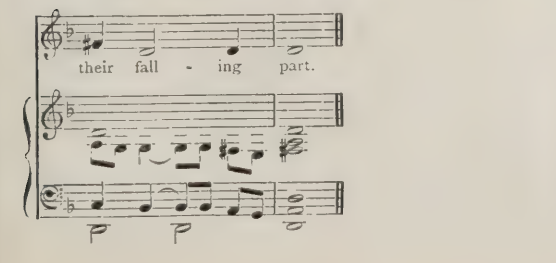




Another characteristic of Danyel is his wonderful use of pedal-points, as at:

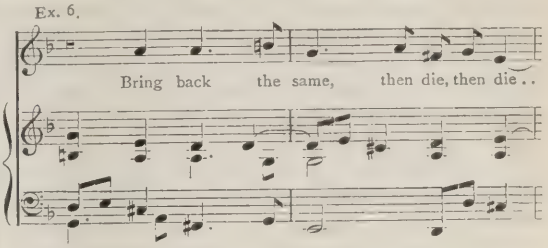
Ex. 4.

and again at the end of the second part:

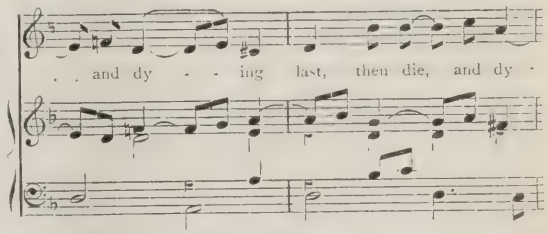
Ex. 5.

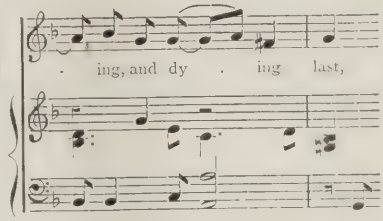


The third part of the song is less chromatic, but no less remarkable than the preceding sections, on account of its subtle rhythmic designs:

Ex. 6.







Another beautiful pedal-point brings to a quiet conclusion what is surely one of the finest songs ever written by an Englishman.

PERSONALITY IN PURPLE

By Harry Farjeon

Suppose there were craftsmen adept in the arrangement of beads: beads of varied colours—red beads, yellow beads, beads blue, green, and white. And suppose these workers, employing the same materials, using the same colours, yet managed each to produce in his own particular designs, galaxies glowing with some glory absent from all the others, which subtly stamped the work as his own. We should recognise this special trend of thought as personality, and its vivid appeal would so powerfully call us that we should pay little heed to the mere colours through which it wrought.

Let us now take it that through some mischance these craftsmen had no purple beads; had never used them, or thought of them as possible for use. In time there would come along another with eyes keen for this deficiency, which by skill or luck he would make good. Purple beads would he display, and violet and mauve, and his work would startle the world with a glamour that was new: a glamour that appeared to be, not only thrillingly new, but also intensely individual. Perhaps our purple friend would judiciously introduce his striking beads as companions of the reds and the yellows; perhaps he would harmonize the whole, and rest content with having added one word to a language

already rich. . So, indeed, had in its time that colour-language been built up . . . one recalls the days when there were no orange hues and no salmon-pinks. But a discoverer is not always modest. Like as not, the one in question would disregard the palette of the past and would blazon purple—purple alone, save for the vivid violet and the gentler (if more sophisticated) mauve.

Now, of course, it is possible that these new necklets, bracelets, gem-studded bags everywhere seen might be as beautiful as the trinkets which have come to be un-modish. Almost certainly some of them are. Yet one doubts whether these, the real masterpieces, are exclusively purple. For what does one notice about a new colour? Why, the colour—not what is done with it. It is personality, exemplified by using an understandable language in a new way, that makes work great work. Personality does not show itself in the discovery of a new language. The finder of a superior gold-mine may chance to be an inferior goldsmith. He will glitter, of course, all studded, belted, and booted in gold. But what counts is the way these studs, these belts, these boots are made.

There advances now into public view yet another craftsman in beads: a man of some original power, but a man bemused and confounded by this purple—a tottering Cæsar, indeed. What does he do with it? Alas! the same as the other chap. Or, if his work be different, the difference passes unnoted, for the colour is still new, and new colour blindingly attracts. So the personality of this very real soul gets no chance of expressing itself: all it can do is to utter, in undistinguishable voice, the words of another.

To descend from the high lands of allegory: Who can use Scriabin's harmonic scheme without becoming himself a sort of washed-out Scriabin? Who can dabble in the turgid waters of the tonal scale without bringing to the surface 'Poissons d'Or' or their kindred? And may we not doubt whether we have the true Scriabin as we have the true Mozart and Beethoven (so alike in language, so remote in outlook)? To speak personally, there are few works I would rather hear at this present moment than 'L'Extase.' Yet I wonder whether there is not here an exceptional example of greatness asserting itself over the disabilities of a new language, so that one detects, even through the baffling glories of the purple, an emperor's soul.

They say there are to be yet newer beads. And not, I am told, even made of glass or any coloured faïence. Iron, I have heard—dull, rusty iron. With holes in them, certainly—holes wide enough to compass the wrists and ankles of those who make them. Well, well; if you move fast enough you outstrip progress, and this does seem to necessitate being chained to the wall till it catches up with you. So perhaps it's all all right.

THE TYRANNY OF THE AUDIENCE

By William Wallace

There is one aspect of music performed in public which from time to time has aroused protests from the more thinking, and it might be said, the more musical, public, and that is the assumption of authority on the part of certain people in different parts of the house. While it is the business of the conductor to control the orchestra, his position becomes difficult in knowing and deciding how to deal with the audience. He may bestow a glance, none too gracious, on those who take their seats or applaud during the short interval between two movements of a symphony. He may be gratified when his efforts are handsomely recognised, and invite the instrumentalists to their due share in the honours. He may, with a slight gesture, convey his thanks to an individual player. But there are times when he should not go even that length.

For instance, a deputy was replacing the regular conductor of a series of orchestral concerts. He was as short in vision as he was short in inches, and his desk was of the old-fashioned vertical pattern. He must have presented a grotesque appearance to the orchestra. The horn-player, using the habitual F crook, forgot at a critical lead and well-known passage that he had to transpose, as his part was written for the E♭ crook. The result was as surprising to the orchestra as it was to those who knew the work by heart, yet at the end of the movement the conductor ostentatiously singled out the musician for special commendation.

The influence of the conductor over the orchestra is of vital importance, but what is he to do when the audience gets out of hand? This brings us, among many things, to the question of encores, generally called the 'encore nuisance'—and nuisance it is.

Audiences as a rule do not stop to think about the immense amount of 'staff-work' that has to be undertaken before the doors of the concert-room are opened. They do not know that the numbers in a programme are calculated to the minute, and that in the construction of a programme—than which nothing is more difficult—the time of performance of each number is considered so as to keep the concert within reasonable bounds. When a popular artist is engaged, a slight allowance is made for an 'extra' or encore piece. It is convenient, therefore, to draw up the programme so that the soloist performs just before the interval. This allows those who do not care to listen to the encore to leave their seats. It is not always possible to make this arrangement, and the incessant demand for an encore, whether it is complied with or not, is sufficient to confuse, if it does not actually annul, the impression created by the soloist's concerto or principal number.

The question arises, How far is the conductor authorized to allow encores, and what is his position in refusing them? He is unhappily situated in

this respect, for while he does not wish to give offence by permitting them, he will offend many by refusing them.

An audience cannot be picked or 'packed,' and in it there are bound to be inconsiderate people who imagine that because they are in a building they can disregard the reasonable requests of the management by behaviour which they would not venture to display in the open street. Do what the conductor may, and howsoever the artists may second his wishes to refuse encores, the irreconcilables will have it their way in the end, and acquiescence may be the only course in the interests of peace. It certainly is his to give a sign to the attendant to change the number on the board, if one is in use; he may tap on his desk and make the preparatory gesture for the next work, or he may in the last resort walk off the platform until the applause has died away.

He may incur some unpopularity, but he will be supported by the bulk of the audience which has the commonsense to respect the words, 'No encores allowed,' printed boldly in the programme, and has the good manners to pay heed to them.

It is not uninstructive to study audiences in this connection, though the scrutiny may lead to cynical conclusions. Applause is a compliment when kept within bounds; it can also be an impertinence, and when the encoré is insisted upon, it can be met by impertinence. When Rachmaninov went to the pianoforte to play an encore piece after a concerto, he turned to the orchestra and made a grimace, as if to signify that enthusiasm was of nothing to him, and revenged himself by playing his hackneyed Prelude in C sharp minor. It was Patti, with her 'Home, sweet home,' all over again, the outstanding difference being that Rachmaninov appraised the applause at its true value and snubbed his audience, while Patti pandered to hers.

Applause has four separate sources of origin:

1. Personal friends and admirers.
2. Fellow-artists studying or working in the same medium.
3. The herd or group instinct.
4. Those single individuals who by their excited clapping attempt to impress their more reticent, but no less appreciative, neighbours, as being in themselves persons who recognise 'great art.'

Of these the first is comprehensible. The phrase 'personal friends and admirers' has been the excuse for many a recital which, from a musical point of view, has been little short of criminal, and ought to have led to the incarceration for the term of their natural lives of *crim. con.* abetters and 'onlie begetters.' While personal friends can fill a small hall, it is unlikely that they will muster in sufficient strength to form the greater part of an audience at an orchestral concert, but they can be noisy enough for all that.

The outstanding difficulty about all public performances is that the listener's power of selection is limited. He cannot go to a concert to hear one particular work. He may have to sit out a mass of sound which disturbs the mental equilibrium which he had cultivated in order to be detached and receptive. He cannot enter the concert-room as he would a picture gallery, with his mind bent upon the study and understanding of one work alone or a group of works, and his fine adjustment may be upset when he finds himself the unwilling captive of an undiscriminating mob, showering its applause when silence would have been more meet.

Ovations can be and are engineered, but there is always a risk. A certain orchestral work was given for the first time. It was unusually dull, and the half-hearted applause faded away in a few seconds. In one quarter of the hall, however, one or two enthusiasts kept it up, when, almost in silence and to the amazement of everybody, the composer coolly walked on to the platform and bowed.

We now take the second source: fellow-artists professing the same medium. There is something to be said in their defence. They go to a concert to learn; it is part of their training. It is their determination to coax out of the soloist as much as possible, to study his method of interpreting sharply contrasted styles, and they are persistent in their clamour, even though they themselves have experienced the mental and physical exhaustion that follows a strenuous performance, with the drug-like action of an encore as a transient stimulant. To them the encore is 'dope.'

It may be asked, What is to be gained by watching a singer's throat through an opera-glass? The full educational value to be derived from a performance comes from following the music and noting readings and points—through the ear. A gallery seat is scarcely the ideal spot for studying a pianist's technique, and concert-managers, or performers, for that matter, are not as a rule over-complaisant in accommodating novices with chairs beside the instrument. Hence enthusiasts have to take their enjoyment standing up, but they display their lack of proportion or artistic sense by showing a desire to have a performer spend two or three minutes over a trivial piece after he has given them a fine work of art. But possibly the concerto has so bored them that they wish a sucket afterwards. More 'dope.'

The herd instinct which is our third group opens up a psychological question of large dimensions. Before proceeding to discuss it, it may be appropriate to quote two modern French writers. Barine* says:

> Toutes les forces peuvent devenir dangereuses; cela dépend de 'l'usage qu'on en fait.' Et aussi des âmes qui reçoivent le choc, il faut qu'elles soient de taille à le supporter. L'action de la musique sur la société française n'a jamais, que je sache, été étudiée méthodiquement dans ses effets physiques et moraux. Si

* Arvède Barine: 'Louis XIV. et la Grande Mademoiselle,' Paris, 1905, pp. 229-30. The words in inverted commas he quotes from Romain Rolland's 'Histoire de l'Opéra en Europe.'

elle trouve quelque jour son historien, il devra sortir des nouveaux laboratoires de psychologie, à installation scientifique, où l'observateur se double d'un médecin. A cette seule condition, il pourra parler avec autorité.

After the performance of a 'star,' anyone who has disregarded the platform and studied the audience from a point of vantage, will have noted violent applause from one section, answered by another section, till the stimulus from these 'foci' has spread and the applause has become general. In this way a persistent group, possibly with no keen artistic motive, may so infect its neighbours and spread the disease that the entire house finds itself applauding, less in approval of the virtuoso than in automatic response to the energies of a few.

Let us carry this a little further. A musical audience is composed for the most part of people who know something about music, and, save in exceptional circumstances, they are familiar with a good deal of what is to be performed. Herein an audience of this kind differs from other collections or assemblages. Partisanship naturally there is, as in sport; a critical attitude of mind, also as in sport: but with this distinction, that the result can be forecast even though the performance fall short of the ideal. In sport the outsider may win, but no matter how futile the rendering, no one can say that Mozart or Beethoven 'also ran.' The musician may deplore a hapless performance and blaze with inward fury at points dropped or nuances exaggerated, but in his mind he carries his own ideal interpretation as a golden secret.

So it is that in music, anticipation founded on earlier study and knowledge paves the way for the outburst, and emotion may be damped or intensified according as a passage is mutilated or some hidden inner part is brought forward to heighten the fabric and enlarge the conception.

The mind that is musically attuned will seize upon these reflections and work in unison with other minds so that there is a unanimity in recognising them. At the same time they form what have just been called 'foci,' and the stimulus affects others. In this form of appreciation, as the result of anticipation, personal judgment is suspended as regards surroundings. The individual mind is so concentrated upon the receptive and æsthetic stimulus that the energy thus accumulated at high pressure must somehow find an outlet. This energy is communicated to others by some process at present imperfectly understood. It may be that a number of people, gathered together for one set purpose, such as listening to a concert, divest themselves to a large extent of that garb of immunity that they wear for ordinary occasions, and by so doing unconsciously render themselves susceptible to external influences which, under less emotional conditions, they would resist, and resist with scorn. So it may happen that the well-founded enthusiasm of a few may stampede an entire audience into an orgy of emotion. An individual in an audience may be so deeply steeped in criticism and appreciation that he is heedless of his neighbours: they, on the other hand, less apprehending, less capable of profound thought and consequently more susceptible, feel themselves constrained to join in and contribute to the general fracas.

There are two processes involved in listening to music: these are attention and tension. It is the giving way of the second that leads to those outbursts of physical energy known as applause. The strain of listening to music varies according to the temperament of the individual, and the concentration, the enforced silence, and suspension of bodily movement culminate, after a work of considerable dimensions, in a mental and physical reaction which has to find an outlet. What form this outlet takes will vary according as the individual is easily moved or is possessed of self-control. The physical influence, that is the sound, is not heard by all exactly in the same way, but all have a community of interest in it, although the potency of that influence will not be similar in every case. For we have to reckon with the unknowable mental influence.

The temporary but stringent 'repression' of outward manifestations of self during a performance reaches at its close a climax in which the individual expression is often exaggerated, no matter what form it may take. Possibly, too, the mental satisfaction and physical well-being that some feel at the end of a concert may be due to their having been able by their applause to take an active part in the proceedings and so throw off some of their accumulated energy.

The mimetic faculty, which may be dormant or extremely active, can and does effect an adaptability to a given situation, such as a concert in which numbers of people come together for a single purpose. Were the experiment to be tried of an audience giving freedom to its 'repressed' energy by singing at some point in the programme, it might so happen that it would accept a fine performance in a somewhat orderly manner rather than fly to an extreme perilously on the border of hysteria. But would this be safe? Only the other day, when a Welsh audience was invited to sing the Chorales in the 'St. Matthew' Passion, a voice in the audience cried, 'Let us have ——.' Heaven knows what a programme would be like if left to an irresponsible 'voice' with no sense of congruity.

It is possible that the Tuppermartinique in music, the Baileyfesticism, will be abandoned: time alone will show. We have become such megalomaniacs in every stage of life and state of death, that the grand scale is over-grand, overstrung. We have passed through a phase of monotony, of unending service, day after day, month after month, to the god of the machine, and irresponsible applause in the concert-room may paradoxically be as much an unconscious protest against the enslaving of the auditor, as the trade-union is exactly the opposite—the limiting of man's scope and a fettering of individuality in any shape or form.

In close relation with the herd are those people who are not content to be passive listeners but consider it necessary to demonstrate their deep appreciation of the performance. It is their 'hour,' their 'moment,' and they are determined not to lose an instant of it. The worst offenders are those who have not the patience to wait till the end of a song, but 'come in' on the top note. The shop-ballad can often be detected by the device of a heavy chord following the last note of the voice, a concussion which is a concession to the taste of the audience, and a weakness in avoiding an artistic ending—not always an easy thing to write. Such promiscuous applause becomes a habit. An audience has been known to burst out at the *pianissimo* in the last few bars of the 'Liebestod' even before Isolde's last note. Such people have no pleasure in the performance unless they can show their neighbours the extent of their taste, and when others join them they consider it as much a tribute to their own discrimination and example as an appreciation of the music. This is our fourth group.

Audiences perhaps do not realise the attitude of tried performers to constant recalls. An instrumentalist, the greatest of his kind, after several returns to the platform, exclaimed, 'But this is absurd. It is a music-hall.' Oddly enough it is music-hall audiences who know when to stop, and it is rare to find a 'turn' held up.

Sometimes there is more than a touch of malice in what an artist might regard as a compliment. At a concert of no great importance a young lady was playing a concerto. Following the fashion of the day she wore a very tight skirt. But she had not reckoned with the platform. There was a step up, then a few paces past the first fiddles, then a biggish step down to the pianoforte, all in full view of the audience. When she appeared she all but took a header into the instrument, and when the performance was over she just managed to mount the high step. This produced a titter. There was the other step to encounter, and here she had to make an awkward twist to get off the platform. She was recalled four times, not on account of her performance, but because of the joyous spectacle of her struggles in her skirt.

In the days of the Crystal Palace Saturday Concerts a foreign singer, coming second in the programme, after two or three recalls took her stand beside the conductor, whose protests were not concealed, and repeated her number, an aria with a long recitative. The applauding portion of the audience had brought its ballad-concert manners with it, but was not quite prepared to have the whole thing over again. Anyway the lady had the satisfaction of having taken up forty minutes to herself. The concert was so prolonged that everywhere there were empty seats before it was over. Train services do not respect encores.

When audiences take the bit between their teeth the position of the conductor is not enviable, and accustomed as he is to the ways of the platform he cannot but surrender, often in his heart bewildered by the taste which allows a brilliant performance to slip past 'without a hand,' while claptrap and pretentiousness bring down the house.

In the early days of orchestral music in London it was not uncommon for whole movements of symphonies and concertos to be encored. Something of the kind happened recently. A distinguished pianist, in response to persistent demands from the audience, gave them what assuredly was a surprise. He repeated the greater part of the work which he had just played. Was there not just a tincture of sarcasm in the proceeding? The conductor was powerless. The concert was being managed by an out-of-hand rabble.

There is surely restraint in the appreciation of the finest art, without that excess which pushes even the sincerest effort to the verge of charlatanism and showmanship.

This tyranny of the audience, or rather of some members of it, is an affront to the intelligence. It has just been said that the true concert-goer puts himself into a receptive state beforehand so that he may derive all the profit that he is capable of assimilating. Ill-conceived and ill-offered applause is a destructive agent which intrudes upon that receptive state, and a carefully balanced programme as an artistic unit is torn to rags by the persistency of a rowdy minority. And when the minority has secured its end, and the encore piece is given, it shows what its appreciation and gratitude amount to by letting it pass in silence.

An example was noted at a recent concert. The audience was carefully watched at the end of a concerto, and it was found that little more than fifty per cent. of the people were applauding. (Fifty per cent. may appear an under-estimate, but they can make enough noise, all the same.) The pianist came back, bowed, and retired. The applause was resumed by about thirty-five per cent., increasing to fifty when the pianist reappeared for the second time, bowed, and again retired. The applause was now down to about twenty-five per cent., coming chiefly from three 'foci,' increasing to about thirty-five per cent. when the pianist appeared for the third time. There was now much activity on the part of the 'foci' but not sufficient to stimulate more than about twenty-five per cent. The pianist came back for the fourth time, and played a very short piece admirably. The three 'foci' were watched. When the pianist finished they did not move a muscle: they had got what they wanted: that was all.

In every audience there will be found people prepared to squeeze every ounce out of the performer, demanding, as it were, a bonus, and having so nebulous a sense of fitness that they upset not only their neighbours but also the programme as a carefully thought-out piece of work. It should not be left to a row or two of exuberant school-girls to waste time when the rest of the house has relapsed into silence. It does not occur to them, on a practical point, that they are preventing some of the audience from sitting

out the concert. Such arbitrary assumption of authority and interference with the enjoyment of others is a species of obstruction which has its peculiar habitat in the concert-room, and would not be tolerated anywhere else, except in the House of Commons. The Closure might be borrowed, but who would be bold enough to apply it?

While the encore nuisance is the major horror of the concert-room, there are others equally disturbing. It is *dis*concerting to have knitting or crochetting, *tempo rubato* thrust in your face. At a crowded concert in St. James's Hall, the conductor angrily waved to a lady sitting behind the orchestra, who was wielding, off the beat of course, a huge red fan. It was quite as distracting to the audience who saw two different beats.

Audiences are often apt to forget that there are observances and obligations on their part just as essential as those on the part of the conductor. Perhaps some manager will take the bull by the horns and put notices in the hall that the concert is timed to end at such and such an hour, and if encores are insisted upon the last number will not be played. This drastic proposal would certainly offend some who had come specially to hear that particular work, but it might induce them to police their greedy neighbours and silence them.

The matter, unfortunately, cannot be left to be dealt with by the conductor and the management. They are in a very small, a negligible, minority, and they realise that they cannot control a mob.

But there is a way out. Let the conductor begin the next number, even in the midst of the prolonged applause, after having assured the soloist that no encores will be allowed. The more reasonable will subdue the disturbers with disapproving glances; the applause will die down, and when it has come to an end he will stop the orchestra, and, having secured the attention on which he insists, will coolly re-start the number. There you will have the conductor courageous, and all the people who are musical will rise to him at the end with one voice. But not, please, not, with *Una voce* all over again!

Ad Libitum

By 'Feste'

A recent issue of the *Evening News* contained an interesting article by Mr. R. H. Wilson, late chorus-master of the Manchester Hallé Choir. With most of Mr. Wilson's pronouncements everybody will agree, but I was sorry to see him trotting out the old comparisons between North and South in the matter of choralism. Boiled down, the customary remark comes to this: The volume of tone produced by the crack Northern choirs—especially at one of their annual or semi-annual performances of 'The Messiah'—is far greater than that of any Southern choir: it follows, therefore, that the choral singing of the North is the better of the two. But does it follow? Comparisons of the kind are of little use unless they are based on performances of the same music—or at least a similar type of music—given under the same conditions. In fact, we may go further and say that in order to be judged fairly the performances must take place on the same occasion. Too often such comparative criticism is made in this way: A critic hears a fine provincial choir under specially favourable conditions (a Festival performance of a well-known work, for example), and is rightly enthusiastic. Six months later he hears another choir (generally a London one) singing under no such special stimulus, and perhaps grappling with new or unfamiliar music. Is he enthusiastic? He is not. He promptly says (in print if he is a professional critic) something to the effect that the singing of the London choir was quite creditable—for London—but that, in regard to sonority, tonal splendour, vigour, power, vim, pep, dynamics, energy, and all the other synonyms for force, it was of course a poor thing beside the best Northern choirs. He may even go on to cite in proof the choir he heard sing a totally different work six months before!

The fact is there is no ground of comparison between (*a*) a choral society that gives two or three concerts during the season and that confines its efforts to more or less familiar works (or at all events to works in a familiar idiom), and (*b*) a choir whose object is the revival of neglected works and the performance of contemporary music of the most difficult kind. Of the latter type of body the three best-known examples appear to be the Newcastle Bach Choir and the London Oriana and Philharmonic Choirs. Like the man in the parable, they bring out of their treasury things new and old, whereas the more usual kind of choir generally sticks to the familiar. There is room for both—the one to achieve a model standard of performance, the other to do work that may be described as a blend of salvage and pioneering.

Meanwhile, the listener who hears a famous Northern choir sing 'The Messiah' and the Oriana perform one of its exacting schemes of out-of-the-way music of all periods (often with a selection of languages that suggests a recital by an accomplished soloist—I have heard the Choir sing in Latin, German, and French, in the same programme with no apparent discomfort, and largely from memory)—the listener, I say, who hears these widely diverse types of performance and finds nothing more useful to say than that the Oriana singers do not make so splendid a noise as the Northern choir with its 'Messiah,' gives himself away with both hands. If the two occasions lead to any kind of comparison at all, such comparison ought to be in favour of the Londoners, on the very good grounds of enterprise and versatility.

Another point in this comparison of North and South that is too often overlooked is the size and disposal of the population. Yorkshire and Lancashire are practically made up of towns big enough to provide ample material for large bodies of carefully-chosen singers, yet not so big as to preclude a strong spirit of local patriotism. Moreover, these towns are compact, and separated by distances so small that the enthusiasts in various centres can follow the doings of choirs other than their own. The disadvantages London suffers owing to its vast area are too well-known to need particularising. In regard to the South generally (apart from London, of course) the population is small in comparison with the North, and the few large towns are separated by great distances. Add to this the well-known temperamental differences between North and South, and it is easy to understand that the choralism of the two districts, like their methods of business and sport, and their amenities generally, will differ not only in kind but in character.

There is a wide difference between a County cricket match at (say) Leeds or Manchester and one at Maidstone or Taunton, and the difference is due to climate, surroundings, and the psychology of players and spectators. Yet who shall assert that Northern cricket is better than Southern on the ground that the crowds are larger and keener? And if, of the two, Northern cricket is technically better—as is probably the case owing to the large proportion of professionals taking part—is it a better *game?* Indeed, one is sometimes tempted to ask if it has not ceased to be a game at all. We in the easy-going South are less keenly competitive in sport, art, and (I am told) even in business. We are neither proud nor ashamed of it. It is mainly a matter of climate. How potent this factor is may be proved by the fact that when a professional footballer is transferred from the extreme North to the South, he usually either loses his form or needs a good part of the season to become acclimatised.

I use these sporting illustrations without apology, because they are the easiest and readiest way of explaining most of the differences between certain aspects of musical life at the top and bottom of England.

Thus it is not without significance that the developments of the musical competition festival in the South tend more and more towards the performance of an important work by the combined competitors. The accent is on 'festival' rather than 'competition.' The element of contest is present, but the test-pieces are extracted from the chosen work, and all the doings of the competitors and judges have for aim the performance of the complete work as a crown of the day's labours. Hence we have a little Hampshire town of less than four thousand inhabitants—Petersfield—turning its 1924 competition into a three days' Bach Festival, in which all the adult choirs did their bit. I myself, last year, saw and heard some hundreds of rustics from the villages round Winchester give a stirring performance of a Bach Cantata, with a first-rate amateur orchestra and professional soloists, conducted by Mr. Adrian C. Boult. I say I 'saw' them, because the appeal was almost as much to the eye as to the ear. It was a tonic to observe the tiers of ruddy faces, and to witness the obvious gusto with which the singers rolled out old Bach's long runs. Yet they were singing, not for the sake of getting more marks than anybody else, but for the mere sake of singing. And at another small Southern meeting—Berkhamsted—I heard in 1923 a similar gathering of village choirs sing together a couple of Acts of Gluck's 'Orpheus,' with professional soloists and orchestra. And I must not forget to mention that you may hear a splendid example of the same thing at the old-established People's Palace meeting, and, on a smaller scale, at the South-East London Festival. If anybody tells you that a competition festival cannot flourish without dour throat-cutting contests for pots and other prizes, don't believe them. I hasten to say that what I have stated must not be taken to imply that the other kind of festival is not a fine thing. It is; but I venture to think it is a less fine thing than those I have described. (I add, too, that the non competitive element is to be met with occasionally in the North; at present, however, it seems to be rather a feature of the South, especially of Surrey and Hampshire.) Anyway, what I have tried to do is to show that the climatic and temperamental differences between the North and South are factors that cannot be ignored in a discussion of the musical merits of those parts of the country. In fact, they are so vital as to make critical comparison almost impossible.

Inevitably this topic raises the question as to the natural endowments of various parts of the country so far as vocal material is concerned. The popular opinion is that the North is blessed with better voices than the South. Certainly the choralists in that part sing with more power. The broader vowels have something to do with the matter, no doubt; but probably the chief reason is that for generations there has been more large-scale choral singing in the North than in the South (chiefly because of the huge industrial population, to whom choral singing would naturally appeal as the easiest and least expensive form of communal art), and that this choral singing has generally been concerned with music of a type in which power rather than subtlety had full scope. This must have developed a traditionally robust type of singing. I have not space to go into this question, but readers who want a reasoned statement on the strength and weakness of Northern choralism generally should read the article entitled 'Music in Yorkshire,' by Dr. Bairstow, in *Music and Letters* of October, 1920. (In this connection it is fair to say that what applies to Yorkshire applies to Lancashire.) Granted the vigour of

Northern choirs, what of the actual voices as heard singly and in small numbers? Some good evidence on this point was given by Mr. Plunket Greene and Mr. Hugh Roberton at the Competition Festivals Conference a year or two ago. As a result of judging in all parts of the country, both expressed their opinion that fine vocal material was very evenly distributed between N., S., E., and W. For some years past my work has taken me over a wide area on both sides of the Tweed, and also across the Irish Channel. I have missed no chance of dropping in at any Festival that I happened to run across. (It is remarkable how frequently the local festival coincided with my visit. Were I not a modest man, I might almost feel that the organizers knew I was coming.) As a result of pretty close listening here are some experiences. (No; I don't forget what I said above concerning the futility of comparing performances heard at long intervals and distances apart. I am merely going to mention certain impressions of a general kind that have been left on my mind after some years of choir-tasting far and wide.) The finest lot of women's choirs I have heard, so far as material was concerned, was in Cornwall; the best mixed choirs of about forty or fifty voices—in Hampshire and Kent; the best large male-voice choirs—Nottingham, Glasgow, and Belfast; the best large mixed-voice choirs—Blackpool; the best junior choirs (girls of 14-16)—Glasgow and London; the best school-singing, elementary and secondary—London, Bedford, and Kent; the best contralto solo voices—Bristol. It must be understood, of course, that this verdict does not always apply to actual performance so much as to material. Sometimes it applies to both.

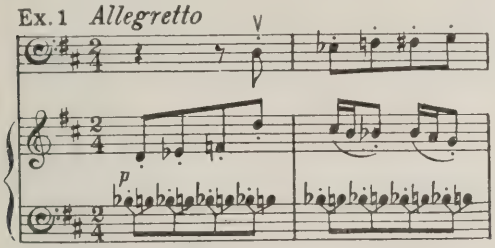
Thus, I am quite clear about the South generally being better than the North so far as school-singing is concerned. (My 'North' in this sentence does not go beyond the Border. School singing at Scottish festivals is almost invariably of very high standard.) My experience is that the South has the pull in quality and quantity. (In this connection I seem to remember a school choir from the East End of London going to a big Northern Festival some years ago and bagging the chief honours.) Probably the Southern progress in school-singing is due to the education authorities in certain parts backing up the local festival by granting facilities and (I believe) actual financial help to competing schools. For example, at Bedford this year, I understand that about a hundred and fifty school choirs are taking part, with official support of the most practical kind.

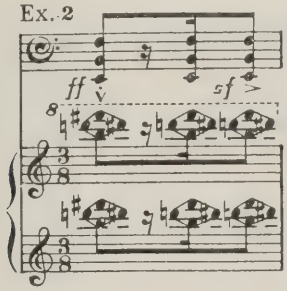
Going back by way of finale to the question as to where the best choirs of to-day are to be found, I give the palm to Yorkshire for power, but not for beauty of tone, subtlety of expression, or skill in tackling out-of-the-way harmonic and rhythmic problems. For this kind of merit we look rather to a few choirs whose training and experience take them over a far wider field than is covered by any Yorkshire choir. Recalling some choral experiences of the past few years, the outstanding performances in my memory are those of the Philharmonic Choir with Delius's 'Song of the High Hills' and unaccompanied items by Holst and Vaughan Williams; the Oriana Choir's second performance of Bax's 'Mater Ora Filium,' and the Newcastle Bach Choir's singing of the 'Great' Service of Byrd, at St. Margaret's, Westminster. The last-named was notable for the mastery of rhythmic difficulties. For tonal splendour I single out the Leeds Choral Union's performance of 'The Apostles,' at Queen's Hall, in 1922. Turning up some notes I made at the time, I find that the magnificence of the tone, the balance, and the clear-cut articulation were the strong points. Much of what was said above is borne out by the fact that I noted as faults a want of appeal in the quieter passages, some poor phrasing, and a lack of *sostenuto* in the quieter singing generally—each of these faults being of a type that we are not accustomed to find in the (vocally) less well-equipped London and Newcastle bodies. What these splendid Yorkshire choirs need is a season or two of grinding at works, old and new, which call for musicianship, elasticity, and subtlety, rather than power. When they can sing Byrd and Bach as well as the Newcastle Bach Choir; Bax, Delius, Holst, and Vaughan Williams as well as the Philharmonic; and madrigals as well as the Oriana Singers, we of the South will be prepared to give the North best in this matter of choralism.

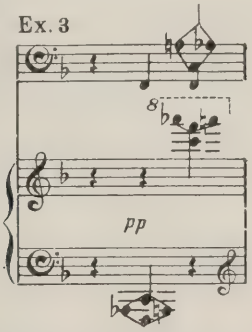
I think it was Mr. Ernest Newman who, a few years ago, annoyed at a want of abandon in the Oriana Choir, made damaging comparisons between its singing and that of Northern choirs, and added his opinion that the shortcoming would disappear if the tenors and basses occasionally beat their wives. Mr. Newman knows far more than I do about the domestic habits of the North, so I presume his implication as to the source of Yorkshire's choral excellence is well-founded. Nevertheless, I do not feel that supremacy achieved at such a cost is likely to attract us Southerners. In our weak, soft-hearted way, we shudder as we visualise a bass of the Heckmondwike Harmonic, with the annual performance of 'The Creation' in view, takin' t' stick to t' missus.

Away back in September, 1923, discussing some questions concerning notation, I alluded to the fact that our present system, though full of absurdities, frequently gives us highly decorative passages, especially when a systematic figure of an undulating character is used throughout. I mentioned certain of the Preludes of the '48,' and some pages of Chopin, and drew attention to the very pretty design in Stravinsky's 'Danse du Diable' from 'L'Histoire du Soldat,'

wherein four crotchets are clumped together in a very unusual and picturesque manner. I have lately come across some more examples in a Sonata for violoncello and pianoforte by Tcherepnin. Thus, the third movement opens with nearly twenty bars in which the left-hand does nothing but repeat B flat and B natural struck together, and noted in this way:

Ex. 1 *Allegretto*

When this queer left-hand part comes to an end, it is only to branch out into this cluster:

Ex. 2

There are many other conglomerations of the kind throughout, but I have space to do no more than quote a bar from the second movement, in which the 'cellist and pianist both have a similar sort of thing:

Ex. 3

One naturally asks why a simpler method was not adopted. In Ex. 1, for instance, the notation might have been B flat and C flat; in Ex. 2, F natural and G flat. Presumably the composer was anxious to make it clear that he was juxtaposing major and minor tonalities.

Miss Kate Cholditch-Smith writes, pointing out that the highly-condensed report of her lecture is responsible for the somewhat startling *dicta* on singing quoted in these columns last month. I have space enough to say only that her letter shows that she doesn't really think that 'deep breathing is a creation of the Devil,' or that a closed mouth is essential to singing. The danger of making pungent and sweeping generalisations during a lecture is that the local reporter seizes on them as 'good copy,' and has no use for the more ordinary context which makes them clear.

THE SONG-CYCLE IN ENGLAND: SOME EARLY 17TH-CENTURY EXAMPLES

By Jeffrey Mark

In the course of an article which appeared in the October, 1924, number of the *Musical Times*, I had occasion to refer to a song-cycle which is included in Thomas Ravenscroft's 'A Briefe Discourse' (1614). Considerations of space alone prevented me from treating it at any length then, and I was merely able to mention it and quote the text of the second section. This cycle, however, proved to be so interesting, intrinsically and historically, that I determined at some future date to write further upon it. This, with the permission of the Editor, I am now setting out to do.

In the October article, I referred to 'Hodge and Malkyn' (under which title the cycle appears in 'A Briefe Discourse') as possibly the first song-cycle we have in England—and, perhaps, anywhere else. This honour had already been claimed by my friend, Mr. James Walter Brown, of Carlisle, for a song-cycle written by Richard Nicholson, the first Heather Professor of Music at Oxford University. I have not been able to determine definitely which came first, but such a differentiation is of small importance when put up against Mr. Brown's discovery that song-cycles (which are always considered to be a peculiarly 19th-century development) were written and sung two hundred years before then. But while a comparison of these two will not finally establish the priority of either, it will probably be the best way to consider them.

Mr. Brown puts his case in the *Cornhill Magazine* for May, 1920 (the MS. books which contain the cycle are in his possession, and are further described in the same magazine for September, 1921). There he quotes the definition of a song-cycle as given by Grove (*see* under 'Liederkreis, Liedercyclus, or Liederreihe'):

> A circle or series of songs relating to the same object and forming one piece of music. *The first instance of the thing*, and the first use of the word, appears to be in Beethoven's Op. 98, 'An die ferne Geliebte, Ein Liederkreis von Al. Jeitteles. Für Gesang und Pianoforte . . . von L. van Beethoven.' This consists of six songs, was composed April, 1816, and published in the following December:

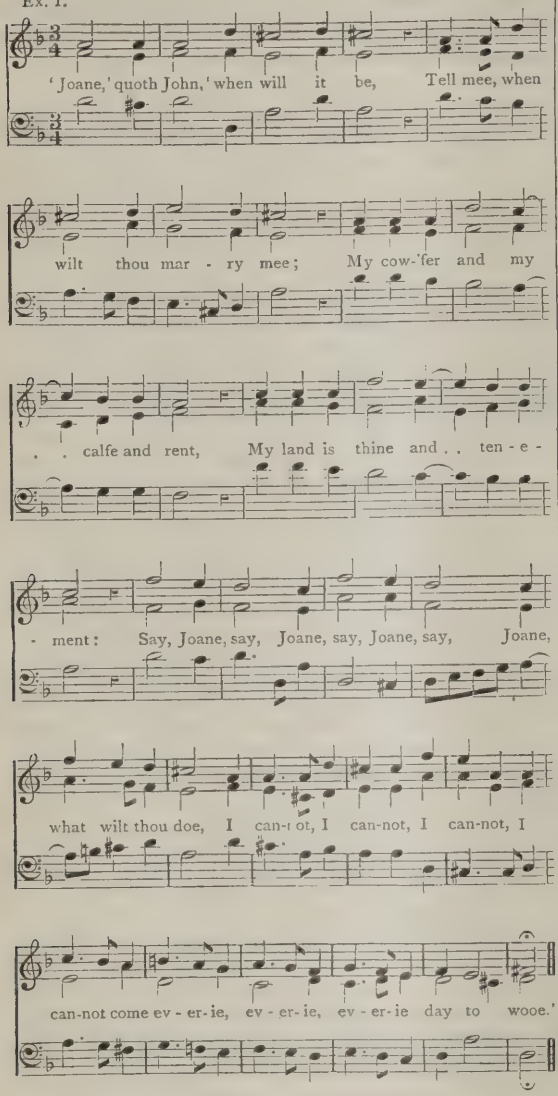
and is able to show quite convincingly that

> . . . whereas the song-cycle has hitherto been supposed to have its origin in Germany so late as the 19th century, it has recently been (his) good fortune to discover one which was composed by an Englishman at Oxford three hundred years ago.

Nicholson's cycle is a setting, for three voices, of a poem in eleven sections describing the wooing of John and Joane. The first section, along with the music, I give below. Mr. Brown has only the Altus and Bassus books of what was once a set of five, but these contain not only the complete words of the

poem but also the Triplex and Bassus parts of the music. The Medius part (in small notes) I have supplied myself, so that it can be played over on the (inevitable) pianoforte :

Ex. 1.


'Joane,' quoth John,' when will it be, Tell mee, when
wilt thou mar - ry mee; My cow-'fer and my
. . calfe and rent, My land is thine and . . ten - e -
- ment: Say, Joane, say, Joane, say, Joane, say, Joane,
what wilt thou doe, I can-not, I can-not, I can-not, I
can-not come ev - er-ie, ev - er-ie, ev - er-ie day to wooe.'

This, the first stanza of the poem, is more or less traditional. As in the case of 'The Wooing Song of a Yeoman of Kent's Son' ('I have house and land in Kent'—referred to and quoted in my October article), the enumeration of the goods and gear of the prospective bridegroom or the corresponding declaration by the bride's father of his daughter's bridal portion (or 'tocher') is a necessary preliminary to all wooing matches, and, as such, a favourite theme which is used in many other English and Scottish variants of the same poem. The remaining ten sections, however, of Nicholson's cycle do not run along the customary lines. Strictly speaking, one or other should continue with his or her list of worldly possessions until some sort of an agreement is arrived at. In this case, the familiar first stanza, with its last line, 'I cannot come every day to woo,' is used as a kick-off for the cycle, but the remainder of the poem was no doubt hitched on to it by some 'rhyme-jingling companion' of the composer's. Sections 2 and 3 are of the conventional adulatory type, but in Section 4 we are suddenly made aware that Joane is sick 'and vext with mickle pain.' By the end of the next section we are shocked to hear that Joane is dead, while Nos. 7 and 8 give expression to John's lamentations on this sudden misfortune. No. 9, however, as suddenly proclaims that Joane 'is reviv'd again,' and John's joy knows no bounds. It is at No. 10 that the descent 'from pathos to bathos' occurs—a change that affects me not rudely in spite of the 'charming picture of tender love and tragic woe' of the first nine sections, and the rough comedy of the last two. It appears that Joane is not too nice in her tastes, and that an over-indulgence in 'raddish and turnips' had brought about her recent sudden and dangerous indisposition. John is admonitory, not only on the subject of radish and turnips, but also on that of 'kissing and culling,' which he describes as 'flame-catching fuel'. Now, however, that his love is well once more, she is again the tart and self-willed Joane which (maybe) John knows only too well. The text of her reply to John's warning, which brings the cycle to a close, is given here :

John be contented and care not for mee :
I cannot, I will not be ruled by thee.
Kissing and culling is lover's delight ;
then say what you will (John) for Joane will have right :
Raddish and turnips (John) ladies love well,
though bagpipes and bellowes bee windie and swell.
John if you love me as love you require,
come kisse me and kill me, such death I desire.

The cycle has been described in some detail to show that both the poet and composer have deliberately anticipated a development in song form which even composers writing since Beethoven have not altered to any considerable extent. 'The structure and sequence of the lyrics—which in the MS. are numbered consecutively from 1 to 11,' the succession of moods, in turn adulatory, mournful and rejoicing, and (generally) pathetic and farcical (obviously engineered in the poem so as to give the composer an opportunity to show the variety of his art), and the fact that it is set throughout in D minor—all go to show that the thing was imagined from the beginning as a complete whole.

The same thing is evident in the case of the Ravenscroft cycle. Here the poem is in dialect, and the four sections are concerned respectively with the following stages in the wooing of Hodge and Malkyn :

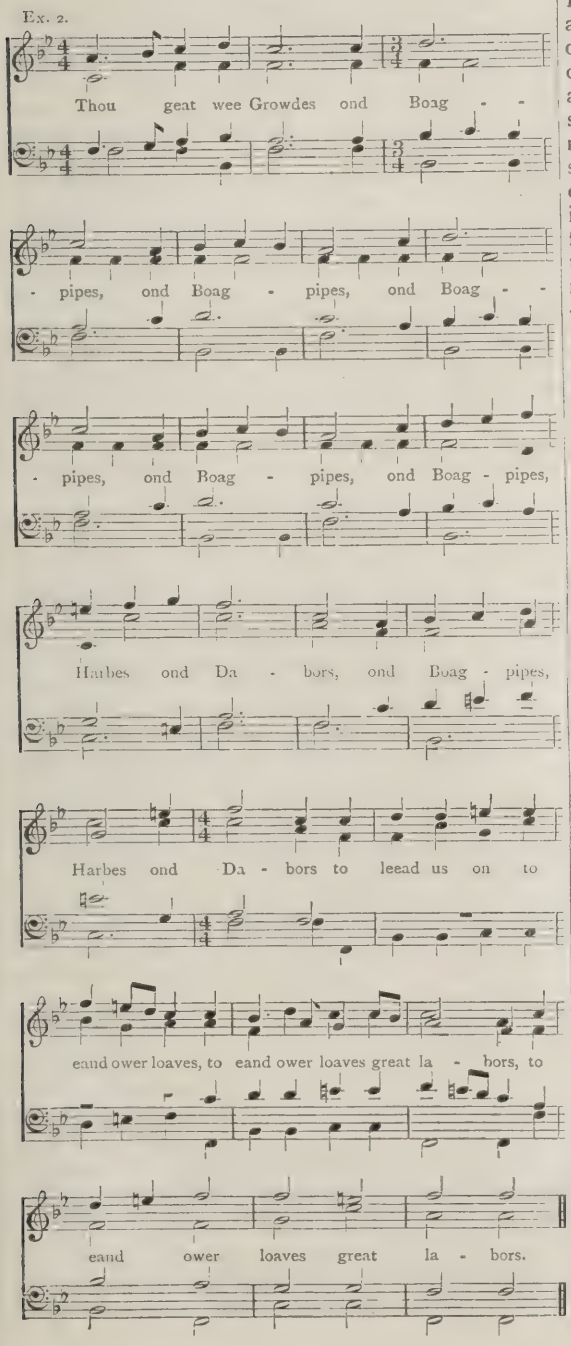
(1.) Hodge Trillindle to his Zweet hort Malkyn.
(2.) Malkinz anzwer to Hodge Trillindle.
(3.) Their Gongluzion.
(4.) Their Wedlocke (set by John Bennet).

To keep up the feeling of unity still further all other instructions and headings are in dialect. It is set 'vor Dreble, Meduz, Denor, ond Bazis,' while notes are added that this is the 'Vurst bart,' that the 'Zegund bart vollowes'—and so forth. It is all in F major, and I can recognise certain casual phrases and figures which are common to two or more of the sections. This may be accidental, or in some cases due to what may be characteristically Elizabethan turns of (musical) expression, but if it is deliberate, the cycle is still more remarkable in its anticipatory qualities. To show this would take up space which I prefer to use in giving some actual extracts. The text of the first section (Hodge's avowal) is given below :

Coame Malkyn, hurle thine oyz at Hodge Trillindle,
And zet azide thy Distave and thy spindle,
a little tyny let a ma brast my minde,
to thee which I have vound as ghurst as ghinde;
yet loave ma (Zweet, Zweet, Zweet) a little tyny vit,
and wee a little Wedelocke wooll gommit.
Y vaith wooll wee.

The words of 'Malkinz anzwer' will be found in the October article, and below I give the words and music of part of the third section ('Their Gonglusion'), which describes the preparations for the union with Crowds (fiddles), Bagpipes, Harps, and Tabors. (The short phrase of eight notes sung in Canon between the treble and tenor, I somehow imagine to be some recognisable fragment taken from a popular song of the time):

Ex. 2.


Thou geat wee Growdes ond Boag - -
- pipes, ond Boag - pipes, ond Boag - -
- pipes, ond Boag - pipes, ond Boag - pipes,
Harbes ond Da - bors, ond Boag - pipes,
Harbes ond Da - bors to leead us on to
eand ower loaves, to eand ower loaves great la - bors, to
eand ower loaves great la - bors.

Bennet's last chorus is a cheerful and brisk setting in the following strain:

A Borgens, a borgens vor weale or vor woe,
So even let dis bleasing Burden goe.

Before giving the few facts which bear on the question of priority (as to date), it is only fair to say that whereas the Nicholson cycle is written definitely for three solo voices, there are indications in 'Hodge and Malkyn' that parts were for 'verse' and others for 'chorus.' In practice this probably meant that in the verse parts the treble, tenor, or medius voice sang the words to their notes, while the viols played the remaining three parts; and that, in the chorus parts, all four voices sang together 'in harmony' and were no doubt doubled by the viols. In short, a consort for solo voices, chorus, and viols, and, as such, taking on some of the characteristics of the cantata as well as the song-cycle. But definition on 'points of form' alone is a dangerous and misleading business. On such considerations some of the most characteristic types in other musical (or literary and dramatic) species are themselves hybrids. Thus 'Comus,' which the majority of people will think of as soon as the word 'masque' is mentioned, is not really a masque at all, but simply a fantastic play with incidental music. In spite of this, I shall continue to think of 'Comus' as a masque, and of 'Hodge and Malkyn' as a song-cycle —which it certainly is, in spirit and unconscious intention.

But to get down to the subject of date. With regard to Ravenscroft's claim, all that can be said is that his 'Hodge and Malkyn' was written some time during or before 1614. From external considerations applied in the same way to 'Joane, quoth John,' Nicholson must yield the honour, for inside the cover of each volume appears the autograph of the owner (and copyist), 'Thomas Smith. Jan. 8. An: 1637'

Mr. Brown, however, in his article, not only gives an excellent account of the cycle, but also ingeniously reconstructs the conditions under which the cycle was composed and sung. He shows fairly conclusively that the part-books were copied out by Thomas Smith* to be used by a small glee party at Oxford, which included himself and Nicholson as well as two others, Roger Smith at Magdalen and Henry Edmondson of Queen's. Thomas Smith and Edmondson were younger men (the former was born in 1614 and the latter about 1607), but were up at Queen's together certainly while Nicholson was organist at Magdalen (1595-1639). But the former did not come into residence until 1631 (*i.e.*, eight years before Nicholson's death), and if, as Mr. Brown is inclined to think, Nicholson's cycle was composed specially for the little musical society of which Thomas Smith was a member, then of course it cannot have been written before this date. Here Ravenscroft still has the advantage by at least seventeen years.

But I feel that I cannot hold Mr. Brown so rigidly to his own conclusions here, as it is possible that Nicholson's cycle was written much earlier in his life, and that Thomas Smith, then an undergraduate of Queen's, simply *copied* it into the part-books from a MS. of Nicholson's already in existence. Nicholson was an older man even than Ravenscroft, and if he could write a madrigal for 'The Triumphs

* Born, 1614; in 1660 Canon, and in 1684 Bishop of Carlisle. Smith apparently brought his Oxford part-books with him to Carlisle, for Mr. Brown's two MS. books originally belonged to the Dean and Chapter Library at Carlisle.

of Oriana' in 1601, he could certainly write his song-cycle before 1614. But it is useless to discuss this point further. The facts have been put forward, and there is no means of deciding. The peculiar thing is that two song-cycles should suddenly appear about the same time, and so long before the song-cycle, as a type, was established. And here, before suggesting that these two are quite isolated examples, I must make one reservation, at any rate, in favour of another composition by Nicholson.

This I found in the British Museum. While trying to discover whether the three missing books of Mr. Brown's set were there, I came across another complete set of six part-books (Add. MSS. 17,786-91) which were of exactly the same size and appearance, and were bound together under parchment covers in the same way as Mr. Brown's two books. What is more, the handwriting is the same, so that there can be little doubt that these MS. books are another set used by 'the little Musical Society at Oxford.' The most interesting thing about them, from the point of view of this article, is that they contain a setting, for five voices, of what is called a dialogue—'Joane, quoth John,' also by Richard Nicholson. At first I imagined that this must be another version of Nicholson's other cycle, re-arranged for five voices, but on scoring and comparing I found it to be entirely different in both words and music. What transpires is that this is a part of what was evidently another song-cycle, written from the point of view 'Joane to John,' and thereby complementary to the other, which is (largely) 'John to Joane.' That it is in at least four sections is shown by the fact that the two preserved in these books are numbered 3 and 4 respectively.

The setting of dialogues, usually the nymph and shepherd conversations later popularised by Henry Lawes, John Jenkins, and many others, was just then becoming fashionable, and it is evident that Nicholson was led on from this to compose his song-cycles. The substantial difference is that whereas the dialogues were quick interchanges of short scraps of talk (usually) between a male and female voice, Nicholson gives room for each to express his, or her, sentiments at some length, and does not admit of any interruptions in either case. We have, as a result of this, what we may regard either as two complete song-cycles linked together by the nature of the subject, or one cycle in two main parts (each part, of course, being further subdivided into the usual sections). Ravenscroft's cycle similarly springs from the dialogue-form, although the last two sections (their conclusion and wedlock) are a happy development which makes it still more representative. Below are the words of Part 3 of the British Museum cycle, which go to show that Joane's 'more coming-on disposition' noted (but not apprehensively) by Mr. Brown in the last section of the other cycle, has developed into something quite aggressive in this :

> John, quoth Joane, is there such hast,
> looke ere you leape least you make wast ;
> if hast you have with mee to wedd,
> more belonges to a brides bed :
> Wherefore thus must you do,
> daie and night come every howre to wooe.

While making such claims as I have for these cycles, I realise that it was quite common (more particularly at a still earlier period) to write carols, secular songs, and sometimes madrigals and anthems, in sections. William Newark, Master of the Chapel Royal Children in the second half of the 15th century, has two 'songs,' each in two sections, in the British Museum (Add. MS. 5,465), and Richard Davy (born *c.* 1470) has a carol in three sections, another in four ('Ah, blessed Jesu'), as well as a song in two ('Jhoone is sike') in the same MS. William Cornyshe, also, who was born about the same time, has a carol in four sections in this MS., as well as a song in four parts, printed in Hawkins's 'History of Music.' The first lines of each part are given below, and will afford some idea of its quality :

(1.) 'Ah beshrew you, by my fay.'
(2.) 'By gode, ye be a prety pode' (pretty body).
(3.) 'I wiss ye dele uncurteslie.'
(4.) 'Walke forthe your way.'

But it would be stretching the letter, and certainly the spirit of the definition 'song-cycle' too far to include most, at any rate, of these earlier works. In some cases, the connection between any two sections is scarcely apparent, and in others a longish poem is simply cut up into chunks of convenient length so that each can be given a separate musical setting more or less complete in itself. There are some few which might possibly pose as song-cycles under a very loose definition of the term, but these of Nicholson and Ravenscroft are certainly the first I have come across which can fairly claim a satisfactory priority. I wonder if there is anything between 1614 and 1816 in the way of song-cycles or quasi song-cycles, which will go to show that the early achievement of these two men is not quite so remarkable as it seems to be?

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

VII.—William More

Considering that William More was Harper to Henry VIII., Edward VI., Mary, and Elizabeth, and that he was a well-known composer, it is surprising that even scant details of his life have previously been absent from our musical histories. Yet John Case, of Woodstock, in his 'Apologia Musices' (1588), alludes to the favours bestowed on English musicians, including Taverner, Blitheman, Tallis, and More.

William More was born *circa* 1492, and became blind at an early age—displaying, however, a wonderful taste for the harp. His fame reached the Court in 1510, and in 1511 he was appointed one of the two royal harpers, the other being also a blind performer known as 'Blind Dick.' His first recorded appearance at Court functions was in the pageant presented by Cornish, at Greenwich, on New Year's Day, $15\frac{11}{12}$, on which occasion 'Blind Dick and Blind More,' as we read, 'wore their proper dress of yellow damask.'

Between the years 1512 and 1519 sundry payments and gratuities were given to William More, and, in the year 1520, at Shrewsbury, he was handsomely entertained by the Corporation, the official entry duly recording payment 'for refreshment given to William More, King's Minstrel, who is not only blind, but is the principal Harper of England' (*principalis citherator Angliæ*). Other payments are recorded in the King's Books between the years 1520 and 1536.

On April 3, 1537, Thomas Cromwell bestowed a gift of *7s. 6d.* on William More, and he gave him a similar *douceur* in 1538. Notwithstanding these

gifts, More stood steadfast by the old religion, and there is an interesting notice of his services to Abbot Cook, of Reading, in Cardinal Gasquet's 'Henry VIII. and the English Monasteries' (revised edition, 1906). In 1539, Abbot Cook had communication with two other Benedictine Abbots, who were subsequently martyred, namely, Blessed Richard Whiting, of Glastonbury, and Blessed Thomas Marshall (Beche), of Colchester :

> When the more active measures of persecution, devised by Cromwell, made personal intercourse impossible, a trusty agent was found in the person of a blind harper named More, whose affliction and musical skill had even brought him under the kindly notice of the King. This staunch friend of the Papal party, whose blindness rendered his mission unsuspected, apparently travelled about from one abbey to another, encouraging the imprisoned monks, bearing letters from house to house, and, doubtless, finding a safe way of sending on to Rome the letters which they had written to the Pope and Cardinals.

A ribald contemporary writer thus commented on More's doings :

> I wiss, More, thou wrestest thine harp-strings clean out of tune and settest thine harp a note too high when thou thoughtest to set the bawdy bishop of Rome above the King's majesty.

On November 15, 1539, the Abbots of Reading, Glastonbury, and Colchester were martyred, and on November 20, William More was committed to the Tower (Brit. Mus. Cott. MSS. Titus B), but was released before the end of the year, as his services were required at Court for a pageant on New Year's Day, 1540. Six months later Cromwell was beheaded. More received his customary 3*s.* a month from 1540 to 1543, and in January, $15\frac{43}{44}$, the Princess Mary gave him a gift of five shillings.

More retained office as Court Harper under Edward VI. and Queen Mary, and in 1554 he had a fee of £18 5*s.* a year. Between the years 1554 and 1560 his services were in request for the Court plays, and he was retained in office by Queen Elizabeth, though known to be an avowed Roman Catholic, just as was Sebastian Westcote, organist of St. Paul's Cathedral. By warrant dated June 3, 1559, he was given a salary of 12*d.* a day, to be paid quarterly, 'for life.'

On December 11, 1561, More received livery as Court Harper, but a year later he fell into ill-health, and passed peacefully away on the Feast of the Annunciation, 1564. The official entry in the Declared Accounts (Audit Office) for the year ending Michaelmas 7 Eliz., runs as follows :

> Musicians—William More, *harper*, due for half a year ending at the Annunciation, at which time he died.

There is a fragment of one of More's compositions in the Harleian MS. 7,578, among part-books containing pieces by Aston, Heath, More, Mundy, and R. Johnson. An anthem of his is included in Add. MSS. 30,480-4, dating probably from 1560, while there are anthems and motets by him in Add. MSS. 31,226 and 4,900. His 'Levavi oculos,' arranged for four strings is inscribed : 'Wyllyam More, harpour to Edward VI.' (Add. MSS. 30,480-4).

TWO UNPUBLISHED LETTERS OF BEETHOVEN

By Jean Chantavoine

(*Authorised Translation by Fred Rothwell*)

I have lately had the opportunity—which I seized with delight and gratitude—of glancing at a precious collection of autographs belonging to the famous prima donna Pauline Viardot, and I am now privileged to copy from it two letters, written by Beethoven, which are not to be found even in the most complete editions of the works dealing with the master.

Both of these letters, though they do not tell us anything essential of Beethoven's life or art, at all events possess the singularly vivid interest of fitting into a series of letters and facts already known, and filling in the gaps of an historical *dossier*. At the stage now reached in the exegesis of Beethoven's life and work, it does not appear as though one could expect anything more in the future from an unpublished document.

I.

The first of these two letters is a note, written in ink, every word in Beethoven's handwriting. Here is the original text, along with the English translation :

> Es dürften bis morgen abend wohl sicher noch die 2 overturen folgen, und so wird ihnen geholfen, jedoch mit der äussersten Anstrengung. Schreiben sie mir gefälligst, dass man in Graz sicher *alles erwartete erhalte*, jedoch muss man sich im voraus gefasst machen zur Probe, da die sachen mit dem postwagen zwar nicht zu spät aber auch nur eben zur rechten zeit ankomen werden.—Beethoven.

[*Translation*]

> It is almost certain that the two overtures will follow to-morrow evening, and so you will be out of your difficulty, though the trouble has been very great. Be good enough to write telling me that *everything expected has been received* at Graz, but we must be ready beforehand for the rehearsal, for with the postchaise everything will surely pass off not too late, and just at the right time.—Beethoven.

At the back of this note is the following remark, written in ink :

> Dieses Billet war an mich geschrieben,—Rettich : und ich erhielt den 23. Marz.

[*Translation*]

> This note was addressed to me,—Rettich : and I received it on the 23rd of March.

The said note deals with the benefit concert given by the Ursulines of Graz in 1812, in view of which concert Beethoven had supplied the orchestral requisites. The person to whom it was written, Rettich (whom Otto Jahn calls *Öttich*, and whom Beethoven in another letter also designates by the letter *O*), had to do with the convent management. Perhaps he was the steward, or bursar ; this would explain the initial 'O' (German *Ökonom*). The two Overtures in question are those of 'The Ruins of Athens' (Op. 113) and of 'King Stephen' (Op. 117).

The Graz concert was the occasion of a correspondence between Beethoven and Varena, the imperial procureur of Graz. About the end of January, 1812, Beethoven wrote to Varena regarding the intended concert, sending at the same time an oratorio ('Christ on the Mount of Olives') and the Fantasia with chorus (Op. 80) :

> You will also [he said] receive an introduction to 'The Ruins of Athens,' the score of which I will have

copied for you as soon as possible, and afterwards a great overture for the First Benefactor of Hungary.* Both of these belong to two works which I composed for the Hungarians on the occasion of the inauguration of their new theatre; nevertheless, you will have the kindness to assure me in writing that the two works shall not be given anywhere else, for they are not printed, and will not appear in print for some time to come. You shall receive this latter overture as soon as I have received it from Hungary, which will certainly be within a few days.†

Another letter to Varena, a little later, is dated February 8, by Dr. Kalischer, the compiler of Beethoven's letters. The note above-mentioned, however, proves that this date must be postponed at least a month, for we read in the letter: ‡

I received the Overtures from Hungary only yesterday, but they shall be copied as quickly as possible.

The delay, indeed, could not have been more than a few days, and the above-written note, stating that the two Overtures would be sent on the morrow, was received at Graz on March 23.

It is true that Beethoven had had some difficulty about the copyist. This is clear from another letter to Varena,§ in which Beethoven, apologising for having missed the post when dispatching the Overtures, and dreading lest the following post should arrive too late, asks Varena to suggest some more rapid mode of despatch. Another note to Varena returns to the same question.‖

As Beethoven evidently did not receive a satisfactory answer from Varena, he addresses Baumeister, the secretary of his pupil, the Archduke Rudolph, as follows, on March 12, 1812: ¶

Please send me the Overture to the 'Nachspiel' of the first Benefactor of Hungary; it must be copied quickly, and sent at once to Graz on behalf of the poor, to be given there. I consider myself only too happy when, for such benevolent aims, my art can be used. You need only say that to H.I.H. our gracious master, and he will certainly let you have it, all the more as you know that all my own slender intellectual powers also belong to H.I.H. As soon as the Overture is copied, I will return it to H.I.H.—Yours very truly, &c.**

The concert finally took place, but neither the Ursulines of Graz, for whose benefit it had been given, nor Varena, nor Rettich showed themselves in any great hurry to return the orchestral music. Consequently on May 8, 1812, Beethoven writes to Varena:

Honoured Sir,—Still ill and very busy, I could not answer your letter. How could you have had thoughts not in keeping with my character? I really ought to be angry; it would have been better if you had sent the music immediately after the concert, for that was the time when I could have had it performed here. Unfortunately it came too late, and I say *unfortunately* because I could not spare the venerable ladies the cost of copying. At any other time I would on no account have charged for the copying, but just at this moment I was worried with all kinds of misfortunes which prevented me doing what I should have liked. Probably Herr O., his otherwise zealous goodwill notwithstanding, delayed to inform you of this, and so I was obliged to have the copying paid to me by him.††

The following year, Beethoven on a second occasion had to send some of his compositions to the Ursulines of Graz, for another concert. This time, the sum of a hundred florins was remitted to him for copying expenses; he accepted this, believing it came through the intermediary of ex-King Ludwig of Holland, who, living in retirement at Graz, 'perhaps took many things from the Dutch, not altogether in a lawful way.'*

As we see, the above-quoted few lines, insignificant though they be to the cursory reader, are valuable to the investigator. They constitute the missing link in a relatively important chain, one that may henceforth be regarded as restored to almost full strength.

II.

The second letter, addressed to Maurice Schlesinger, the Parisian editor and founder of the well-known *Gazette Musicale*, was only signed by Beethoven. It was throughout written by Carl—the greatly-discredited nephew—who had a dainty, almost feminine handwriting, and frequently acted as his uncle's secretary. Here follow text and translation:

Wien, am 22*en April*, 1826.

Werther Freund,—Eben erhalte ich Ihren Brief vom 13ten April. Ich beantworte ihn eben so schnell, damit bald die Lücke, die in unserem Verkehr entstanden ist, wieder ausgefüllt werde; und melde Ihnen, dass in 14 Tagen, höchstens 3 Wochen, wieder ein neues Quartett vollendet seyn wird. Den Betrag von 80 ✣ bitte ich Sie, unverzüglich in K. K. Dukaten in Gold, anzuweisen. Machen Sie aber jetzt keinen Aufenthalt denn von allen Seiten ist jetzt Nachfrage nach Quartetten, und es scheint wirklich, dass unser Zeitalter vorrückt. Ich erfuhr aus Ihrem Schreiben, dass Sie meine Schrift missdeutet haben, denn nicht meinem Bruder, sondern Mathias Artaria habe ich das Quartett gegeben; mein Bruder aber war ebenfalls bei Biedermann. Sie sehen also wohl, dass rücksichtlich *dieses* Quartetts nichts mehr zu ändern ist. Die andern Quartetten und Quintetten anbelangend, die Sie zu haben wünschen, werde ich suchen, selbe baldmöglichst zu vollenden.

Für ihre freundschaftlichen Gesinnungen dank ich Ihnen herzlich: was die Reise nach London betrifft, so werde ich mich darüber bey nächster Gelegenheit erklären.

Ich bitte Sie, mit der Anweisung des Honorars zu eilen, u. mir zugleich den Ort anzuzeigen, wo ich dasselbe zu empfangen habe, gegen Ablieferung des neuen Quartetts.

Auch werde ich die Partitur des Quartetts in A moll dort abgenen; welches ich Ihnen schon längst geschickt hätte, weñ ich nur eine Nachricht von Ihnen erhalten hätte.

Ich wünsche Ihnen alles Gute u. Schöne, u. verharre stets mit Freundschaft u. Anhänglichkeit.—Ihr ergebenster, Beethoven.

Auch ich als Schreiber dieses danke Ihnen herzlich, dass Sie sich meiner erinnert haben, u. wünsche, dass Sie Ihr Versprechen uns recht bald in Wien wieder zu besuchen, in Erfüllung bringen möchten.—Karl.

Monsieur Maurice Schlesinger,
Rue de Richelieu, 97—Paris.†

[*Translation.*]

Vienna, *April* 22, 1826.

Dear Friend,—I have just received your letter of April 13. The reason I am replying so soon is that the gap that has come about in our correspondence may be filled. Within a fortnight, or three weeks at most, a new quartet will be finished. Will you kindly send

* The Overture of 'King Stephen.'
† 'Correspondance de Beethoven' (Paris, Calmann-Lévy), pp. 97-98.
‡ Kalischer: 'Beethoven's Sämmtliche Briefe,' ii., p. 62.
§ Kalischer: 'Beethoven's Sämmtliche Briefe,' ii., p. 74.
‖ *Ibid*, pp. 75-76.
¶ The date, given in brackets by Dr. Kalischer, is hypothetical.
** Kalischer: 'Beethoven's Sämmtliche Briefe,' ii., p. 72.
†† Kalischer: 'Beethoven's Sämmtliche Briefe,' ii., pp. 79, 80.

* Kalischer: 'Beethoven's Sämmtliche Briefe,' ii., p. 132.
† Close to the address is the following manuscript annotation of the firm of Schlesinger: '1826 — Beethoven — Vienne. Répondu le 3 . Mai.'

me, without delay, 80 imperial gold ducats. Do not delay any longer, for now I am being asked for quartets on all sides; it really seems that the age is advancing. From your letter, I see that you misunderstood what I wrote to you, for it was not to my brother but to Mathias Artaria that I gave the quartet; my brother also happens to have been at Biedermann's. And so you see that there is no longer any change to make regarding this quartet. As regards the other quartets and quintets you wish to receive, I will endeavour to finish them as soon as possible.

I thank you heartily for your friendly feelings towards me; concerning the journey to London, I will take the next opportunity to explain myself.

Will you kindly hasten the payment of the fees, and tell me immediately where I can receive the money in return for delivery of the new quartet?

I will also enclose the score of the Quartet in A minor; I should have sent it to you long ago, had I received a line from you.

I wish you every possible good, and ever remain, in friendship and attachment,—Your most devoted,

BEETHOVEN.

I also, as writer of this letter, thank you cordially for remembering me. I desire that you speedily put into execution your promise to visit us again in Vienna.

—KARL.

Like the preceding note, this letter hints at a whole series of negotiations, and completes the correspondence relating thereto. It is known that Beethoven had indeed sold to Schlesinger, the publisher, whose firm was established both at Berlin and at Paris, the Quartet in A minor, Op. 132, and that in F, Op. 135, which appeared as posthumous works in September, 1827, six months after his death. Beethoven's connections with the Schlesinger firm have been the subject of an important study by Dr. Kalischer,* as well as of a commemorative pamphlet, full of interesting documents, published by the firm of musical productions, Robert Lienau, of Berlin,† on the occasion of the hundred-and-fiftieth anniversary of the birth of Beethoven.‡

We may compare this letter with the two published under the numbers 1,145 and 1,149 in the Kalischer edition, both addressed to Carl. The editor gives the summer of 1826, in brackets, as an approximate date. The above letter proves that this date should be three months earlier—*i.e.*, April, 1826.

The first of these two letters is a note addressed to Carl, and written on the back of a receipt from Schlesinger. It runs as follows:

I, the undersigned, certify that I have acquired two Quartets as my own property, for one of which I will at once pay 80 ducats in gold here, and the other will be received for me in Vienna, by H——,§ of this place, who will likewise pay the honorarium of 80 ducats in gold on delivery of the same.||—M. SCHLES[INGER].

The second note is written by Beethoven to his nephew, Carl, in French:

Faites comme vous croyez de cette lettre à S[chlesinger], de donner ou que non, ce dépend tout à fait de votre intention.

Manifestly this refers to the rough copy of a letter written by Beethoven, which Carl had to copy and send to Schlesinger; doubtless this letter is the one we have just read.

To come to the contents of the letter itself, the very terms reproduce, almost word for word in places, those of the letters published by Dr. Unger in the commemorative pamphlet of the Maison Schlesinger-Lienau, under numbers 113 (Baden, July 19, 1825), 114 (copy, Baden, July 15, 1825), and 120 (Vienna, May 31, 1826).

The Quartet whose completion Beethoven announces 'within a fortnight, three weeks at most,' is that in F major. It was really finished only on October 30, 1826, at Gneixendorf, where Beethoven was staying with his brother, Johann, in the country.

The Quartet given to the Viennese publisher, Artaria, is that in B flat, Op. 130, composed in 1825, and played for the first time at Vienna by the Schuppanzigh Quartet on March 21, 1826. This Quartet had then as its *Finale* the 'grande fugue,' afterwards published separately (in 1827) as Op. 133. It was only in November, 1826, that Beethoven, in the Quartet in B flat, replaced the fugue by the permanent *Finale*.

The word 'quintet' is of particular interest in this connection. It confirms the suggestion that Beethoven was again contemplating, in the last year of his life, the writing of a work of this kind, which would have been his first since Quintet, Op. 16, for pianoforte and wind instruments (1797), and Quintet, Op. 29 (1801).*

The project of a journey to London was caressed by Beethoven and encouraged by the London Philharmonic Society, as well as by Moscheles, the pianist. Death was to prevent its realisation.

Carl alludes to the visit of Maurice Schlesinger to Beethoven in 1825, when Beethoven was *en villégiature* at Baden.† Carl, who is very sociable and fond of amusement, is quite naturally desirous, for his part, of seeing a repetition of such visits, which were generally accompanied by pleasant reunions in some cabaret or other.

. . . . . .

At the present time, Beethoven's life is known in sufficient detail for the slightest unpublished document relating thereto to acquire special value and importance through its connection with other documents and facts on which it throws—or from which it receives—light. Such, it seems to me, is the case with these two letters which now appear, for the first time, in the pages of *Le Ménestrel*.

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* Dr. Alfred Kalischer: 'Beethoven und seine Zeitgenossen' i., 'Beethoven und Berlin' (Berlin, Schuster u. Löffler), chapter entitled 'Beethoven, die Schlesingersche Musikalienhandlung und A.-B. Marx,' p. 289, *et seq.*

† Successor of the firm of Schlesinger, Berlin.

‡ 'Ludwig van Beethoven und seine Verleger S.-A. Steiner und Tobias Haslinger, Ad.-Marx Schlesinger in Berlin,' &c., bearbeitet von Dr. Max Unger (Berlin and Vienna, Schlesingesche B. und M. handlung, Rob. Lienau; Carl Haslinger qdm. Tobias) s.d. (1920).

§ According to Dr. Kalischer, this was the Viennese banker, Henickstein; the Schlesinger-Unger pamphlet conjectures the name of Ernemann, which Beethoven may have confused with that of Biedermann, Schlesinger's business man at Vienna.

|| Beethoven had already received 80 ducats from Schlesinger for the two Quartets (receipt dated September 10, 1825, published in the Schlesinger-Unger pamplet, p. 91).

* On July 3, 1822, Maurice Schlesinger wrote from Paris to Beethoven: 'I should be very happy if you would kindly write for my father [the Schlesinger of Berlin] or for myself a few quartets and quintets, at your convenience.' (Schlesinger Unger pamphlet, No 122, p. 95.) On the other hand, in a letter to Moscheles, Schindler affirms that Beethoven, before dying, had just finished the first two movements of a string quintet, intended for the publisher Diabelli, at Vienna.

† See the Canon written by Beethoven for his visitor, with a few lines of greeting, September 26, 1826; Kalischer, 'Beethoven's Sämmtliche Briefe,' pp. 193-194; also Beethoven's letter, No. 115, in the Schlesinger-Unger pamphlet.

The Musician's Bookshelf

'Schubert.' Par Théodore Gérold. ('Les Maîtres de la Musique,' vol. 32.)

[Paris : Alcan, 9 fr.]

Schubert has waited rather long for his volume in this celebrated collection of Masters of Music. He comes thirty-second. This argues a lesser esteem for Schubert among French music-lovers than here. In England he would assuredly have been put long before Smetana, Moussorgsky, Lulli, Meyerbeer, and Schütz.

A good little volume has now come, written by a serious and sincere admirer of Schubert. It is true it is not the sort of book on Schubert one would have expected from a French critic. What was perhaps to be expected was a little less serious admiration and rather more vivacity and picturesqueness in 'placing' the composer. But M. Gérold is knowledgable and sound, while suppressing all inclination towards ironic expression.

English readers have of course Sir George Grove's celebrated article on Schubert, and anything more said on the subject here would have to make a very great effort indeed to supersede it. The Frenchman has not such a rival. For the Life we shall still go to Grove, who is much fuller, rather than to Gérold.

M. Gérold begins his discussion of the works by eighty-four pages on Schubert's songs. 'Although Schubert tried his hand at nearly all the shapes and forms of music, the song is the true centre of his activity.' Schubert was writing songs as a school-boy of fourteen—and songs of no ordinary sort. What influences had borne on him? M. Gérold says, first of all, Zumsteeg, then Reichardt, and, thirdly, 'some few reminiscences of Mozart.'

He gives a sketch of German song in the 18th century. Schulz is to be esteemed for having set his face against worthless song-texts. Reichardt, 'a man of ingenuity and great activity,' set to music the best German poets, and some of his songs have still 'a real musical value.' Zelter, Goethe's musical adviser, left songs which do not cut too bad a figure, even considered alongside Schubert's. But the ballads of the Stuttgart composer Zumsteeg influenced far more deeply than these men the young Schubert. There had been few Viennese song-writers. Steffan, Marie Antoinette's music-master, published an amiable and popular set. There was Mozart's 'Violet,' and the rather scanty masterpieces in this form of Beethoven's. Ranking Zumsteeg at the highest possible, one is none the less perpetually amazed at the immense advance in variety and depth of beauty made by Schubert over all his predecessors.

M. Gérold deals with the formidable mass of Schubert's songs by grouping them first according to the poets. He makes the point on p. 73 that Schubert was spurred to romantic innovations by the strange, unearthly suggestions of the poems of Ossian, which captivated him in his eighteenth and nineteenth years :

> The mysterious element predominating in these poems, the grandiose pictures of nature they contain, and the rhapsodic character of several of them, vividly struck the young man's imagination, and determined him to seek out new means of expression.

No one now reads Ossian, and no one even sings Schubert's settings. They might be looked up for one of Mr. Gerald Cooper's 'out-of-the-way' concerts, and so might Schubert's enormously long ballad (from Schiller), 'The Diver,' which M. Gérold analyses. It came a couple of years before 'The Erl-King.'

One of the strange things about that miracle, 'The Erl-King,' is that two or three years later a young North German, Loewe, without any possible knowledge of Schubert, wrote an acceptable setting to the ballad—one which, if it had not been for Schubert, would have taken the fancy of the world, as it has, indeed, taken the fancy of the Germans. M. Gérold gives us quotations from the 'Erl-Kings' of Reichardt, Zelter, and Loewe. He is generous to the little men. 'Loewe conserves better than Schubert its true ballad character.'

Some of the songs which M. Gérold discusses the most fully are : 'The Dwarf,' 'Prometheus,' 'To the Lyre,' 'The Young Nun,' 'Tartarus,' and 'Man's Limitations.' He notes by the way several of the unjustly neglected : 'Kriegers Ahnung,' the settings of Hölty, 'To the Setting Sun' (Kosegarten), and 'Sehnsucht' (Schiller). He is puzzled to know what are the three 'mock suns' at the end of 'The Winter Journey.' He suggests that two of them are the eyes of the beloved, the third the poet's life. But Mr. Fox-Strangways has told us in his argument : 'I have just seen a curious sight, three mock-suns. I once had three suns—Love, Hope, and Life. Two are set ; I wish the third were.'

When M. Gérold comes to the choral songs of Schubert the ground is much less familiar. The fine 'Song of the Spirits on the Waters' (eight-part men's choir and strings) is analysed. It is obviously the thing for Blackpool. Arriving at the pianoforte works our author, as a good Frenchman, protests against 'Moments *Musicals*' (for *musicaux*), a solecism which still appears sometimes—as does 'Moment Musicale'!—on London programmes. The faulty French was not Schubert's but that of some of his publishers. He praises the 'Grand Duo' in C for pianoforte, four hands, and reminds us that Joachim scored it. Is not that a reminder worth picking up?

The chamber musician will say that the Trios, Quartets, and Quintets are too summarily treated. M. Gérold points to one of the numerous links between Schubert and Wagner, comparing the *Scherzo* of the 'Death and the Maiden' Quartet with Siegfried's Forging Song.

Too little has been made of Wagner's debt to Schubert. Compare Siegmund's 'Spring Song' with Schubert's 'Erlafsee,' at the words 'Regungslos der blaue Schoos.' And is not there a germ of 'Lohengrin' in the last page of 'Die Erwartung'?

M. Gérold deplores the loss of the 'Gastein Symphony,' with a full assumption that it indeed existed as an original work of 1825. In his catalogue it figures as 'Symphony No. 8, in C major.' He does not tell us how he learnt the key of this disappeared—or, possibly, mythical—work. He suggests that Schubert may have regarded the 'Unfinished' Symphony as quite enough finished. After all, there are Sonatas of Beethoven in two movements, not known as 'Unfinished' Sonatas. The great C major Symphony 'has, indeed, in its structure something of the monstrous. But by the side of that there is in it a richness and incomparable beauty.' Sad are the few pages given to Schubert's incessant and futile attempts at success in the

opera-house. Summing up, M. Gérold is quite indisposed to allow that later song-writers, such as Wolf, seriously rival his hero :

> In spite of intense labour and the resources of a much more advanced art, Wolf does not attain to the result of Schubert. Apart from some most beautiful songs of a contemplative, jovial, or dramatic character, his compositions leave us indifferent, or even repel us.

The Appendix is valuable : a full catalogue of the works, with the date of each composition, including the songs individually (German titles).

C.

'Romantische Harmonik und ihre Krise in Wagner's "Tristan."' By Dr. Ernst Kurth.
[Berlin : Max Hesse.]

Starting from the two propositions that 'the romantic period is that during which composers were most concerned with harmony,' and that 'harmonics are reflexes springing from the unconscious,' Dr. Kurth has written a book which stands as a monument of hard work and hard thinking, and provides the reader with plenty of opportunities for both. It is a difficult book—chiefly, perhaps, because the subject is practically boundless. It is a blend of abstract æsthetics and practical analyses ; and the connection between the facts considered and the philosophy woven around them is at times elusive. The vocabulary—although there is no sign of looseness in the way Dr. Kurth uses his words—is in itself baffling.

There can be no questioning the interest, generally speaking, of the thorough analyses of processes, of their origin and consequences—technical and æsthetic—which Dr. Kurth gives ; devoting, for instance, fifty pages to the first chord in 'Tristan,' and the part played by it throughout the score.

Each process is thus described and dissected, compared with similar processes used by other composers, from Schütz and Bach to Moussorgsky and Turiña.

Some time ago a pamphlet was issued to serve as introduction and guide to Schönberg's 'Treatise of Harmony.' If something of the kind was done for Dr. Kurth's book, it would be, I am sure, of great benefit to the average student.

M.-D. C.

'Grundlagen des Linearen Kontrapunkts.' By Dr. Ernst Kurth.
[Berlin : Max Hesse.]

Of nearly equal bulk is this other work by Dr. Kurth. And here again the reader will do well carefully to ascertain and commit to memory the full meaning of each term used if he wishes to follow the author's progress—which is certainly not along the line of least resistance. However, we are on firmer, better defined ground. Once the initial difficulties are mastered, we find that we are learning a good deal from Dr. Kurth's handling of his subject. The third part, devoted to Bach's melodic style, occupies about two-fifths of the book, and every word in it is worth reading and digesting—that is, provided it be granted that there is something to learn from the scrupulous investigation of every particular, however minute, of a great composer's music. Nothing of the kind has yet been attempted with regard to Bach's style. One of Dr. Kurth's chief merits is that he deals with the musical aspect of the matter only, without ever a word of the associate significance upon which other writers—Schweitzer, for instance—lay a good deal of stress.

Again I think that a digest might be issued in order to facilitate the study of this most useful contribution to the technical literature of music.

M.-D. C.

'Prince Serge Wolkonsky : My Reminiscences.'
[Hutchinson. Two vols., 36*s*.]

Prince Serge Wolkonsky was director of the Russian Imperial Theatres for two years, 1899-1901. He was born with a silver spoon in his mouth. He had not only birth and wealth, but also brains and a keen sensibility for the Arts ; and at the end of his two volumes we decide that he had a good heart too. A very gentle, music-loving Muscovite prince :

> And now [he says, writing at Moscow in 1921], having been cast out of the room in which there is a pianoforte, I have not played on one for nearly five years. I am told that I, as a 'professor,' have a right to a pianoforte and also to two rooms, but I cannot count that as a right after which one has to hunt.

He marvellously survived the great upheaval, and the very moderation in the telling of his story the better brings home the nightmare of it. After he had seen his estates laid waste, his library rifled, his friends and relations murdered, it was a comparatively small thing to be deprived of a pianoforte, but it was a very real deprivation. The Prince is a musician.

He came of an art-loving family. In his young days Tchaikovsky encouraged his musical ambition ; but not so Anton Rubinstein. In a Petersburg drawing-room a hostess demanded of our author that he should sit down to the pianoforte after Rubinstein ('just imagine, after Rubinstein !'), and play some of his compositions. Afterwards he heard that Rubinstein said : 'He has capacities, but nothing will come of them—he is a Prince.'

We have often heard the story of the aspiring youth whose artistic ambitions are crushed by poverty and obscurity. Prince Wolkonsky, through the very eminence of his family, was doomed to be frustrated, and to be a dilettante all his life. Still, until 1917, he had a good life. He heard everybody, knew everybody.

He describes the four singers who made the greatest impression on him. They were Panaeva, for whom Tchaikovsky wrote his songs ; Alice Barbi ; the Wagnerian soprano, Litvinne ; and the fourth, Madame Jean de Reszke (*née* de Mailly). The Prince accompanied Patti when she sang at Petersburg in 1905. Afterwards he said to her young Swedish husband, 'How wonderfully she sings !' and had the answer, 'Yes, is it not wonderful how well my wife's voice has been preserved—and at her age, too !'

In Prince Wolkonsky's young days, Italian opera was the rage with fashionable Russians :

> Italianism was the height of art—they could not feel Russian music at all. Rimsky-Korsakov called forth laughter and derision. I was at the first performance of 'Boris Godounov' ; the opera failed completely amid hisses and laughter.

Russian opera was given its chance by a fine, bold, autocratic stroke :

> As long as the Italians were at Petersburg, the Russian opera could not develop. The decided step that Alexander III. took—the suppression of the Italian opera—was necessary to raise the Russian opera. By his order the Italian opera was abolished, and the Great Theatre was given over to the Russian opera ; the public had no option. There are certainly not many

examples in the history of art where an entirely extraneous and mechanical measure has had such inner influences. Placed in the front rank, deprived of rivals, the Russian opera developed till in a few years it attained a degree of independent value.

Tchaikovsky formed a bridge between Verdi and Rimsky-Korsakov, and Prince Wolkonsky allows him a very important historical function, but small intrinsic worth :

The whole of Tchaikovsky's works will, of course, fade away into the past; they will not outlive the century; he will fade and he will fade quickly; but quite apart from his value, and with the change it will experience with years, Tchaikovsky marks a turning point.

Russian opera-singers were not always the dramatic artists we have known. Prince Wolkonsky, when director of the Imperial Theatres, was ridiculed for suggesting an improved diction :

But then Chaliapin appeared, and what the director of the theatres was unable to instil, their colleague of genius succeeded in teaching them. The singers . . . . suddenly understood that Chaliapin's whole strength lay in the part that *the word* played in his singing, and what an important place consonants have in sound.

Those two years in the Imperial Theatres bristled with difficulties. Opera-singers are supposed to be difficult to manage, but who says that who has tried ballet-dancers? We hear comparatively little of the singers. The dancers were the handful, and one of them, Madame Kshesinskaya, brought about his downfall—Kshesinskaya, who

. . . through the Grand Duke Sergei Mikhailovich, with whom she was living, was able to ascend as high as the Emperor, who, in memory of the close connection he had formerly had with her, granted her every request.

This charming dancer (who danced in London in one of the Diaghilev seasons) refused to wear a farthingale in a certain ballet. The director fined her. She brought the highest of influences to bear, and the fine had to be remitted, and the Prince threw up his post. The Prince had, long before that, a tiff with M. Diaghilev himself, to whom he pays, all the same, a handsome tribute. He gave to Diaghilev the editorship of the 'Annual of the Imperial Theatres.' But 'Diaghilev had a talent for raising all in opposition to himself,' and some question of discipline developed such difficulties that the brilliant editor was dismissed. 'Diaghilev is a man of strong will, capable of stepping over corpses to attain his end.' The two did not speak for ten years.

One of the Prince's achievements was the famous revival of Rimsky-Korsakov's 'Sadko,' of which that composer speaks gratefully in his memoirs. Rimsky reproaches Wolkonsky's predecessor, Vsevolozhsky, for neglect of his operas—an injustice, says our Prince, for Alexander III. was to blame. That Emperor always scratched Rimsky's name from the opera prospectus.

The volumes are diffuse, and the English is execrable (regardless of grammar, it knows no difference between 'as' and 'like,' or 'will' and 'shall'). But we get to like this musical Prince; if there had been more of his sort, Russia would hardly be in its present plight. C.

'Music and Boyhood.' Some suggestions on the possibilities of music in public, preparatory, and other schools.' By Thomas Wood.

[Oxford University Press, 3*s.* 6*d.*]

The latest addition to the admirable 'Oxford Essays.' The author is music-master at Tonbridge, and these chapters are the result of notes made and experiments tried at that school during several years. Dr. Wood covers the ground thoroughly, from a classification of the boys (the basis being notes made on the musical condition of every new boy during five years), through sing-songs, musical clubs, school choir organization, concerts, chapel services, winding up with some notes on the cultivation of good taste, and an appendix consisting of specimen programmes of concerts, organ recitals, &c. Dr. Wood has two qualities of prime importance in a task of this kind —enthusiasm and a sense of humour. His keen and commonsensible little book should be in the hands of all manner of folk who have to teach or introduce good music to a crowd. As an example of his regard for small practical points, we mention that he does not disdain to discuss the importance of looking after the proofs of concert programmes. He truly says that a bad howler will sometimes ruin an item's chance, and he cites a programme

. . . made up of *Lieder*, songs of irreproachable respectability by composers of unquestionable standing. . . . It was a painful moment when all too late the Secretary's eye was caught by a title that seemed out of place in that august company. He knew he had written 'Im Herbst,' but the printer announced 'I'm Herbert'!' H. G.

'Covent Garden and the Royal Opera.' By Richard Northcott.

[The Press Printers, Long Acre, 15*s.*]

A new, enlarged, and revised edition of a book that appeared in 1921. It seems to contain everything that one would look for in such records. Mr. Northcott presents his facts in the plainest possible way—rather too plainly, perhaps, much of the book being cast in the unattractive form of lists and tables. A strong point is the illustrative side ; there are a hundred and sixty-one portraits of singers and conductors—'the largest number [says the author] that has appeared in any book in England or America.' Facsimiles of early playbills, &c., add to the interest. As Wisden is to the cricket enthusiast, so is this volume to the opera-goer ; and it is well-nigh indispensable to journalists, lecturers, and all whose need is for a great mass of facts in an easily consultable form. But the price seems rather stiff for a little over a hundred pages in paper covers. H. G.

'Carl Maria von Weber, seine Persönlichkeit in seinen Briefen, &c.' Compiled by Prof. D. O. Hellingham.

[Freiburg : Herder. 4 marks.]

A useful and readable compilation in which excerpts from Weber's letters, diaries, and other writings, and from the writings of his contemporaries, tell their own tale. It is all the more useful, because no collected edition of Weber's letters exists ; nor are his diaries published. M.-D. C.

'Die Lieder von C. M. von Weber.' By Dr. Max Degen.

[Freiburg: Herder. 2 marks.]

There was so far no monograph on this subject. The songs are carefully analysed from the point of view of form, harmony, and prosody. The author rightly points out that, with Weber, songs were a mere sideline, but that his contributions are not unworthy of attention. M.-D. C.

'Wilhelm Speyer der Lieder-Komponist.' By Edward Speyer.

[Munich: Drei Masken.]

Wilhelm Speyer (1790-1878) wrote several hundred songs, little known nowadays, and chamber music, which is likewise forgotten. His life, judging by the large and handsomely-illustrated volume now before us, must have been full of interest. He came into contact with Méhul and Boïeldieu, Weber and Spohr, Ries, Berlioz, Cherubini, Liszt, Marschner, and many other composers. The book contains a large number of hitherto unpublished letters from most of these, and constitutes a useful contribution to the musical history of the times. M.-D. C.

'Analyse von Chopin's Klavierwerken.' By N. Leichtentritt.

[Berlin: Max Hesse.]

This is, first and last, a book for the student of composition. Each one of Chopin's works is analysed from the rhythmical, harmonic, and structural point of view. The harmonic analyses are founded on Riemann's system, but are carried out in a way that renders them quite intelligible even to readers who are unacquainted with this system. A remarkable feature is that the form of a work is often represented by sketches, some of them purely schematic diagrams, others more boldly imaginative—*e.g.*, the analysis of the Etude, Op. 10, No. 8, is illustrated by a couple of architectural designs with perspective all complete—or almost. M.-D. C.

'Lehrbuch der Harmonie und der Elementar Komposition.' By Johannes Schreyer. New edition.

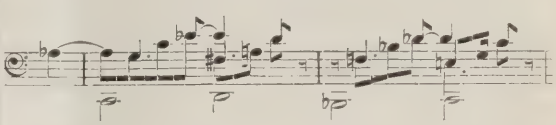
[Leipsic: C. Merseburg.]

One of Gavarni's most famous cartoons depicts an endless vista of *lorettes* along a Paris boulevard, and the legend reads: 'Dire que tout celà mange tous les jours: c'est ça qui donne une crâne idée de l'homme!' When I see the countless primers of harmony and composition that are put on the market—there is, as a rule, not a penny to choose between them—I likewise feel 'que ça donne une crâne idée de l'étudiant en musique.'

This particular primer, however, is not only good of its kind; it possesses distinctive features. For instance, a long quotation from Marpurg (of all people in the world) to the effect that consecutive fifths and octaves do not always offend the ear, and should therefore not be forbidden as a matter of principle.

Finding the author free from so many superstitions (he points out, for instance, that certain fifths and octaves in Beethoven's works need not be ascribed, as they are by Riemann and others, to 'misprints'), I was painfully surprised to encounter his analysis of the initial motive in Liszt's 'Faust' Symphony, in which he yields to one of the worst superstitions in trying to reduce the tonal indefiniteness of this motive to some kind of tonal order.

A musician [he writes] will mentally rectify the first two bars, conceiving them, say, as:



The very notion makes me shudder.

M.-D. C.

'Proceedings of the Musical Association. Fiftieth Session, 1923-24.' Pp. 156.

[Leeds: Whitehead & Miller, £1 1s.]

These papers have appeared, condensed, in the *Musical Times*, but such lectures should be read *in extenso*. Sir Henry Hadow's discourse on 'The Balance of Design and Expression in Music' is in three sections; the remaining papers are by Arthur A. Pearson ('Comedy and Drama in Folk-Song'); George Dyson ('Criticism of the Living'); Sir Richard Paget ('The Musical Nature of Speech and Song'); and Jeffrey Pulver ('Violin Methods Old and New').

We have received No. 28 of the 'Journal of the Folk-Song Society.' (Taunton: Barnicott & Pearce.) The issue is devoted to examples of Manx Folk-Song, and contains a rich and varied collection of tunes, a couple of Cante-Fables (Manx fairy-tales), and the usual interesting letterpress, notes, &c.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Edouard Lalo.' Par Georges Servières. Pp. 127. Paris: Henri Laurens, 5 fr.

'The Borderland: Some Problems of Insanity.' By Theo. B. Hyslop. Pp. 310. Philip Allan, 32*s.* 6*d.* (Contains chapters on 'Health and Disease in Art,' and 'Music, Literature, Science, and Religion.')

'The Psychology of a Musical Prodigy.' By G. Révész. Pp. 180. Kegan Paul, 10*s.* 6*d.*

'Weber.' Par André Cœuroy. Pp. 187. Paris: Librairie Felix Alcan, 9 fr.

'Abrégé Historique et Technique de l'Edition Musicale.' Par Jacques Durand. Pp. 15. Paris: Durand, 1 fr. (Contains a brief sketch of the development of music printing, with several illustrations of present-day machines.)

'Quelques Souvenirs d'un Éditeur de Musique.' Par Jacques Durand. Pp. 136. Paris: Durand et Fils, 2 fr. 50c. (An autobiography of the well-known publisher. Its interest lies chiefly in the writer's personal recollections of the many eminent musicians he has met.)

Music in the Foreign Press

THE GENUINE 'BORIS GODOUNOV'

In the February *Revue Musicale* Victor Belaiev writes:

> Prof. Paul Lamm has succeeded in discovering that 'Boris Godounov' exists under three forms: that of the original vocal score (1875); the orchestral version written in 1871 for the purposes of performance; and the actual original version of 1868-69, which contains a good deal of unpublished music. Prof. Lamm is preparing to issue this version, both in full score and in vocal score form. The published vocal score of 1875 conforms partly to the original version and partly to the orchestral version of 1871.

This is not altogether news; indeed, the existence of these three versions is referred to in the special Moussorgsky number of the *Muzykalny Sovremennik* (1916) by both Andrei Rimsky-Korsakov and V. Karatyghin. But the announcement that the original version is to be published will delight all Moussorgsky's admirers.

OFFICIAL ART IN SOVIET RUSSIA

In the *Ménestrel* (February 20), Alexander Tcherepnin writes:

> The chiefs of the Bolshevik Government make many attempts to use art for propaganda purposes. The contributions of past ages are now considered from the Socialist and Marxist point of view. The history of music is divided into three periods: the first (mediæval polyphony and up to Bach) was under the influence of feudalism; the second (greater orchestral forms, opera, symphony, &c.), under that of capitalism; the third (romanticism, impressionism), under that of the middle classes. Debussy is a prophet announcing the downfall of the *bourgeoisie*. In 1921 [says Tcherepnin] I was at Tiflis, then besieged by the Soviet troops. The Georgians withdrew from the town, the Red Army occupied it. We feared that looting and destruction would take place. But what happened was that the general in command ordered all the theatres to be opened forthwith, concerts to be organized, and the grimy, exhausted soldiers filled all the halls, attendance being made compulsory. . . . An attempt has been made at Moscow to organize classes of composition *minus* masters, the pupils instructing one another.

THE MODERN ORGAN'S SHORTCOMINGS

In the *Zeitschrift für Musik* (February), Erwin Zillinger, the organist of Schleswig Cathedral, writes:

> If nowadays so many musicians evince indifference—or even aversion—to the organ, it is because the organ is no longer what it should be. Three factors are to be considered: the decline of organ-playing after Bach's death; the decline of the output of organ music; and the decline of organ-building. Modern organs are not built in accordance with the true spirit of the instrument. They aim at being 'expressive' after the fashion of the orchestra, at flexibility of tone, at lending themselves to 'individual' playing. Meanwhile the finest examples of old organs are neglected and allowed to fall to pieces. Old organs were built so as to compel the organist to play organ music as it should be played. Modern organs encourage human, emotional playing, that merely reflects the earthly and transient, whereas 'organ-playing should be the expression of a will enlightened through contemplating that which is eternal.' The organs of the future must be built on new lines—that is, on quite old lines—so as to fulfil the true purpose of this king of instruments.

A SWEDISH QUEEN AND MUSIC

In the *Svensk Tidskrift för Musikforskning* (Nos. 3-4, 1924), A. Sandberger writes on Queen Christina and music, with particular reference to her interest in Italian opera and in Cesti's music.

NORWEGIAN FOLK-TUNES

In the *Bulletin de la Société Union Musicologique* (iv.-2), O. M. Sandvik gives a survey of published Norwegian folk-songs, and cursorily describes their chief idiosyncrasies. The chief sources are the collections by Ludvig Lindeman, Catharinus Elling, Olav Sande, Arne Bjorndal, Jan Halvorsen, O. M. Sandvik, and Olaf Fröysaa. A noteworthy feature is the predominance of Gregorian Modes, probably due to the influence of Catholic Church music. Another is the variability of certain intervals—fourths are often too high, sevenths too low, thirds and sixths irregular. Erik Eggers's book, 'Skalastudier' (Oslo, 1923), is a useful contribution to the study of these particularities.

LULLY

The January issue of the *Revue Musicale* is devoted to 'Lully and French Opera.' It contains articles by L. de La Laurencie, Prunières, de Courville, Tessier, and Levinson, reprints of old texts, and numerous illustrations. It is one of this periodical's best 'special numbers.'

MONIUSZKO—SZYMANOWSKI

In *Muzyka* (Warsaw, January), St. Newiadomski writes on Moniuszko in the light of two recent monographs, and Adolf Chybinski on Szymanowski's Mazurkas.

A RUMANIAN PERIODICAL

The January issue of *Muzica*, published at Timisoara (the first to reach this office), contains an article on Georges Enesco by R. C. Brasey.

M.-D. Calvocoressi.

New Music

CHURCH MUSIC

The Faith Press steadily continues its issue of settings of the Holy Communion Service. Two recent numbers—'Missa Sancti Baptistæ,' in the Dorian Mode, by Aubrey R. Brittain, and 'Missa Sanctæ Crucis,' by H. Cyphus—are intended for unaccompanied singing. The latter is in simple four-part harmony throughout. In the former, frequent use is made of two- and three-part writing, and occasional easy contrapuntal passages are met with. The slurring in this setting, by the way, is frequently haphazard, pauses sometimes appear over the treble part only, and in the bottom line of page 5 the bass D should be a breve. Both these works would suit choirs of quite modest resources who are looking out for something to sing unaccompanied. It should be pointed out that neither contains a setting of the Creed—Plainsong for this being presumed—and both include a nine-fold, as well as a Decalogue, Kyrie.

The Faith Press also publishes as an anthem for Lent, 'Beneath the Cross of Jesus,' from Sydney H. Nicholson's setting of the Passion, 'The Saviour of the World.' This is a well-varied treatment of a

(Continued on page 340.)

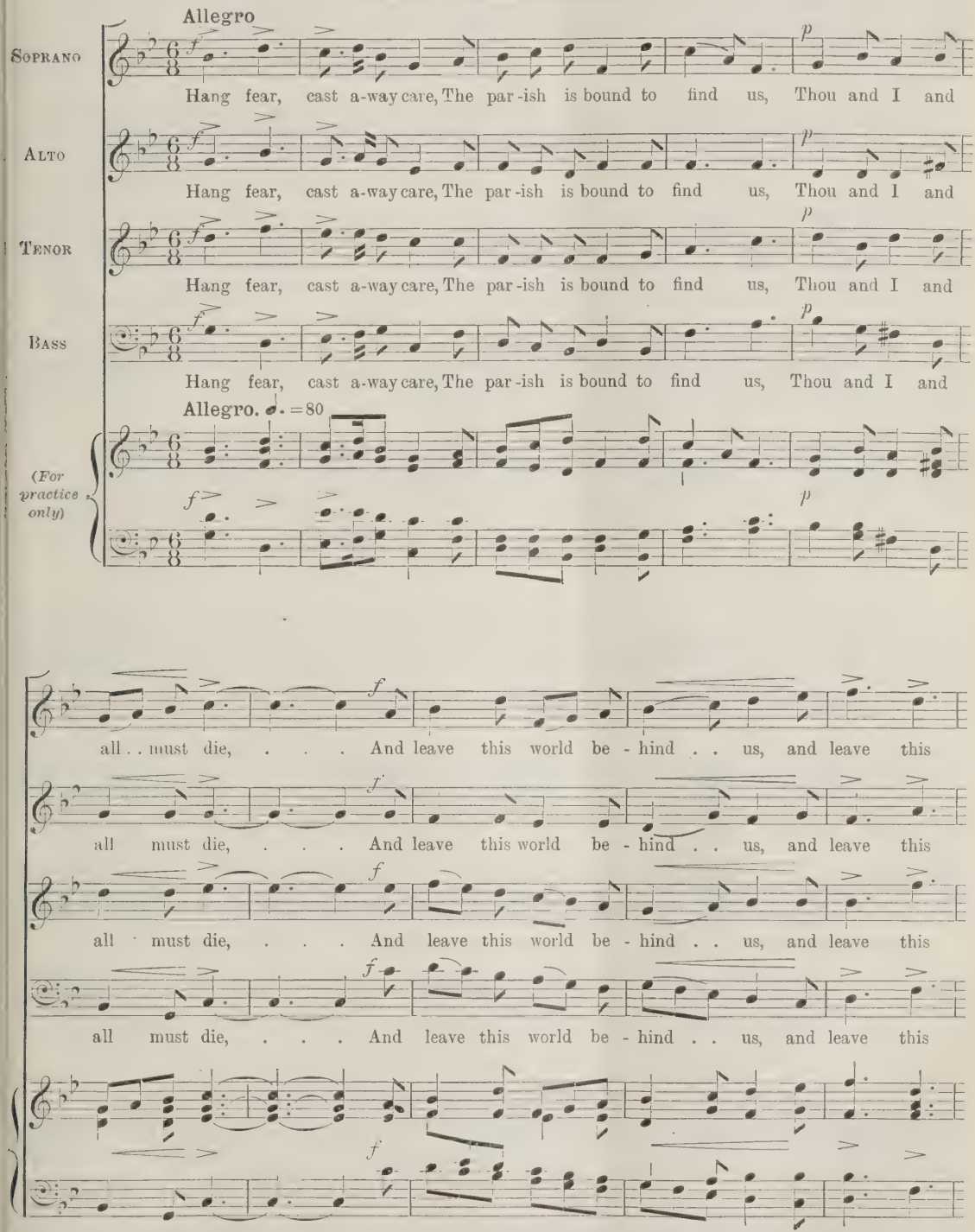
Hang fear, cast away care

FOUR-PART SONG

ARRANGED FOR S.A.T.B.

Music by C. H. H. Parry

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Allegro
Soprano
Hang fear, cast a-way care, The par-ish is bound to find us, Thou and I and
Alto
Hang fear, cast a-way care, The par-ish is bound to find us, Thou and I and
Tenor
Hang fear, cast a-way care, The par-ish is bound to find us, Thou and I and
Bass
Hang fear, cast a-way care, The par-ish is bound to find us, Thou and I and
Allegro. ♩. =80
(For practice only)
all . . must die, . . . And leave this world be-hind . . us, and leave this
all must die, . . . And leave this world be-hind . . us, and leave this
all must die, . . . And leave this world be-hind . . us, and leave this
all must die, . . . And leave this world be-hind . . us, and leave this

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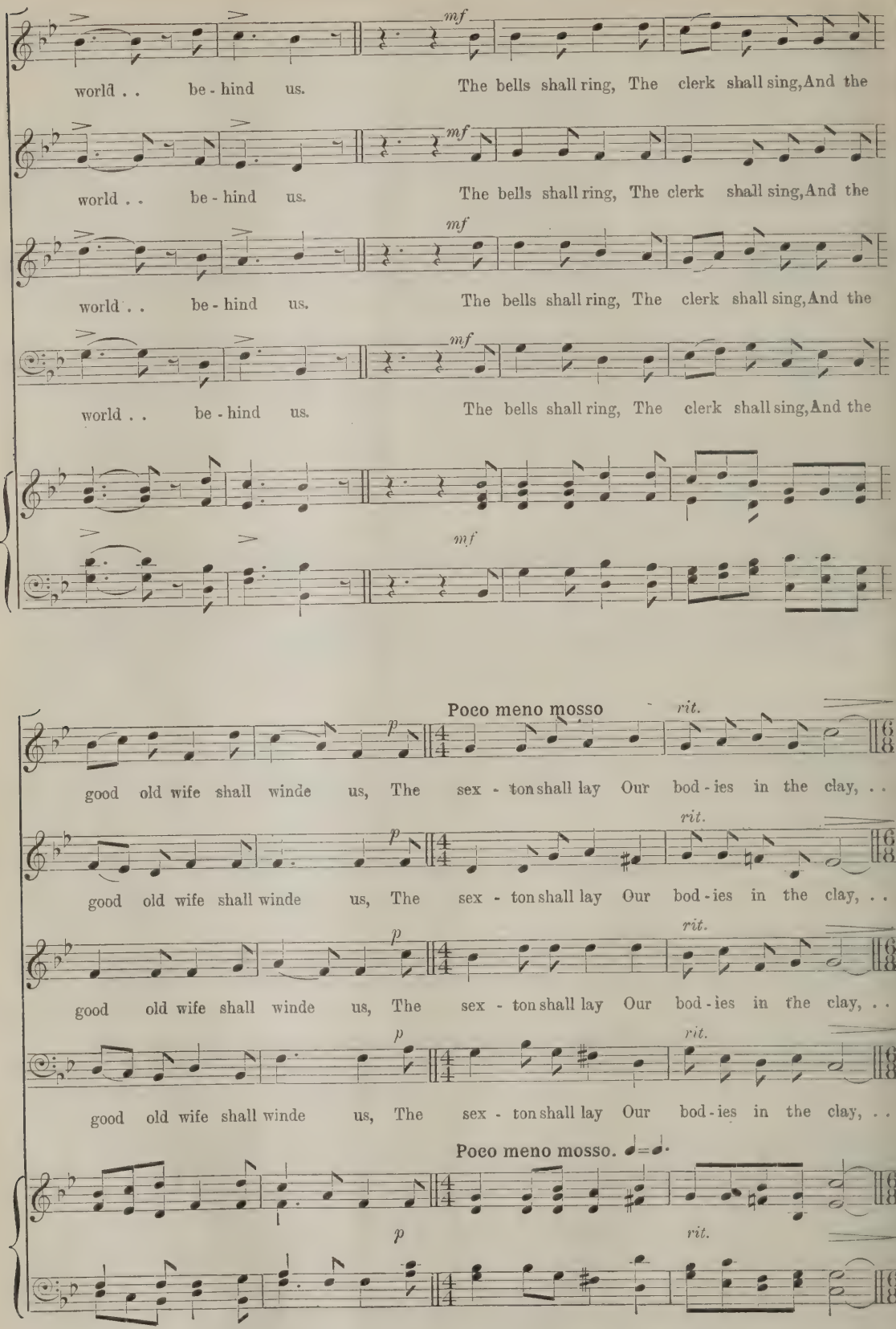
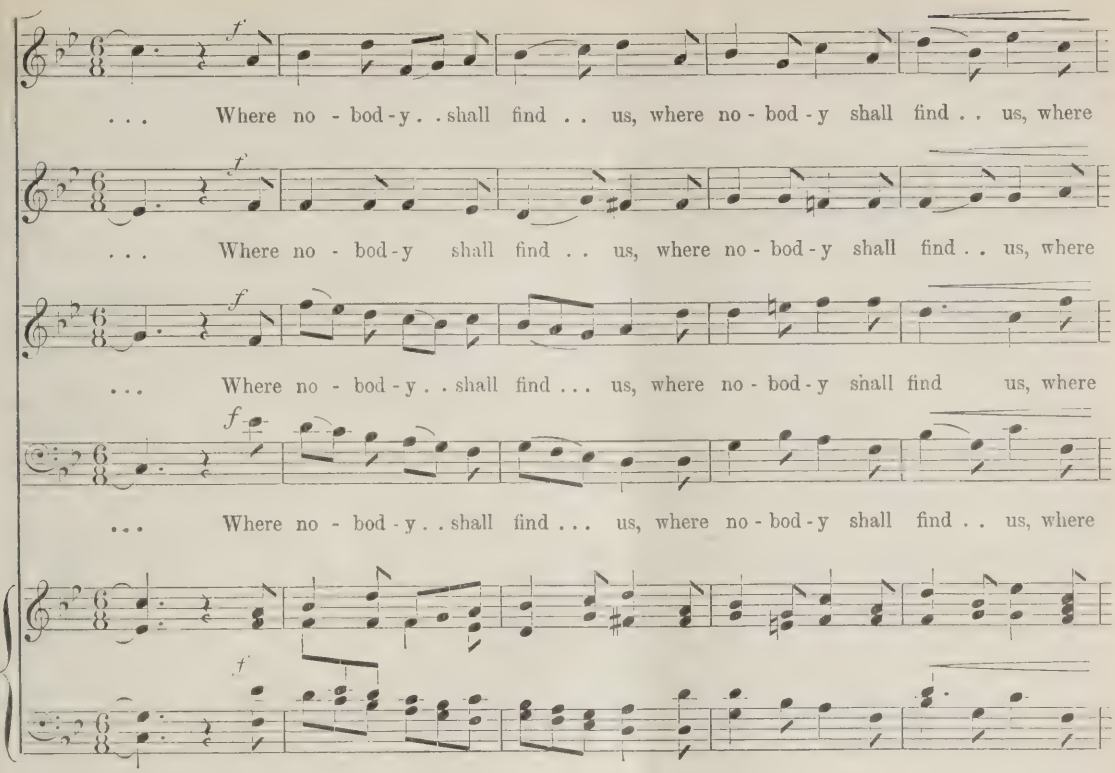
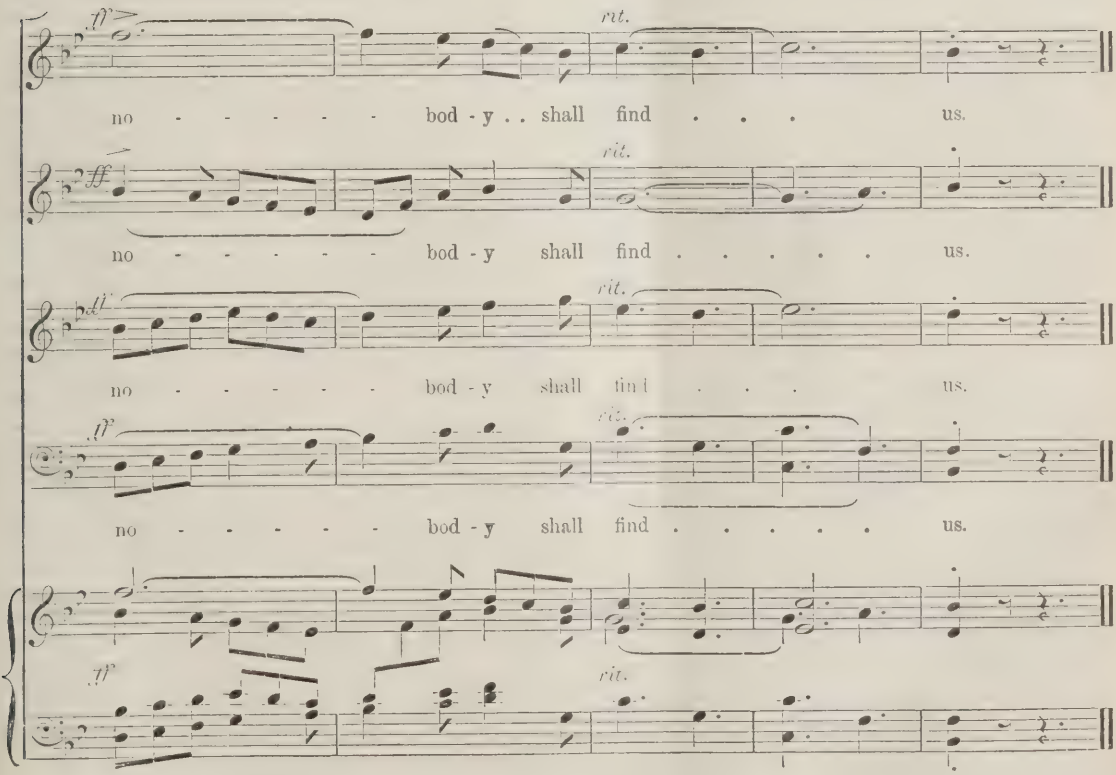
Originally published for Men's Voices (A.T.T.B.) in The Orpheus, No. 487


mf
world . . be - hind us. The bells shall ring, The clerk shall sing, And the
world . . be - hind us. The bells shall ring, The clerk shall sing, And the
world . . be - hind us. The bells shall ring, The clerk shall sing, And the
world . . be - hind us. The bells shall ring, The clerk shall sing, And the
Poco meno mosso
rit.
p
good old wife shall winde us, The sex - ton shall lay Our bod - ies in the clay, . .
Poco meno mosso. ♩=♩.


. . . Where no - bod - y . . shall find . . us, where no - bod - y shall find . . us, where
. . . Where no - bod - y shall find . . us, where no - bod - y shall find . . us, where
. . . Where no - bod - y . . shall find . . . us, where no - bod - y shall find us, where
. . . Where no - bod - y . . shall find . . . us, where no - bod - y shall find . . us, where


rit.
no - - - - - - bod - y . . shall find . . . us.
rit.
no - - - - - - bod - y shall find . . . . . us.
rit.
no - - - - - - bod - y shall find . . . us.
rit.
no - - - - - - bod - y shall find . . . . . us.
rit.

(*Continued from page 336*)

stately tune written to words by E. C. Clephane. Simple and dignified in style, its issue in this form will be welcomed by many.

An anthem for general use, 'Great God, Who, hid from mortal sight,' by Basil Harwood (Novello), is a setting of the Rev. J. Chandler's translation of the hymn, 'O luce qui mortalibus.' It is a fairly elaborate work with the organ part frequently set out on three staves. The tune—somewhat chromatic in character—is sung in the first verse by tenor (or soprano) solo, or soprano semi-chorus. In the second and fourth verses it appears in the tenor, with the other voices adding free parts, all solo or semi-chorus, the latter verse unaccompanied. The third verse is for tenors and basses, with a free organ part giving an opportunity for the use of a tuba. Relief is afforded in the fifth verse by a new melody sung by solo bass, the original tune forming the bass of the organ part. The last verse, for full chorus, is briefly developed, and the work concludes quietly. A good choir is needed.

Alfred H. Allen's setting of the Communion Service in F major (Novello) is not to be undertaken lightly. Much of the vocal writing is of a character fully to test the powers of a good church choir. The voices, moreover, are frequently left unaccompanied, the composer in fact suggesting that, if preferred, the whole Service might be sung without organ. Capable choirs, seeking for something elaborate, would find much to interest them in this setting.

Those who are acquainted with Herbert Howells's work as a composer will no doubt be keen to examine for themselves his settings for voices in unison of the Communion Service, Te Deum, Benedictus, and Jubilate, and Evening Service (Oxford University Press). Mr. Howells's methods are already familiar to many organists through his organ compositions, so they will not be unprepared for much that is unconventional in his treatment of these settings. One may question if it was really worth while to overload the score with such a variety of time-signatures. In the last twelve bars of the Nunc Dimittis, for example, occur the following: 3-2, 3-4, 3-2, 7-4, 5-4, and 3-2. Optional endings, with boys' voices in three parts, are provided in some of the movements. The melody appears in both notations G. G.

In view of the growing number of churches at which the Office of Tenebræ is celebrated, there is need for an edition that will enable the average organist and choirmaster to undertake it without having to call in advisers on various liturgical and musical points. Such an edition has now been prepared by Francis Burgess. The Office for the three evenings is issued separately. No practical point seems to have been overlooked, even the order of procession to the choir being stated in detail. The choir is told exactly what to do and when and how to do it; hence there is no risk of the solemnity of the occasion being disturbed (as has so often been the case) by somebody not knowing whether he ought to stand, kneel, or sit. The plainsong is written in modern notation, and the tones are provided with simple vocal harmony for use if desired. The Miserere is given in three settings, all of the first quality; that for Maundy Thursday being by Vittoria, for Good Friday by Allegri, and for Holy Saturday by Palestrina. Simple fa-burden settings are provided for the Benedictus. The antiphon melodies and psalm-tones are as they appear in the Latin office books. These admirable publications—which belong to the series of 'Anglo-Catholic Choir-books'—are to be had from the Society of SS. Peter and Paul, Westminster House, Great Smith Street, S.W.1. H. G.

Messrs. Novello have just published a collection of thirteen Chorales from Bach's Cantatas and Motets. The set has been admirably chosen; it rightly avoids such examples as are already available and well-known through their inclusion in popular hymnals, and it gives ample variety in mood and style. A prefatory note suggests various uses to which the Chorales lend themselves, *i.e.*, as short unaccompanied anthems; choral items in an organ recital, especially in connection with preludes based on the tunes sung; alternative tunes to well-known hymns for special occasions; for use as preliminary exercises in the study of Bach choralism; as sight-reading material for advanced choirs; and for students in part-playing and vocal score reading. It was a happy thought to include not only the Chorale, 'Jesu, Priceless Treasure,' but also the two simple, but striking, variations from the Motet of that title. A good choir could thus make of the group an effective and fairly lengthy unaccompanied item. The whole set will be a boon to choirs of all kinds. H. G.

CHAMBER MUSIC

The opening bars of Herbert Howells's Sonata in E minor for pianoforte and violin (Oxford University Press) are hardly impressive. They suggest the Arcadian shepherd, and Howells is anything but a gentle warbler. His strength appears to be rather in bold design and vigorous rhythm. He is at his best when he can give free rein to a fancy which, like that of most moderns, is somewhat restless, but also spirited and ardent. This, of course, is purely a question of proportion. Contrast is indispensable, and, however buoyant and youthful the mood, a breathing space must be provided if we are not to disregard one of those elementary laws of composition which are never ignored with impunity. So much must be granted, and perhaps the quiet and reminiscent opening should be interpreted as a foil to the rugged strength of the other sections. It is significant in the highest degree that Howells, like Prokofiev in the recently-heard Violin Concerto, banishes the slow movement altogether and goes from a *Poco allegro* to an *Allegro moderato*, and from this to a *Vivace*. He has no Song of Thanksgiving, no quiet thoughts, no tender, haunting memories. Our young men have killed care, and go about with the cheerful mien of the soldier of fortune in Reade's novel who met everybody with the comforting assurance: 'Courage! Le diable est mort!' This cheerfulness is not without some anxiety, which is expressed in changes of *tempi*, frequent directions to performers, and also in neologisms not all of which are easily understood. What is the meaning of *élato* and *risvegliato?* For all this, the Sonata is a good piece of work, and, played (for the violin part) by Albert Sammons, to whom it is dedicated, it should not fail to make its mark.

Alfred M. Wall's Sonata in A major, for violin and pianoforte (Curwen), stands on a different plane, for

it has neither the strength nor the more questionable features of Howells's work. The classical model is accepted, and if we miss the loftiness of the real classic, there is a certain Mendelssohnian glibness about this music, which is not without praiseworthy features. It runs along so easily and so smoothly that a first reading suggests both superficiality and also the possible existence of some more valuable element. Certain platitudes in the second movement are not quite enough to turn the balance on one side or the other. On the whole one feels that Wall's work would be far more attractive than it is if he had the courage to follow the advice of a great composer who urged young people to cut out ruthlessly even good things if they impeded the logical development or otherwise detracted from the effect of the whole. B. V.

EASY PIANOFORTE MUSIC

An album of six pieces by Arthur Somervell, entitled, 'Rustic Pictures' (Joseph Williams), will be found useful for pupils approaching Lower Division standard. They are excellently written, and make a well-contrasted set. No. 1, 'The Zephyr,' is a graceful little movement in 6-8 time. The others are: 'Hobgoblin' (good practice in chords and thirds), 'On the Green' (a minuet), 'Through the Meadows,' 'The Fish in the Stream' (a capital study in rapid arpeggios divided between the hands), and 'By the Forest Gate' (Rêverie).

W. G. Whittaker's 'Six Short Pieces,' under one cover (Augener) are entitled, 'Fantastic Dance,' 'A Plaintive Song,' 'In the Style of a Folk-song,' 'Jig,' 'A Grim Old Legend,' 'Theme with Variations.' They are modern in style, and present the student with problems not to be met with in the pieces considered above. Good *cantabile* playing—in both hands—is frequently called for, and much depends on a skilful management of the pedal. Mr. Whittaker, it may be noted, is always very definite in his pedal indications, and pupils who are weak in a frequently neglected branch of technique will profit from a study of this interesting set of pieces. They are of about Lower Division standard.

E. Beck-Slinn's 'Four Sketches' — Capriccio, Valse Petite, Gavotte Mignonne, and Valse Caracteristique (Augener)—are fluently-written little works in two parts. They may be recommended for pupils of Elementary grade, particularly those whose playing generally is lacking in neatness and finish.

Teachers of beginners, who are looking for something fresh to use as a first book of pieces, should try 'Old Tunes for Young People,' by E. Markham Lee (Joseph Williams). These are all arranged within the compass of five notes in each hand, and are selected from both popular and classical sources. Although various keys are suggested, the only black notes introduced are an occasional F♯ and B♭. The book is attractively got up, and the type is large and clear. Needless to say, Dr. Lee has done his part excellently.

From J. H. Larway come several numbers of the Larway Student Series, by Ernest Austin. They range in difficulty between Elementary and Lower Division standard, and should prove admirable for teaching purposes. Each of the nine pieces in this series is of definite educational value, in addition to being attractive as music. Thus No. 2, 'To an Evening Primrose,' is a charming study in *cantabile* playing for the right hand. No. 5, 'Harebells on Banstead Downs,' is mainly concerned with graceful *arpeggio* figures passed from hand to hand—and so on.

Also to be commended are the four little pieces —'Hop-Scotch,' 'In a Hammock,' 'Golliwogs' Procession,' 'A short life and a merry one'— under the title 'Summer-time,' by A. Herbert Brewer (Augener). They will be found excellent for rhythm and phrasing. The first and last are the most difficult, and need nimble fingers; and No. 4 is particularly good practice in *staccato* and other touches. The pieces are published separately.

G. G.

MUSIC FOR HARP

It is very satisfactory to note that composers no longer neglect the harp. As a solo instrument it has very obvious limitations as the sole exponent of a whole evening's programme. On the other hand, few instruments can give as much variety to a recital as two or three harp solos placed in well-chosen strategic positions. Eugène Goossens's 'Two Ballades for Harp' (Curwen) are exceedingly well-written, and, ably played, ought to be very effective. The music is so conceived for the instrument as to give us the impression that the composer is an expert performer. His music is never commonplace—so much his worst opponents must admit. And in both these Ballades his originality has had the happy result of keeping him away from the well-trodden, characteristic harp tricks, and of sending the composer to the much finer and more suggestive effects of tone and technique which have been added in comparatively recent years to the province of the instrument.

Joseph Jongen writes for the harp in a slightly more conservative style. But his 'Danse Lente' (Chester) for harp and flute has all the aristocratic charm and graciousness of Jongen's music at its best. The pianoforte can take the place of the harp if necessary. But although the composer has himself seen to it and minimised, as far as possible, the loss of colour by occasional alterations, this music seems to us conceived so well for the two instruments that it will be as wrong to play the harp part on the pianoforte as it would be to play the flute part on a fiddle. B. V.

NEW VIOLIN MUSIC

Chaminade's 'Le Matin,' for violin and pianoforte (Enoch), is characteristic of its composer's manner and mannerism. It is well within reach of players of moderate ability, and its general style corresponds to that of the singer's ballad. Originally it was written for the orchestra, but apparently conductors have not taken too kindly to it, and so far as we know there has been no performance in this country. The present arrangement is the work of the author. It gives the impression of music conceived for the pianoforte, or for pianoforte and violin, rather than for the orchestra, which may mean skill in transcribing and may also mean an original less felicitous than the arrangement. B. V.

STRING MUSIC

The four short pieces by Hugo Anson (Curwen), entitled 'Tranquility' (which we old fogies spell with two 'l's'), are not quite as tranquil as their title suggests. Tranquillity implies a quiet, satisfied

mind, and, for all their harmlessness and simplicity, these brief pieces do not set our mind at rest. Peace, after all, is not synonymous with coma. We may reduce 'all that's made to a green thought in a green shade,' as the poet suggests; but both the thought and the shade are essential to perfect peace, and we can find little trace of either in these pieces of Mr. Anson's.

The arrangements of 'Jubilee Songs' of American Negroes for 'cello, by Arthur Benjamin (Curwen), may interest 'cello players who are also ardent admirers of American negroes. To us the main point is whether negro songs (jubilee or not) should be arranged at all. It is a point which could only be discussed at length during the 'silly season,' along with the ever-recurring topic of 'Should curates marry?' No doubt curates are better unmarried, and the song of the negro minstrel is better left in its original state. But curates will marry—now and again—and, we suppose, the negro song, for all that we may say, will be touched up so as to be available for young violinists and 'cellists. And this being the case, the present arrangements will serve. B. V.

STRING ORCHESTRA

Hamilton Harty's arrangement of the 'Londonderry Air' for string orchestra and harp (Curwen's Edition) is more elaborate than the average arrangement, yet in the main it is the stuff a popular audience expects from strings and harp—vigorous swinging of bow and arpeggios on the climax. The first statement of the theme is assigned to a solo violin—also a good popular touch, but, of course, perfectly legitimate. The Harty scheme is briefly this: (1) melody on the G string solo fiddle; (2) *Tutti* on the A string (or A string latitude); then on the E, and so home *in excelsis*—*i.e.*, the top E harmonic for the solo fiddle. It will be suggested, no doubt, that the lower strings do not get a 'look in,' and that the range of colour is consequently somewhat limited. But the possibilities of a string orchestra are without limit, and, a choice being inevitable, Harty's is perhaps as good as another. If this version does not impress one as imaginative and poetical, it is certainly practical and effective. B. V.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

Two lectures on Choir-Training will be given at the College, on Tuesday, May 12—at 2.30 p.m., by Mr. G. Thalben-Ball, subject, 'The Choir in Church,' with illustrations by the choir-boys of the Temple Church; at 6.30 p.m., by Mr. Hubert S. Middleton, M.A., Mus.B., subject, 'Country Choirs and Congregations, with special reference to the Training of Voices, and a General Knowledge of Church Music.' Admittance free. No tickets required.

F.R.C.O. (CHM.); A.R.C.O. (CHM.)

The Examinations for the above Diplomas will be held at the College on Wednesday and Thursday, May 13 and 14. Last day for entry, April 15.

H. A. Harding, *Hon. Secretary.*

A GLANCE AT SOME SILBERMANN ORGANS

By J. M. Duncan

'The time is not far distant,' says Schweitzer, 'when the last of our beautiful Silbermann organs will be replaced, or renovated beyond recognition.' Recollecting this prophecy, the writer took the opportunity of a recent visit to Saxony to track down a few of the best remaining Silbermann organs, and to examine them on the spot.

Freiberg, half-way between Dresden and Chemnitz, is a typical old Saxon town, which looks much as Leipsic must have looked when the twenty little Bachs were romping in St. Thomas's Churchyard. The principal church possesses the earliest large organ built by Silbermann. It was designed by Kuhnau, Bach's predecessor at Leipsic, and opened by him in August, 1714. On this organ, through the kindness of the clergyman, I was last January permitted to play for a whole afternoon. It remains exactly as Silbermann left it—except that, providentially, the original bellows has been replaced by a motor.

There are three keyboards with a compass of four octaves, omitting the lowest C sharp, and a pedal of two octaves. Thus, although I found it included in a recent recital programme, Bach's Toccata in F cannot be played without alteration; and no doubt Bach was himself often obliged to transfer the upper portions of the pedal solo to the manuals, and to modify other passages. The manual keys are, of course, black with white sharps; the pedals, however, are not, as in old English organs, narrower than ours, but actually rather wider, so that to reach the uppermost C requires nearly the same stretch of leg as to reach our modern F. The 'white' pedal keys are somewhat shorter than ours, and the raised notes about half the length. Nevertheless, though Schweitzer seems to question the fact, it is perfectly possible to employ the heel as well as the toe, even in the pedal solo of the F major Toccata.

The touch of the keys proved surprisingly light. In the two subsidiary manuals it differs little from that of our own tracker organs. The touch of the Hauptwerk (Great) is heavier, strong springs being necessary to guard against any risk of ciphers. But even when the three manuals are all coupled together, no prohibitive physical effort is required even in passage-work. The writer played Bach for three hours—forgetting all about lunch—in a warmed church, without perspiration or any of the other symptoms of exhaustion of which Burney's diary makes complaint.

The pitch of the organ is a whole tone above ours, and the tuning is still 'unequal.' The writer had not previously been so fortunate as to meet with a large organ so tuned, and the result was unexpected. Modulation into more than three sharps or flats was hideous, and the Prelude of the 'St. Matthew' Passion had to be speedily called off. On the other hand, one could not, contrary to expectation, detect any special merit in the primary keys, so it seems that the advantage brought by the introduction of equal temperament has involved no corresponding loss.

The drawstops are formidable objects. The knobs resemble the black king in a set of very large chessmen, and are fixed to baulks of timber about an inch square, which need to be hitched down after being drawn. It is a greater physical effort to prepare for a fugue than to play it; and at the end of a loud piece, when the thumbs instinctively seek the pistons, it comes as a shock to realise that one must now face the exertion of pushing the stops home. There are no pedal couplers; therefore in a pedal solo only the actual pedal pipes are available for use. To couple or uncouple the subsidiary manuals the whole keyboard must be moved an inch or so in or out of gear. The organ is, of course, innocent of composition pedals or of a Swell.

The following is the specification, the stops being given as they stand:

LEFT SIDE OF KEYBOARDS

Outer Row (Brustwerk).	Ft.		Middle Row (Hauptwerk).	Ft.	Inner Row (Oberwerk).	Ft.
Principal ...	4		Principal... ...	8	Principal	8
Gedackt ...	8		Bordun	16	Gedackt	8
Rohrflöte ...	4		Octave	4	†Quintatön	8
Nassat ...	3		Super-octave ...	2	Super-octave ...	2
Principal ...	16 (Pedal)		Mixtur	—	Mixtur	—
Octave ...	4 (Pedal)		Trompete ...	8	Cromhorn ...	8
Trompete ...	8 (Pedal)		Cornet	—	‡Echo	—
Untersatz ...	32 (Pedal)		*Sub-Bass ...	16	Tremulant ...	—

RIGHT SIDE OF KEYBOARDS

Inner Row (Oberwerk).	Ft.	Middle Row (Hauptwerk).	Ft.	Outer Row (Brustwerk).	Ft.
†Quintatön ...	16	‖Viol da gamba ...	8	Octave ...	2
Octave	4	Rohrflöte... ...	8	Terce ...	1⅗
§ (?)	4	Quint	3	Quint ...	1⅓
Flaschflöte ...	1	Terce	1⅗	†Sifflöte ...	1
Cymbal	—	Cymbal	—	Mixtur ...	—
Vox Humana ...	8	Clarino	4	Octave ...	8 (Pedal)
Tremulant ...	—	Ventil	—	Mixtur ...	— (Pedal)
Ventil	—	¶Posaune ...	16	Clarino ...	4 (Pedal)

* Pedal: stopped wood.
† String-toned.
‡ A mixture, to middle C only.
§ Metal: name illegible.
‖ A small open diapason
¶ Pedal.

Two defects in this specification will be noticed. First, as usual in the 18th century, the Great contains no 4-ft. flute; secondly, there is no soft pedal 8-ft. stop; consequently the writer found it impossible to arrange a satisfactory registration for Bach's E flat Sonata.

The wood and metal 8-ft. and 4-ft. flutes are mellow and good, the wooden pipes particularly so, but to modern ears the chorus is too strong, the full Brustwerk being intolerable uncoupled. The reeds are of course rough and weak, and in no way comparable with modern English work. Bach's own registration of 'Gottes Sohn ist kommen,' from the 'Orgelbüchlein,' did not sound at all well. Though a little overpowering at first, the full organ becomes acceptable in time, and one realises that when Bach gave the direction 'pro organo pleno' he meant 'full organ,' and not something else. It was interesting to observe that in playing a four-part Chorale on the full organ it proved very effective to follow the old method of using all the fingers of both hands at once, and in addition to double the tenor part with the right foot, notwithstanding the 32-ft. Principal. Thus the double-pedal passage at the end of Bach's Prelude in D, which proves such a stumbling-block upon the elephantine open wood pipes of English organs, here sounds quite easy and natural.

The Freiberg organ is Silbermann's earliest effort, and the well-known organ in the Court Church at Dresden is his latest, dating from 1754. Its specification and construction are almost identical with those of its predecessor of forty years earlier, showing how promptly the builder's methods reached maturity and how little improvement on them was necessary as time went on. The later instrument has an additional 16-ft. principal and 16-ft. reed on the Hauptwerk—there is no manual 16-ft. reed at Freiberg—which serve to improve and solidify the full organ. As against this advance, the pedal in the Court Church organ lacks any soft stop whatever, either of 16-ft. or of 8-ft. tone. The manual compass is taken four notes higher—to E. The pitch was originally a minor third lower than at Freiberg, that is to say, a semitone below our own. It was raised to normal a few years since. The tuning was, apparently, 'equal' from the beginning. The original bellows is still in use. The six levers are worked by the whole weight of two men, three levers to each, the fall being about 4-ft. Consequently the writer was unable to try the organ himself, the operators having already tackled High Mass, and being at the time unwilling any further to exert themselves. The woodwork of the case is still coated with the dirty green paint so dear to the decorating trade of the baroque period. In fact, the whole place of worship reeks of Serene Highness and powdered wigs, and is a characteristic temple of 18th-century State religion.

Though Schweitzer seems to take for granted that any restoration of a Silbermann organ is bound to spoil it, fortunately such is not always the case. The organ in the Frauenkirche at Dresden, built in 1736, was carefully modernised in 1911. All the old work, including all the Mixtures, was preserved; the additions were insignificant—a few soft, modern stops. The reeds were re-voiced, but not more heavily winded, and all the best mechanical devices were introduced. To the result the epithet 'magnificent' can for once be fitly given, and this splendid instrument may deservedly be given a place alongside the finest English organs, such as Hill's at Beverley and Harrison's at York. True, the brilliant high-pressure English reeds are wanting; on the other hand, the multiplication of small pipes produces another species of brilliance which English organs do not now possess, while moving basses are wonderfully vitalized by the pedal 6-rank Mixture, which gives the player the same kind of joy in life as the driver of a very good car experiences when climbing a steep hill.

A study of these old German organs throws light on Bach's own registration. Effects could be secured either by changes of keyboard, or by the coupling and uncoupling of the subsidiary manuals, the latter operation being quite a feasible one for the performer whenever a good beat's rest could be had. But even if two assistants were employed, one on either side, it scarcely seems as if they could do more than look after the provision of suitable basses to the manuals, the difficulty of moving the clumsy stops while a performance was in progress being prohibitive, except on a small scale. Therefore those who wish to play Bach's organ music as he played it himself, must confine themselves to such changes of tone-colour as can be obtained by the means here indicated. On the other hand, the cylinder Swell, as handled by the admirable artist at the Frauenkirche, produced undeniably excellent results in the 'Wedge' and the A minor.

The organ is often called the king of instruments. The big battalions of the modern orchestra have conquered part, possibly the greater part, of its kingdom. But two hundred years ago, when orchestras barely numbered a score of players, a Silbermann organ in the hands of a Bach must have enraptured its audience through the mere volume of its sound, and even to our jaded ears still has a certain characteristic message to proclaim.

A NOTE ON BACH'S ORGAN AT ARNSTADT

The writer took the opportunity of passing through Thuringia to visit Arnstadt, where Bach held his first appointment. The old organ, by J. F. Wender, has long ago been rebuilt, but the console is preserved in the town museum, along with one or two other Bach souvenirs. There are two manuals of forty-nine notes to D, and the pedal also reaches D. The lowest C sharp is wanting. The keys are white, with black sharps, like ours. The touch is distinctly heavier than Silbermann's, and the pedals shorter, so that any systematic heel-work would have been impracticable. Of the musical capacity of this organ it is naturally impossible to speak; but in St. Severus's Church at Erfurt—the smaller of the familiar twins—there is an apparently very similar instrument built by the same maker ten years later, and intact except that several of the larger Principal pipes were commandeered during the War. If for this reason it is scarcely fair to judge the chorus, yet it can still be perceived that the individual stops are of very poor quality and greatly inferior to Silbermann's work. If the Arnstadt organ was no better, the pride which the citizens are said to have felt in it seems scarcely to have been deserved. At Erfurt, as at Freiberg, the pitch is a tone above ours, and this was therefore probably the standard local pitch in Bach's earlier days.

Of the Bach organs at Mühlhausen, Weimar, and Leipsic it appears that nothing now survives.

THE CHOIR-TRAINERS' LEAGUE

A meeting of the above was held on February 21 at St. Magnus the Martyr, London Bridge, when Capt. Francis Burgess gave a helpful and interesting lecture on 'Plainsong Psalms and their Accompaniment.' He prefaced his subject with a review of the Gregorian Tones from the earliest period, and showed how, in the course of development, they had changed from their original elaborate and ornate character to the simple form now commonly used. The modern chant, with its fixed rhythm (producing monotony), was, he said, the least suitable to the Psalms; whereas the Gregorian Tones were capable of many varying forms, and by their rhythmical freedom avoided monotony. Illustrations at the organ were given of the different types of accompaniment suitable to the various tones, and the lecturer offered the following suggestions: Let your accompaniment be characteristic of good taste and intelligence; keep it diatonic and in the same tonality; do not use any note that cannot be used in the melody; be sparing with the pedals; movement of chords must be governed by rhythm of words. He specially appealed to organists to give serious attention to *legato*-playing—a method essential for the purpose advocated in the lecture.

ST. MAGNUS THE MARTYR, LONDON BRIDGE

The organ at this Church has recently been reconstructed, enlarged, and re-voiced by Messrs. R. Spurden Rutt, of Leyton, and is now a three-manual of forty-nine stops. The instrument was originally built by Abraham Jordan, in 1712, and is noteworthy as being the first to contain a Swell pedal. An advertisement in the *Spectator*, of February 8, 1712, states that the organ contains 'four setts of keys, one of which is adapted to the art of emitting sounds by swelling the notes, which never was in any organ before; the instrument will be publicly opened on Sunday next, the performance by Mr. John Robinson.' The effect of 'swelling the notes' was obtained by the insertion of a sliding shutter in front of the box containing the pipes. The shutter was balanced by weights, and moved by levers connected by a piece of wood shaped like a horse's head. The device thus became known as the 'nag's head swell.' It need hardly be said that the working of this clumsy affair required a good deal of strength and skill. At the re-opening of the organ on February 17, Mr. Sydney H. Nicholson gave a recital, his programme including Stanley's Voluntary in G, Bach's Prelude and Fugue in E minor, Vaughan Williams's Prelude on 'Lovely,' Blow's Air in G, and Parry's Prelude on the 'Old 104th.' He also improvised, taking for theme Robinson's familiar chant in E flat—an appropriate choice, as Robinson was not only one of Mr. Nicholson's predecessors at the Abbey, but was also organist at St. Magnus for fifty years. A complete account of this historic organ may be had from the Verger of St. Magnus, the proceeds of the sale being devoted to the restoration of the beautiful organ case. (No price is marked on our copy, but presumably sixpence will not be far wrong.) The booklet is written by Mr. J. T. Lightwood, with additional notes by Mr. C. N. Waterhouse. We are indebted to it for the particulars of the organ given above.

WESTMINSTER CATHEDRAL RECITALS.

The present series ends on April 2, when Mr. Ambrose P. Porter (the newly-appointed organist of Lichfield Cathedral) will be the player. His programme will include a couple of Bach Chorale Preludes; Bubeck's Fantasia in F sharp, Reger's 'Moment Musical' and Toccata; Tombelle's 'La Nativité'; Willan's Prelude and Fugue in C minor, and his own tone-poem on 'Veni Emmanuel,' Communion on 'Adoro te,' and Fantasia on 'St. Magnus.'——On May 7 a special recital will be given by M. Marcel Dupré, whose programme will consist of the first movement of his Passion Symphony, three Bach Chorale Preludes, the 'St. Anne' Fugue, and an improvisation. The last-named item will fill the second half of the programme, and will consist of a Passacaglia, Three Chorales, (*a*) ornamental, (*b*) contrapuntal, and (*c*) canonic, and a Triple Fugue. A theme for the Passacaglia, another for the Chorales, and the three for the Fugue, will be handed to M. Dupré at the interval.

ST. GEORGE'S, HANOVER SQUARE

The bi-centenary of this Church was celebrated from March 11 to 25. At the long list of services the music included settings by Beethoven in C (with orchestra), Walmisley in D minor, Stanford in C, Harwood in A flat, and Byrd (Fauxbourdon); and anthems by Parry, Wesley, Greene, Holst, and Bach. Very appropriately one of the voluntaries was an orchestral performance of a Handel 'Concerto Grosso.' During his residence at Brook Street, Handel attended St. George's.

Dr. M. P. Conway, sub-organist of Wells Cathedral, has been appointed to Chichester Cathedral, in succession to the late Dr. J. F. Read. Dr. Conway was for nine years organist at All Saints', Eastbourne, and for four years at St. Andrew's, Wells Street. He is an excellent recitalist, who is not afraid of going off the beaten track in framing his programmes.

Organ 'storms' are such time-honoured objects of mirth that we should not mention the following but for its containing novel features. Called, rather superiorly, 'An Ocean Tempest,' it was played at Colchester the other day, and (as the *East Anglian Times* tells us) was descriptive of 'the feelings and emotions of ships' passengers in storm and calm, leading from a graceful barcarolle [what has a barcarolle to do with mid-ocean?] and the heralding of the approach of the storm, to a grand climax.' So far it is on conventional lines, save for that venturesome gondola song. The spice of novelty which saved this Ocean Tempest from being merely an ordinary storm was the introduction of a ship's bell and siren. The addition of such realistic touches makes us wonder when the limit will be reached. If a ship's bell and siren, why not the human voice, with a few seaman-like orders? As this particular recital appears to have taken place in a concert-hall, it might have been possible to go even farther, and give more definite expression to some of those 'emotions of ships' passengers in storm.' Mere organ-tone is too vague, whereas a muffled cry of 'Steward . . . .'

A notable recital of modern Church music was given on March 11 at Clapham Congregational Church by the regular choir of twenty-one boys and fourteen men. The programme included Holst's Two Psalms and 'Turn back, O man,' R. G. H. Greene's 'To music bent is my retired mind,' Gretchaninov's 'The Cherubic Hymn,' Stanford's 'Glorious and powerful God,' Parry's 'I know that my soul hath power,' Ireland's 'Greater love hath no man,' Charles Wood's 'Hail! Gladdening Light,' and Balfour Gardiner's 'Evening Hymn.' Mr. Reginald Redman was at the organ, and played Parry's Prelude on 'St. Anne,' Frank Bridge's *Andante con moto*, and Karg-Elert's 'Pastorale, Recitativo, and Chorale.' Mr. Henry F. Hall conducted.

Mr. Ralph Morgan has been presented with a cheque in recognition of his services to Bristol music in general, and to St. Mary Redcliff in particular. Canon F. N. Bateman Champain, Vicar of St. Mary Redcliff, in making the presentation, highly praised Mr. Morgan's work; Mr. F. H. C. Barnard expressed the gratitude of the hosts of Bristolians who had enjoyed the organ recitals which had been a regular feature of St. Mary's for the past thirteen years; and Mr. A. S. Warrell, on behalf of his brother professionals, paid a warm tribute to Mr. Morgan's public-spirited activities.

Mendelssohn's 'Athalie' was finely sung in Durham Cathedral on March 8 by a choir of a hundred, with string and organ accompaniment. The soloists were Mr. E. H. Knight, Mr. J. R. Cogan, and boys of the choir. There was a crowded congregation. Mr. C. B. Maude was at the organ, and the Precentor, the Rev. A. D. Culley, conducted.

The organ at the Wesleyan Church, Gresford, has been restored by Mr. Henry Poyser, of Chester, and was re-opened on March 4, Mr. H. P. Bury giving a recital, and playing Mendelssohn's sixth Sonata, Bach's 'St. Anne' Fugue, Boëllmann's 'Gothic Suite,' Franck's A minor Choral, &c.

A pointer in the matter of municipal music: The Herne Bay Urban District Council has engaged the local choral society (hon. conductor, Mr. A. A. Hodgkinson) to sing 'Elijah' at the Grand Pier Pavilion on Good Friday.

Messrs. Rushworth & Dreaper have just built an organ for St. Michael's, Huyton, near Liverpool—a two-manual of twenty-one stops.

Mr. Sydney H. Nicholson's new Passiontide Cantata, 'The Saviour of the World,' will be sung at St. John's, Wilton Road, S.W., on Good Friday evening, at 8.

RECITALS

Mr. Harry Wall, St. Matthew's, W. Kensington—Sonata in G minor, *Piutti;* Epilogue, *Wolstenholme;* Sonata in D minor, *John E. West.*

Miss Lilian Coombes, St. Lawrence Jewry—Allegro, *Stanford;* Evening Song, *Bairstow;* Bohemesque, *Wolstenholme;* Prelude and Fugue in B minor, *Bach.*

Mr. Arthur H. Egerton, Fort Rouge Methodist Church, Winnipeg—Pièce Héroïque, *Franck;* Sonata, *Reubke;* Chaconne, *Karg-Elert;* Sonata No. 1, *Mendelssohn;* Chorale Preludes by *Bach*, *Karg-Elert*, and *Arthur Egerton.*

Mr. W. E. Messer, St. Andrew's, Caversham—Prelude and Fugue in B minor, *Bach;* Cantabile, *Jongen;* Pastorale, *Franck;* Pæan, *Harwood;* Chorale Preludes by *Bach*, *H. Purcell*, *Karg-Elert*, *Parry*, *Brahms*, and *Daughtry.*

Mr. W. Hunt, Ludlow Parish Church—Prelude and Fugue in B minor, *Bach;* Allegro (Symphony No. 2), *Vierne;* Sonata No. 20, *Rheinberger;* Adagio in E and Allegro Marziale, *Frank Bridge;* Variations on a Ground Bass, *Farrar;* Epilogue, *Grace.*

Mr. G. W. Harris Sellick, St. Mary Magdalene, Ashton-upon-Mersey—Grand Chœur in D, *Guilmant;* Largo ('New World' Symphony); Postlude on the 'Old 100th,' *Grace.*

Mr. Francis Sutton, St. Mary's, Bryanston Square—Sonata No. 11, *Rheinberger;* Andante (Sonata No. 4), *Bach;* Fantasia in E flat, *Saint-Saëns;* Allegro con spirito, *Frank Bridge.*

Mr. E. Stanley Roper, St. Mary's, Bryanston Square—Three Sketches for pedal pianoforte, *Schumann;* Concerto No. 4, *Handel;* Sonata No. 8, *Rheinberger.*

Mr. Reginald H. Hunt, St. Mary's, Bryanston Square—Fantasia-Sonata in A flat, *Rheinberger;* Andantino (Symphony No. 4), *Tchaikovsky;* Antiphon ('Five Mystical Songs'), *Vaughan Williams.*

Mr. F. G. Shuttleworth, St. Mary's, Bryanston Square—Fantasia and Fugue in E minor, *Silas;* Rhapsodie No. 3, *Saint-Saëns;* Minuetto and Allegro, and Variations, *Handel;* Meditation, *Bairstow;* Marche Pontificale, *Widor.*

Mr. W. J. Lancaster, Bolton Parish Church—Menuet-Scherzo, *Jongen;* Andante con moto, *Frank Bridge;* Fugue, *Reubke.*

Mr. W. Wallace Thompson, St. James's, Garlick Hill—Monologue in F sharp, *Rheinberger;* Pièce Héroïque, *Franck;* Allegro Marziale, *Frank Bridge.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey—Toccata and Fugue in F, *Bach;* Sonata No. 2, *Mendelssohn;* Grand Chœur Dialogué, *Gigout;* Organ Concerto in G, *Handel;* and a recital of Old English music in connection with the Wren Commemoration.

Mr. Philip Miles, All Saints', Eastbourne—Toccata-Prelude on 'Pange Lingua,' *Bairstow;* Two Versets, *Marcel Dupré;* Finale (Symphony No. 3), *Vierne.*

Mr. T. A. Rushworth, SS. Philip and James', Oxford—Entrée Pontificale, *Bossi;* Prelude, Fugue, and Variation, *Franck;* String Quartet in G minor (slow movement), *Debussy;* Divertissement, *Vierne;* Grave and Allegro (Sonata No. 2), *Rheinberger.*

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Voluntary in C major and Moderato in C minor, *H. Purcell;* Sonata in G (first movement), *Elgar;* Pastorale, *Hillemacher;* Scherzoso (Sonata No. 8), *Rheinberger.*

Mr. Cyril J. Fogwell, St. Mark's, South Farnborough—Prelude and Fugue in B minor, *Bach;* Variations on an Old English Air, *Shaw;* Pastorale, *Franck;* Allegro moderato and Skandinavisch (Sonata No. 16), *Rheinberger.*

Mr. W. G. Webber, St. Stephen's Walbrook—Sonata No. 9, *Rheinberger;* Prelude and Fugue in G, *Bach;* Adagio in E, *Frank Bridge;* Fantasy-Prelude, *Macpherson.*

Mr. F. Dalrymple, Gwyn Hall, Neath—Dithyramb, *Harwood;* Vivace (Sonata No. 6), *Bach;* Fugue, *Reubke;* Finale (Symphony No. 3), *Vierne.*

Mr. Geoffrey N. Leeds, Windsor Parish Church—Two Chorale Preludes, *Karg-Elert;* Scherzo in G minor, *Bossi;* Finale (Symphony No. 1), *Vierne.*

Mr. W. H. Stubbington, St. Maurice's, Winchester—Fantasia and Fugue in G minor, *Bach;* Romance with Variations, *J. Stuart Archer;* Scherzo (Sonata No. 5), *Guilmant;* 'St. Patrick's Breastplate,' *Stanford.*

Mr. C. H. Trevor, Witney Wesleyan Chapel—Trio in C minor, *Bach;* Slow movement (Grande Pièce Symphonique), *Franck;* Fantasia (Sonata No. 12), *Rheinberger;* Voluntary in G, *John Stanley.*

Mr. Philip Dore, Queens' College Chapel, Cambridge—A *Bach* programme: Toccata and Fugue in D minor; Trio-Sonata in C minor; Passacaglia; Adagio (Toccata in C); Fugue in E minor; Alla Breve in D; Fugue in D.

Mr. W. C. H. Pearse, University College, Reading—A *Bach* programme: Prelude and Fugue in C minor; Toccata and Fugue in F; Passacaglia; Prelude and Fugue in B minor; and five Chorale Preludes.

Mr. Allan Brown, City Temple—Symphony in E minor, *Holloway;* Grand Chœur in G minor, *Hollins;* Prelude in E flat, *Bach;* Overture to 'Oberon,' *Weber;* Finale (Symphony No. 1), *Vierne.*

Dr. Harold Rhodes, St. John's, Torquay—Prelude and Fugue in C and Rhapsodie on Breton Carols, *Saint-Saëns;* Sonata in E flat, *Bach;* Sonata in B flat, *Mendelssohn;* Fantasie and Fugue on 'Ad nos, ad salutarem,' *Liszt;* Prelude and Fugue in E minor ('The Wedge'), *Bach;* Grande Pièce Symphonique, *Franck.*

APPOINTMENTS

Mr. Reginald Earl, choirmaster and organist, St. Chad's, Lichfield.

Mr. Arthur H. Egerton, choirmaster and organist, Grace Church, Winnipeg, Canada.

Mr. G. T. Pattmann, organist, Capitol Theatre, Haymarket.

Mr. R. J. Pitcher, choirmaster and organist, St. Saviour's, Paddington.

Letters to the Editor

NOTATION OF THE HORN: SOME ALTERED MEANINGS

Sir,—It is with reluctance that I reply further to Mr. Wotton, seeing that he scarcely veils his contempt for practical experience, when it runs counter to his opinions. Mr. Pegge's playing, which he cannot have heard, is 'slovenly'; Borsdorf's information on the performance of Wagner's parts is mere 'table-talk'; and I am rebuked for having quoted it—although Mr. Wotton himself puts forward M. Pénable as the adviser of Widor, and in his last letter invokes Dr. Lyon, merely on the strength of certain alleged conversations with unnamed players, both questions and answers being unknown.

It must be jolly to feel oneself able to write on so technical a subject without practical acquaintance with, or concern for, the mechanism involved, but such feats are not for every one. And where there is no agreement on fundamentals, it becomes almost impossible to compress one's reply into a moderate compass, and still less to do justice to the great amount of research and valuable information that Mr. Wotton's article exhibits.

To turn to Wagner: Mr. Wotton contends that the notes marked with + differ in 'Tristan' from those in 'The Mastersingers,' because in his instruction in the latter score Wagner has added the direction *stark anzublasen*, which does not appear in 'Tristan'; and he invites me to draw my own deductions from the scores. Confining myself to these two operas, I have done so; I take 'The Mastersingers' first. Wagner's instruction does not accurately reflect the contents of his score, because in at least five places (II., 123; III., 19, 74, 149-50) a + is placed over notes marked *p* and without any stress at all. Further, as regards all the other marked notes, the direction to blow them strongly is mere surplusage, because the score itself contains every dynamic indication required for their

performance. Wagner, who perhaps did not foresee the advent of Mr. Wotton, would have been well advised to confine his instruction to the form used in 'Tristan'; if he had done so, nothing would have been lost in performance and a rock of offence would have been removed. Nor can I agree that *stark anzublasen* is the precise equivalent of 'cuivrer'; as has been pointed out, the latter, correctly used, requires a well-marked *sforzando* and is possible even in *piano* passages, but it does not indicate a simple unstressed *forte* or *fortissimo*. Wagner uses the 'cuivré' effect often enough, but it is deducible from his stress marks, by no means an invariable adjunct to his stopped notes, even when *forte*.

In the several horn parts of 'Tristan,' Wagner puts a + over 88 notes (subject to unintentional errors of computation). Of these 20 are marked *f* or *ff*, and I regard some 48 more as being also intended to be played in the modern manner, either because they form the climax to a *crescendo* of open notes, or are stressed, or are notes which the hand-hornist would have closely stopped. It is impossible to give reasons for one's belief in all these cases or, if it were, to make them intelligible without aural illustration. I can only say that I have considered them all carefully, and do not think that any player who had made a close study of the hand-horn would be found seriously to disagree with me.

As regards the remaining twenty notes, some of which have been given the benefit of the doubt, a few are of necessity what Mr. Wotton calls 'good' stopped notes. This is the case with those on pp. 559-60 of the score (his Ex. 9); here the player has no alternative, because the 'bad' stopped notes are ineffective and not made use of at that pitch. Some passages do present a real difficulty, particularly the horn chords on pp. 349-50. While I think the half-dozen closed notes in them are 'bad,' the opposite opinion might reasonably be held as regards some of them.

To summarise matters, my response to Mr. Wotton must be that I see no ground for differentiating the stopped notes in these two operas on the strength of a direction which would apply to nearly a fourth of the notes in 'Tristan' and does not apply to all the notes in 'The Mastersingers.' Any difference there is concerns merely a minority of the notes in the former opera. If Wagner's intention in introducing those stopped sounds into 'Tristan' was to imitate the general style and smoothness of the natural horn (for which he relied on the skill of his performers) he set about it for the most part very badly. Is it not more reasonable to suppose that his real object was to obtain the contrast of tone-quality which is satisfactorily achieved by modern artists?

Mr. Wotton will have none of Richter; but Richter was the pioneer of numerous conductors who have come to London, imbued with the spirit of Bayreuth, to show us how Wagner should be played. My inquiries have not led to the discovery of any conductor who has required the stopped notes in 'Tristan' to be played as Mr. Wotton wishes, and in some instances have led to evidence to the contrary. Seeing the care that has been devoted at Bayreuth and elsewhere to the due presentation of Wagner's scores, the point could hardly have escaped attention.

Reference has been made to the 'good' and 'bad' stopped notes. The expression is not mine, and I only adopt it for the sake of brevity. Both classes are generally used on the valve-horn, according to the pitch of the note, but some players do not employ the 'bad' notes at all for producing stopped effects. Stopping is a peculiar thing, dependent on such factors as the width and conformation of the hand, and the calibre of the tube; and every player has therefore to do what suits him best, his first object being to keep his stopped notes in tune. Is Mr. Wotton certain, when he hears a stopped phrase, that he can tell what method the performer is using? If so, he has the advantage over me. The two methods of stopping do give different results, which can easily be detected when the same man delivers a phrase by each in succession; but, when one is heard alone in the orchestra, without a standard of comparison, it is at times very difficult to decide which it is. More than once I have been uncertain how a player sitting next to me has stopped his closed notes and have had to ask him. If then the difference can be made so trifling, is it not hypercritical to insist that all should conform to the same method in any given work, under pain of being accused of slovenliness?

One other point: the fact that Mr. Forsyth says that the French mark certain stopped and forced notes as 'cuivrées' does not necessarily mean that the term is confined to such notes. Whether he does, or does not, consider that that is the case, I cannot say, but it looks as if he had not addressed his mind to considering the full extent of the meaning of 'cuivrer.'—Yours, &c.,

W. F. H. Blandford.

March, 1925.

THE ALBERT HALL ORGAN

Sir,—What is the good of it?

Town councillors are very fond of providing splendid organs, and leaving them to be looked at. Our silent organs are one of the curiosities of civilization. This idiosyncrasy is by no means confined to town councillors; it is shared by other controllers of public halls. Thus, Queen's Hall has a dumb organ, built about thirty years ago, and has orchestral arrangements of organ music made by a past organist and conducted by a past organist, with the organ silent in the background. This organ has suffered from atrophy, and has now been overhauled—to enable it to spend another quarter of a century of silence.

As the action of town councillors in putting in dumb organs has no reason behind it, it must be instinctive. A beaver in captivity will build a dam, though there is no water and it will not be used; similarly, a town council will build an organ which is to be useless. Ordinary instinct depends on the past, and town councillors have had no past history involving large organs. A town councillor may be a higher creation than a beaver, and his instinct may depend on the future, so that he instinctively prepares organs against the days when organ music shall come into its own.

The original Albert Hall organ was built half-a-century ago; but, so far as I know, there has never been an Albert Hall organist. In the 'nineties there were some sporadic recitals by various players, and recently there has been a twenty minutes' recital before a concert, while people got into their places for the coming music. The idea of having a concert while people got into their places for an organ recital does not seem to have been tried. The organ has also been frequently used by the Royal Choral Society for accompaniment. The original instrument, one of the best of its time, was wasted. We now have an Albert Hall organ, again of the best of its time—is it, too, to be wasted?

To make an organ valuable it must be played, and played as well as possible. In America, where also there are dumb organs, four ladies offered to give recitals on a large instrument in return for practice. Four lady organists might give recitals at the Albert Hall, but the scheme does not sound quite satisfactory. A good organ with a bad player, and a bad organ with a good player, are both poor. Though such quantities cannot be measured accurately, the value of a recital may be taken as the product of the values of the player and of the organ. For a given total expense this means that the best result is when the costs of the organ and organist are equal. This works out very reasonably. For instance, if a church can spend £200 a year on its organist and organ, it will get the best result by paying £100 for an organist and, say, £2,000, or £100 a year capitalised, for the organ. This assumes charges for practices to cover maintenance. According to this rule churches pay too little for their organists; and it would be wiser to have smaller organs with better players. Coming to the Albert Hall: if the organ is worth, say, £20,000, or £1,000 a year, and costs £250 for upkeep, the most efficient combination indicates an organist at £1,250. Suppose a first-rate organist, perhaps young in years, were chosen by the method by which Mr. Ellingford so fitly came into his own, he would have a career open to him in making the Albert Hall recitals world-famous. He could earn a good income while constituting the organ the main business of his life. Giving a hundred recitals a year, the average takings after paying other expenses would have to be £25—which is not much.

Here, however, we are up against a difficulty which is not peculiar to the Albert Hall, and that is that organ recitals are not taken seriously. The worst offenders are organists

themselves. They are content to play to people who value their recitals at a few pence, while pianists of less ability, violinists of still less musicianship, and singers often of none, would never dream of performing except to people paying at least ten times as much. Even those musical papers whose editors are organists devote space to pianoforte, violin, or song-recitals, and choral concerts of no importance whatever, but give no critical accounts of organ recitals. Until organists realise that people value purchases by what they have to pay for them, the organ recital will never take its proper place in the musical world.

Leaving this broad question aside, the Albert Hall authorities have very special difficulties. They are bound by a charter. I do not know its nature, but believe they may not do anything that looks sound commercially for fear it might not pay. Then they are hampered by a large and rather unmanageable body of permanent seat-holders—of whom I am one.

No one can blame the management. Every one knows the manager is able, experienced, and energetic. The council, made up of important people, gives valuable time and energy. Not only that; its individual members have already subscribed a sum getting on towards four figures towards the organ, so their heart is in it. Yet here we have the record of a valuable organ with half-a-century of uselessness, and now a still better organ with a prospect of another fifty years' silence.

The intention may be to have occasional recitals by various organists until the interest dies down. This is a hopeless prospect.

There are two or three possible courses. One is the appointment of a first-rate organist who has his name to make, and to charge on the eccentric assumption that to hear a good performance is worth more than a few coppers. If the charter forbids this, why not get it altered? There can be no one to oppose a Bill for enabling the Albert Hall to go ahead. If nothing can be done on these lines, there is another scheme. Recently a company was proposed to buy an elaborate and very modern 'Positive,' and to engage an eminent organist who would tour the 'halls.' If such a proposal seemed reasonable, surely it would be possible for such a company to secure the exclusive recital use of the Albert Hall organ, to engage an organist, and to provide worthy recitals on a rational basis.—Yours, &c.,

Oxted. J. SWINBURNE.
February, 1925.

'PACKINGTON'S POUND'

SIR,—Probably in the whole range of English ballad-tunes none is better known than that which goes by the curious name of 'Packington's Pound.' The tune is to be found in the 'Fitzwilliam Virginal Book' and in 'A New Book of Tablature' (1596), but, in Ben Jonson's 'Bartholomew Fair' (1614), Nightingale, the ballad singer, sings a song, 'My masters and friends, and good people draw near,' to the tune of 'Paggington's Pound.' Let me quote the first verse :

'My masters and friends and good people draw near,
And look to your purses, for that I do say ;
And though little money in them you do bear,
It costs more to get than to lose in a day.
You oft have been told,
Both the young and the old,
And bidden beware of the cut purse so bold.'

Now the outstanding part of this attribution of the tune of 'Packington's Pound' to a certain Sir John Packington, knighted in 1587, is that there is no evidence to connect the 'lusty Packington,' who wagered that he would swim from Westminster to Greenwich for the sum of £3,000, but was prevented from making the hazardous attempt by the personal intervention of Queen Elizabeth, 'who had particular tenderness for handsome fellows.'

Musical historians have been pleased to accept this explanation as authentic, but in 1906 Mr. J. F. R. Stainer propounded a new theory as to 'Why "Packington's Pound"?' Mr. Stainer wrote an interesting article in the *Musical Times* (April, 1906), explaining that though there was nothing in the career of the reputed Sir John Packington (who died in 1607) to explain the affix 'Pound,' yet there was an earlier Sir John Packington (who may have been associated with the tune) who was knighted in 1545, and died in 1560.

To my mind, the whole controversy resolves itself into a misreading of the word 'Pound' for 'Round.' Thus, the tune of 1596, 1614, and 1634, was, in reality, 'Paggington's Round,' not 'Pound.'

The tune quoted by Ben Jonson, and sung, as he states, to the tune of 'Paggington's Pound,' is in the exact measure of the 1596 melody, because Cokes, when referred to as to the rhythm of the tune, sings :

'Fa, la la la, la la la, fa, la la la.'

Thus, we are certain that the 'Packington's Pound' of 1596 is the same tune as the 'Paggington's Pound' of 1614.

Chappell, in his 'Collection of National English Airs' (1838), gives a clue to the real origin of the tune, for he says that though the tune in the 'Fitzwilliam Virginal Book' is called 'Packington's Pound,' yet, Ben Jonson calls it 'Paggington's Pound,' probably from 'Thomas Paggington who was one of the musicians retained in the service of the Protector Somerset on the death of Henry VIII. (1547), and was probably a country dance composed by him.'

From a recent investigation of old Elizabethan ballads I have arrived at the conclusion that 'Packington's Pound' is in reality a corruption of 'Paggington's Round.' Proof of this is in the ballad of 'Jonas,' licensed to William Griffith, in 1562-63, and in the ballads of 'Ye story of Jonas' (1567-68) and 'The myssedeades of Jonas' (1569-70). Edward Allde's 'History of Jonas,' printed in 1615, is directed to be sung 'to the tune of "Paggington's Round,"' —in the same metre as that given as 'Packington's Pound.'

Therefore it may be concluded that the name of the tune known as 'Packington's Pound' should, in reality, be 'Paggington's Round.' All that remains is to identify Paggington, and, again, Chappell was on the right track in identifying him with one of the Royal musicians of Queen Elizabeth.

Who was Thomas Paggington? Fortunately, The, King's Musick,' by Henry Cart de Lafontaine (1909), comes to our aid. In the account of liveries, &c., at the coronation of Edward VI., February 20, 1547, the name of Thomas Pagington appears among 'the King's Majesty's musicians.' His name also appears in a warrant for livery on December 7, 1555; March 16, 1557; Michaelmas, 1558; April 18, 1559; and on various other dates up to the year 1585. From other official sources we learn that Thomas Pagington died on August 25, 1586.

We may safely conclude that 'Packington's Pound' is a corruption of 'Pagington's Round,' and that this Round was composed by Thomas Pagington about the year 1560. There are ballads set to it in 1659, 1685, 1687, 1697, and in D'Urfey's 'Pills,' and its popularity may be gauged from the fact that Gay selected it for one of the tunes in 'The Beggar's Opera' (1728), set to the words, 'Thus gamesters united in friendship are found,' while Dean Swift used it for several ballads in 1710-20.—Yours, &c.,

W. H. GRATTAN FLOOD.

MEN'S SONGS AND WOMEN SINGERS

SIR,—Referring to the recording by a well-known soprano of 'I attempt from love's sickness to fly,' 'Discus,' in your March issue writes, 'Surely this is a man's song?'

I believe I am right in saying this song was composed by Purcell for a woman's voice—that of the Queen Zempoalla in the play 'The Indian Queen,' by Sir Robert Howard and Dryden.

While agreeing that women should not, as a rule, sing music written for men, may I timorously suggest that this particular song is suitable for a male or a female voice.
Yours, &c., GLYN EASTMAN.

24, St. Andrew's Road, Bristol.
March, 1925.

ELGAR AND MANCHESTER

Sir,—Even though 'Falstaff' and (so far as I can ascertain) the second Symphony have not yet been performed at Manchester, and the first Symphony and 'The Apostles' have been given twice in fifteen and twenty years respectively, there are in this city quite a number of people who are possessed with the apparently erroneous idea that Elgar is a composer worth bothering about. Occasionally I come to the painful conclusion that we Elgar-lunatics *are* lunatics after all, and that we are on the wrong tack; but a glance at almost any page of an Elgar score brings me back to my senses at once. I have to *read* Elgar, as there does not seem to be much chance of *hearing* him here; and as you and Mr. Neville Cardus so aptly put it, this is about as satisfying as going into a restaurant when you are hungry and reading the menu. At the beginning of the season it was announced that Mr. Catterall would play the Violin Concerto at the Hallé Concert on January 22. What joy! I had not heard it—nor have I yet. In the programme of the preceding concert Mr. Catterall was still mentioned in connection with the Elgar, while on the page giving the programme of the concert in question, the Beethoven Concerto was substituted. Last season at least two of Elgar's works which were mentioned in the prospectus were scratched. Disappointing, is it not?

My real object in writing to you is to voice the desire of many for a sound, comprehensive book on our greatest composer. Mr. Newman's little work takes us only to 'The Apostles.' There is no book which treats of the Symphonies, the Concertos, or the chamber music. I forgot—there is one, which I read a year or so ago. I could not imagine that a publisher would print such an appalling display of bad grammar. It was teeming with split infinitives and false constructions; every other composition was described as 'colourful.' I learnt that several works were dedicated to 'A. M. D. G.,' and a number of the musical examples were incorrect. I was glad that I had not bought the copy I read, and sorry that some one else had. I fancy that a book on the lines of Heseltine's 'Delius' would meet a long-felt want, and I know of two admirers of Elgar who are eminently suited to the task of writing it—Mr. Harvey Grace and Mr. Ernest Newman. I commend the idea to either of these two writers, feeling sure that they will earn the everlasting gratitude of other admirers of Elgar if they take it up.—Yours, &c.,

'An Elgarite.'

Manchester.
February, 1925.

MUSIC IN THE CINEMA

Sir,—I was delighted to read Mr. Clarke's letter in the February issue of the *Musical Times*, relating to the use of first-rate music in the cinema. I played for over a year at our local picture house, and used music by the greatest of the great—even for Bach I found a place, and my audiences were on humming terms with Brahms, Haydn, Chopin, Cyril Scott, Debussy, Schumann, &c.—especially Beethoven among the greater composers. As Mr. Clarke says, 'There has to be a judicious admixture of music of the lighter kind.' But for the really good dramas, finely acted and beautifully staged, surely only good music must be used, and together the several arts, each ancillary to the other, are bound to raise the mind of the public and make it unconsciously desire the best. The cinema is an enormous power for the spreading of true musical education, and many a work must have suddenly meant something real to the masses through being used to translate into sound the very appealing, human emotions being shown on the screen. To the educated music-lover, moreover, the picture house can be a great help; it has so many opportunities for making little-known works familiar to its habitués, many of whom buy the works and learn them themselves. I too had no complaints at all from the management on the score of the music being 'too classical,' and since I left have heard many expressions of regret at the departure of the Beethoven Sonatas, &c.—Yours, &c.,

Enid Payne
(*Mrs. Walter Morris, L.R.A.M.*).

Lea Grove Road, Clevedon, Somerset.
February, 1925.

GRAMOPHONE RECORDS: ENGLISH AND FOREIGN CATALOGUES

Sir,—Apropos the 'Occasional Note' about 'Discus's' query, I have the catalogues of the French and Spanish gramophone companies and also the German Polydor catalogue, which is I believe practically the same as that of the German Gramophone Co. As regards standard of music recorded, this and the English catalogues are incomparably the best. The German catalogue is attractive for the great number of Lieder and Wagner records it contains. The French catalogue is the worst; the stuff in it is almost unbelievable. There is hardly a single decent orchestral record in it. The Pathé French catalogue I do not yet know. A letter in the February *Gramophone* about the American catalogue is also instructive.

How welcome to see such a distinguished authority as Mr. Klein telling the truth about Gerhardt! Hitherto mine has been a voice crying in the wilderness, and for years I have been saying publicly in letters and articles exactly what he (Mr. Klein) is saying now. Some fourteen or so years ago I remember hearing this singer attempt a Mozart Aria—which I cannot now recall. Although I was then only a boy, with an inexperienced ear, the memory of the devastating exposure the song made, as it would, of her very defective technique is still vivid.

The enchanting Julia Culp and your own superb Kirkby Lunn, besides being admirable singers, with whom as a singer Gerhardt does not bear comparison, are far more interesting even in Lieder, which are the latter's peculiar and especial province, and they are both far more versatile.

Mr. Newman, as we all know, regards Gerhardt as the ultimate of perfection in every respect; but as he has said that he could see nothing to admire in the voice, technique, or singing of Calvé, this need not surprise us.—Yours, &c.,

Kaikhosru Sorabji.

175, Clarence Gate Gardens, N.W.1.
February, 1925.

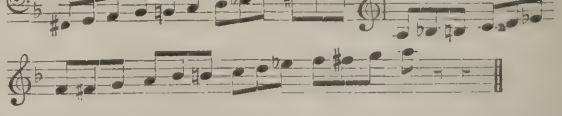
WAGNER AND THE BASS CLARINET: AND OTHER MATTERS

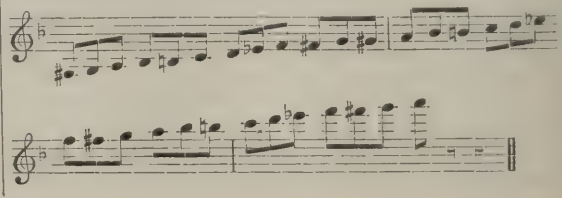
Sir,—May I draw attention to a point, which I have never seen noticed, relating to Wagner's writing for the bass clarinet? It is generally recognised as an unnecessary and futile proceeding to write for the extreme top register, where the notes are uncertain and poor in tone: yet this is what Wagner frequently does. Prout says:

> 'Instead of writing for it, as for the other clarinets, according to the fingering, he writes [in the bass clef] *an octave lower*. This possibly makes the score a little easier for the student, as the transposition is the same as for the other clarinets: but . . . it is certainly not to be recommended to the composer.'

Prout, however, fails to notice the fact that Wagner frequently changes from bass to treble clef: and then the trouble begins, for when he does this he still writes a tone (or a minor 3rd) only above the real sound. *E.g.:*

In B. 'Rheingold.'



It is perfectly obvious that this is meant to be a continuous scale-passage. In the ordinary treble notation, as used for the B♭ clarinet, it would be as follows:

This is an extreme instance, but several examples are to be found where the composer writes up to top E and F.

It appears as if, in changing the clef, Wagner had overlooked the fact that he was taking the instrument into these dangerous regions, thereby justifying Prout's warning against the method.

If I may be allowed to touch on two unrelated subjects in one letter, I should like to refer to a point in Sir Henry Hadow's book on 'Music' in the Home University Library. He says (p. 23):

> 'There is no conceivable reason why we should any longer write our speed-marks and expression-marks in Italian: it is easier to say "louder" than *crescendo*, &c.'

But surely there is a reason in the fact that Italian has become a universal language for this purpose, so that 'he who runs (or plays) may read,' whatever his nationality. We cannot all be linguists: most of us doubtless know the meaning of 'Langsam' and a few other words which have become familiar, but some of the weaker brethren would boggle at, for example, 'Allmählich etwas Beschleunigend': and one may imagine a studious German painfully searching in his un-grangerised dictionary for 'Louder Lots' and 'Don't drag.'—Yours, &c.,

R. H. WHALL.

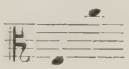
Whitehall, Stroud,
Gloucester.

THE ALTO VOICE

SIR,—Prompted by your reply to a correspondent in the January issue, may I, as an alto singer or counter-tenor, be allowed to express a view on the alto voice?

It is often stated that the alto voice is artificial and not a natural voice. The definition of 'Grove' is: 'The male voice of the lightest pitch.' If a man sings the contralto part in any of our choirs, he cannot always be said to be an alto. Many men can so fix the larynx that it will produce a falsetto quality, but they cannot be classed as altos because of this.

A voice that has never broken (referred to in your reply) is not an alto voice, but the boy's voice which has been retained by some freak of nature. This voice can always be recognised by the ordinary speaking voice of the man: he will always be found to speak, in daily conversation, in the same pitch as the average school-boy.

The real alto voice is possessed by the man whose voice as a boy broke or changed at the age of adolescence, and settled down again at a pitch higher than is usually the case. This man speaks in the ordinary way and sings with a range of about two octaves:  The break between upper and lower register is between C and F; in a well-trained voice no change is noticeable.

With regard to the present shortage of altos, I venture to say that it is simply because the modern composer does not write for altos. He writes for the contralto at a pitch which, if attempted by men, compels them to produce a tone of feminine type, naturally causing a feeling of discomfort and distaste in any man. When Byrd, Blow, Purcell, Croft, Green, Hatton, and their contemporaries wrote their wonderful works there could not have been a shortage of real male altos. To perform the works of any of the above masters in the style originally intended is impossible unless the natural alto is used.

Referring again to the reply given to your correspondent you say, 'There is an inevitable feeling of discomfort and distaste in hearing a man sing with a voice of feminine type,' and 'the air of unreality is too great for an audience's enjoyment.' Was the singing of Farinelli and Caffarelli (the two great pupils of Porpora), also of Bernacchi (pupil of Pestocchi), all three male sopranos, too great an unreality for an audience's enjoyment, when it was said, 'One God and one Farinelli'?

Even Mr. William Shakespeare in his excellent new book, 'Plain Words on Singing,' says, referring to the third section of the female voice:

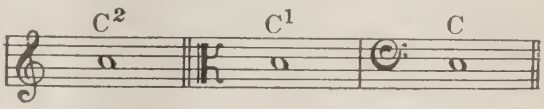
> 'Male professors should remember that this is not that whoopy sound heard in the so-called male altos and also in yodling. It is as it were rudimentary in men, feeble and effeminate, and does not usually inspire respect. We do not associate it with men's characteristics.'

I do not think it is fair to receive such treatment. 'So-called' male altos were good enough for the old school—the great masters whose maxims and sayings are given as the guides of the earnest student of to-day, and whose works are still alive and will be when most of our modern trash is forgotten.—Yours, &c.,

'Mayfield,' Tenbury. F. SPEAKMAN.
February, 1925.

NEW SYSTEM OF MUSICAL NOTATION

SIR,—You recently published an account of a new system of musical notation. I devised a much simpler one when I was a lad, and it might be worth considering. If another line were added above the treble stave, and another below the bass stave, we should get six-line staves, in both of which lines and spaces would represent notes of the same name, but two octaves apart. A similar stave would be useful in the intermediate octave, having middle C^1 for its middle space. If six lines might confuse the eye, we could avoid this confusion by making the middle space slightly wider than the others. This middle space would always be C^1, the note which is really the starting-point of modern musical notation. The three staves would appear thus:



Anyone who could read from the present five-line stave would quickly learn to read from the six-line, which would come gradually into use, without any revolution.

The middle stave, with on a space, might puzzle string-players at first, but it would be a great boon to pianists by reducing the need for leger lines.

The use of the treble stave an octave higher, and of the bass an octave lower, indicated by dotted lines, would continue as at present.

Our present stave came into use before the general recognition of scales based on the octave; and reading from them is like reading from cryptograms.—Yours, &c.,

J. E. BARKWORTH.

'FESTE' AND A LECTURER

SIR,—In the name of common justice I beg space for a reply to a very damaging article from the pen of 'Feste,' which recently appeared in your March issue.

Your contributor bases scathing criticism upon a newspaper report of my lecture at Ashford, which is a most unfair and unwise thing to do, since such reports are notoriously inaccurate, and invariably incomplete.

I said in my lecture that 'Handel, Bach, and Mozart never *fully* realised the expressive possibilities of music'; and the report contained many other equally serious omissions and errors (inevitably, alas!).

Regarding the explanations asked for: my knowledge of musical literature in four languages, my possession of a very fine musical library, and my deep study and research in musical history generally, give me authority to satisfy your contributor; but I fear you would not allow me space for the long process of enlightenment. I can only refer him, therefore, to Thayer and Sangalli for information about Beethoven, and when he has read these works he will know the source of inspiration of the miscalled 'Moonlight' Sonata (which was fully explained to my audience, though not reported), and he may perhaps realise that he owes me an apology.

The reason why 'few people agree as to the meaning of any given piece of music' lies in the sad fact that few people (including even those who criticise others !) ever take the trouble to think clearly about music at all. Amongst those few who do study deeply, and do know, I always find complete unanimity as to meaning, though there are the same natural differences of opinion as to methods of actual presentation that are found in elocution.

Finally, in my lecture I myself made a point of stressing the futility of comparison in matters of art, but I still agree—despite my knowledge of da Vinci, Dante, Shakespeare, Goethe, Giatto, Wergeland, Buonarroti, Dürer, Rodin, Aristotle, Palestrina, Handel, Bach, Mozart, and others—I still agree with those who feel that Beethoven's is the greatest spirit that moves in any art, and 'Feste' may come to understand that feeling when he has studied as deeply and seriously as I have, but that will take him a very long time.—Yours, &c., Arthur Hirst.

104, Oxford Gardens, W.10.
March, 1924.

['Feste' writes: 'I need hardly say that I am sorry if I have done Mr. Hirst injustice. His letter, however, does not touch on the main point of my comment—viz., his statement that Beethoven showed us that "music could be a language just as clear as our language of written words." As I tried to demonstrate, no composer has ever shown us that, and no good is done to the cause of music by making absurd claims on its behalf. If music were as definite as ordinary speech it would lose most of its charm. Mr. Hirst's scornful dismissal of people who "do not agree as to the meaning of a given piece of music" is no answer to my questions: "If it has *now* been discovered that the first movement of the 'Moonlight Sonata' is a prayer, who made the discovery? And, if music is so clear a language, why had the meaning of the movement to wait a century before being discovered?" As to Mr. Hirst's closing sentence: if ever I *do* manage to study "as deeply and seriously" as Mr. Hirst, I hope I shall wear my learning more lightly. I shall certainly parade it less.']

'HISTORIAN OF OUR MAJOR OPERA HOUSE'

Sir,—I hate appearing to blow my own trumpet, but I am sure my friend Mr. Northcott, to whom your contributor 'F. B.' applies the title of 'historian of our major opera house,' would not cavil at my prior claim to be so-called, in virtue of my 'Annals of Covent Garden,' published by Chatto & Windus in, I think, 1909, in which I traced for the first time the continuous history of that theatre from 1732, the date of its foundation by John Rich, to the year in which the Syndicate became lessees under the Duke of Bedford. As most of the visitors who have written accounts of Mr. Northcott's collection seem to be unaware of the existence of my book, I hope I may be pardoned for mentioning it.—Yours, &c., H. Saxe-Wyndham.

Guildhall School of Music, E.C.4.

CHANGE OF ADDRESS

Sir,—We beg to inform you and your readers that owing to the impending demolition of our premises for rebuilding, we have had to find new offices, and are moving on the 23rd inst. to 20, Kingly Street, Regent Street, W.1. Although we naturally feel some regret at leaving the offices we have occupied since the foundation of the Company twenty-two years ago, we are pleased to be able to say that our new premises are more spacious, and in a variety of ways more satisfactory.—Yours, &c.,

8 & 10, Beak Street, Regent Street, London, W.1. Elkin & Co., Ltd.
March, 1924.

Messrs. Sampson Low are issuing, at a popular price, new editions of their 'Great Composers and Musicians' series, under the editorship of Mr. Francesco Berger. The first six volumes are promised by Easter, and a further six will appear shortly afterwards.

Sharps and Flats

Take a dog to a concert: Does he hear Beethoven? No; he hears a noise. Some people are in the same predicament.—*Sir Oliver Lodge.*

I can forgive Jim Connell for the 'Red Flag' only because he was not responsible for the music.—*George Bernard Shaw.*

Friends of Richard Keys Biggs, the New York organist, will be interested in hearing of the arrival of the fourth little Biggs in this interesting family. Mr. Biggs now claims leadership in the matter of family among all the prominent concert organists of America.—*The Diapason.*

Oh! your London, she is so dirty! I have to wash my hands every few minutes; but London—she is nothing to Manchester. Manchester is—Ooooh!—*Luisa Tetrazzini.*

The good critic is the critic who persistently wants the right sort of pleasure and knows when he gets it. It is by this method that I emphatically declare Chopin's Twenty-four Preludes to be but a poor sort of music. To me they sound thin and flashy, and if they sound thin and flashy to me it is my belief that sooner or later they will sound thin and flashy to you. And, probably, somehow you feel that I am right.—*W. J. Turner.*

Symphony, 'All Alone' (B minor, unfinished) (Schubert). —*Hereford Mercury.*

Sixty Years Ago

From the *Musical Times* of April, 1865:

The *Leeds Express* speaks highly of an invention, which has been recently patented, for the improvement of organs and harmoniums. The principle of the invention is this, that the highest note of any chord played on the keyboard is made to predominate with greater power than the harmony; and thus the melody always stands out prominently, as if produced by another instrument. Chevalier Lemmens and the professional gentlemen who have examined the patent have declared it to be an essential improvement; and as it can be applied at moderate cost to any instrument, it is likely to be most extensively used. The inventor is Mr. Dawes, engineer, of Leeds.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Good amateur cornet player wishes to join London dance band (evenings).—P. W. C., c/o *Musical Times.*

Accompanist (lady) wishes to meet vocalist or instrumentalist for mutual practice.—B. T., 7, Rosedew Road, Hammersmith, W.6.

Singer wishes to meet solo pianist (accompanist), also contralto or tenor, for mutual practice. Croydon district. —C. Rayson, c/o *Musical Times.*

Vocalist (lady) wishes to meet accompanist for mutual practice. Western district.—R. W., c/o *Musical Times.*

Peel Orchestra has vacancies for 'cellos and basses. First-class library of classical and standard music.—George E. Barber, hon. secretary, 19, John Street, Bedford Row, W.C.1.

Amateur pianist, with experience in chamber-music playing, wishes to meet keen instrumentalists; also vocalist for classical songs. S.E. district preferred, but not essential.—Enthusiast, c/o *Musical Times.*

Clarinet player wishes to meet clarinet player for mutual practice at advertiser's home.—M. R., c/o *Musical Times.*

Bassoon, trombone, double-bass, and violas required for small orchestra for three performances of 'The Yeomen of the Guard,' to be given by members of the West Central Girls' Club, 31, Alfred Place, Tottenham Court Road, on May 4, 5, and 6, at 8. Particulars as to the orchestral practices to be had from Mrs. Herbert Lousada, 4, Clifton Place, Sussex Square, W.2.

Pianist (excellent accompanist) (lady) wishes to rehearse with students or others—singing, violin, or 'cello. Kensington district.—K., c/o *Musical Times*.

Vocalist (lady) wishes to instruct girls' singing class (evening)—Church institute or girls' club. S.W., or near S.E. district.—Raymonde, 23, Middleton Road, S.W.11.

Wanted, services of good amateur orchestra, to rehearse new work for pianoforte and orchestra. London or suburbs, April 22 to 30.—D. W., 6, Graham Road, W.4.

Violinist (medium ability) wanted for mutual practice on Mondays and Thursdays, 7.30 to 9.30. Good collection of varied music. 'Cellist, 20, Oseney Crescent, Camden Road, Camden Town, N.W.5.

Young lady pianist (A.R.C.M.) wishes to meet vocalist or instrumentalist for mutual practice. Streatham or Croydon districts.—Accompanist, c/o *Musical Times*.

Will vocalists, instrumentalists, and reciters willing to give services on Saturday and Monday afternoons to entertain members of clubs for the blind, please write to Paul Dalmas, hon. organizer, Social Clubs for the Blind, Braille and 'Servers of the Blind' League, 3, Upper Woburn Place, W.C.1.

Baritone wishes to meet accompanist for mutual practice (male preferred). Capable Bach, Strauss, Bridge, Delius, Rachmaninov, &c.—F. G. B., c/o *Musical Times*.

ROYAL ACADEMY OF MUSIC

The students' concert in the Duke's Hall on February 16 was both successful and enjoyable. An admirable performance was given of the first movement from Franck's Quintet for pianoforte and strings, the executants being Messrs. Jean Pougnet, Hugo Rignold, Harry Berly, Douglas Cameron, and Miss Betty Humby. The ensemble of the players was especially notable. Some good pianoforte playing was given by Mr. Reginald King in 'Liebeslied,' Kreisler-Rachmaninov, and the Prelude in B flat, by Rachmaninov. Mr. Herbert Tree sang Handel's 'Where'er you walk,' from 'Semele,' with remarkable facility, and 'The Golden Journey to Samarkand,' from Elroy Flecker's 'Hassan,' was pleasingly recited by Miss Peggie Robb-Smith.

The concert on March 4 was perhaps even more noteworthy, from the fact that the programme contained two numbers for a combination of instruments not often heard in the concert-room. A Sextet for violoncellos, by Dunhill—of which the first and second movements were played—aroused unusual interest, and again the ensemble was most satisfactory. Moreover, the warmth of tone of the six 'cellos made a delightful and sympathetic effect. The composer, who was present, expressed himself delighted with the performance. The second novelty, so to speak, was the first movement of a Trio for oboe, horn, and pianoforte, by Carl Reinecke, and the performance of this uncommon piece of concerted music proved a great success. The three soloists, Miss Helen Gaskell (oboe), Mr. Alfred Cursue (horn), and Miss Guirne Creith (pianoforte), acquitted themselves admirably. Miss Gaskell is to be especially commended for her artistic playing. Two songs by Granville Bantock were well sung by Miss Grace Reynolds. In both—'Yung Yang' and 'A Feast of Lanterns'—the singer distinctly indicated the atmosphere of music and words. The late Principal, Sir Alexander Mackenzie, was an interested listener.

It is of very real interest to record the extended growth of orchestral practice and performances in the Academy, there being five separate and distinct orchestras in full work. The library of the Academy, already rich in countless works of great historic interest, has recently received a valuable addition in the score of Handel's oratorio, 'Samson,' composed in 1742, which has been presented by Mr. William Wallace. It originally belonged to William Crotch, the first Principal, and bears his name and address, and the date 1811 in his own handwriting on the fly-leaf. Dotted up and down the pages are several of his quaint annotations in faded ink, and that he was possessed of an acute critical faculty is proved by some of his remarks. Of one aria he says, 'Cut, surely this is the worst of all Handel's songs'; a phrase is curtly dismissed as 'Very bad, I never saw anything so bad.'

The following awards have been made: *Goldberg Prize* (contraltos) to Vera Kneebone (a native of Plymouth), Margaret Hale being very highly commended and Ethel Barker commended. The adjudicator was Miss Rosina Buckman. *Sterndale Bennett Prize* (female pianists) to Rene Cook (a native of London), Winifred Sanders and Dorothy Folkard being very highly commended, Muriel Warne highly commended, and the following were commended: Sybil Barlow, Jessie Furze, Vera Kneebone, Irene Hyman, Enid R. Wykes, Myra Ison, and Meta Davies. The adjudicator was Mr. Lloyd Powell. *Philip L. Agnew Composition Prize* to Ivor R. Foster (a native of Teignmouth), Reginald King being commended. The adjudicator was Mr. Arnold Bax. *Edward W. Nicholls Prize* (female pianists) to May Chipperfield (a native of Horley), Virginia McLean being highly commended. The adjudicator was Mr. Leonard Borwick. *Emma Levy Scholarship* (Jewish pianists) to Serach Mani (a native of Jerusalem), Yette Waxman being highly commended. The adjudicator was Mr. Rae Robertson.

MODERN HARMONY

With a view to breaking new ground, the Council of the Musical Association had proposed to have a discussion, at the meeting on February 10, on 'Modern Harmony from the Standpoint (*a*) of the Composer and (*b*) of the Teacher,' and had invited Mr. E. J. Moeran and Prof. C. H. Kitson to formulate their views on these respective points. Unfortunately, when the members assembled at the University of London, the secretary had to announce that at the last moment both these gentlemen were prevented from coming by illness. However, Prof. Kitson had sent a transcript of what he was going to say, and this was read to the meeting. He pointed out that this was a particularly difficult period for the teacher of harmony. Not only were problems made more complex and much wider in their sphere than ever before, but we were confronted with what was practically a new language. The composer of to-day used a new language, not because the old one was inherently bad, or had necessarily worn itself out, but because the new language was the vogue of the time and the reflex of the progress of thought in other spheres. Music was becoming more and more a concrete illustration of the spirit of the age in what might be termed 'applied music,' rather than an unconscious reflection of it as in the earlier periods. Nearly all the great composers had been misunderstood by their own generation. That was due partly to the fact that they were ahead of their time in outlook, and partly to the evolution of resource and the history of the infraction of rule. No sooner did a scheme of technique get settled, than there appeared a composer who apparently gave the lie to that scheme. When the change was so sweeping and radical as that we were now witnessing, there was a danger of all the experienced teachers of the earlier style being reduced to impotence.

But the teacher of harmony had not only to consider the potential composer, but also the large number of pupils who studied harmony in order to improve their general musicianship. The unrest which was prevalent among harmony students of the present day was due very largely to two causes: (1) The technique they were taught did not seem to have any connection with the music that was being composed; and (2) more than that, it often had little connection with any real composition. The younger generation was rightly rebelling against the dogmatic academicism which gave the student a large array of 'don'ts' culled from various text-books. The other extreme, as dangerous for the average student as the academic attitude, consisted of undue license at a wrong stage, leaving the student to work out his own salvation, which meant quickly working out his own ruin. Both attitudes were wrong because they ignored the historical

side of the evolution of technique. The academic attitude was wrong because laws were given as being absolute. The other attitude was wrong because while giving freedom it did not explain the principles upon which freedom had been gained. The only way to teach harmony was from the historical point of view, both to the average student and the potential composer. The important thing was that a rule should be placed in its right setting.

Musical instinct without brains was as futile as brains without instinct: the result of the former was weak imitation, of the latter 'dry bones.' The average student at any rate must proceed from the known to the unknown. It was probable that the potential composer would work out his own salvation despite his teacher. A great deal of what he did was intuitive, and he would teach himself the rest. His intuition that survived would prove in the end to be a natural expansion of existing principles and resource.

For these reasons we may believe that what Mr. Newman called 'the harmony-teaching industry' was not about to die, but would be reborn with an ever-increasing sphere of usefulness. It may seem that there had ceased to be a theory of harmony, and it might be that we must rely more and more upon the æsthetic sense and less and less on intellectual cultivation. There must, however, be an understanding of previous science. One could not just sit down and write what he liked or disliked, and it was not helpful to the student if the only criticism the teacher could offer was that he liked or disliked this or that. There must be very good reasons for everything: without a firm basis for criticism one might mistake a fool for a genius. Because the new music was freed from the restrictions of the old, it was not easier to write. It demanded just as good brains, if not better, and just as much, if not more, instinct.

It would seem that text-books on harmony were useful only as records of an out-of-date technique, for when a technique had become sufficiently settled to be reduced to some sort of system by the theorist, practice had again moved on. But the ordinary beginner found it difficult to remember even a small part of what he was told, and he was hardly able to deduce his principles from actual music, any more than the school-boy could deduce Latin grammar from Cæsar. But text-books in general suffered from two serious defects: (1) Rules were not referred to their periods; (2) Rules were not stated in reference to differentiation of style. Current technique could only be studied from the actual music, and it must grow out of an earlier one that was known, for that of course was its natural evolution. It followed that we must always start with an earlier technique, and settle the further course of study in accordance with the student's aim, capacity, and predilections. The student with ultra-modern tendencies would not quarrel with his teacher if he felt he was being taught, not a set of rules, but the technique of some definite period.

At the conclusion of Prof. Kitson's paper there was a discussion, in which the principal speakers were Mr. James Swinburne, Dr. Yorke Trotter, and Dr. W. J. Phillips.

London Concerts

ROYAL PHILHARMONIC SOCIETY

The programme on February 26, conducted by M. Ansermet, ranged from Monteverdi to Prokofiev—a good thing to do so long as the journey is not in chronological order, as it was in this case. The first half, made up of Monteverdi's lengthy 'Sonata sopra Sancta Maria,' Handel's Concerto Grosso No. 1, and Haydn's 'Oxford' Symphony, tended to become monotonous, especially as the Symphony was given with a heaviness of gait that we expect neither from Haydn nor Ansermet. One of these items should have changed places with one in the second half—Debussy's 'Three Nocturnes' (brilliantly played), Prokofiev's Violin Concerto, and Ravel's 'Le Tombeau de Couperin.' The Monteverdi work had its interest, chiefly historical. It was for women's choir (used solely for the delivery from time to time of a simple ecclesiastical phrase), brass, strings, and organ, and showed the old composer with an adventurous eye on the *ostinato*, the continuous variation form, and the choral symphony. But it was too long for the actual musical value. The Prokofiev Concerto had its first English performance. It was, on the whole, free from the irritating school-boyish tricks that spoil its two predecessors for the pianoforte, and there were moments of real charm of a delicate kind in the first and last movements. The *Scherzo* roused laughter—not always suppressed—and was therefore held by some to be successful. But clearly the audience was tickled, not by any humour in the music, but by the frantic exertions of the fine and self-sacrificing soloist (Joseph Szigeti), whose ungrateful task was almost confined to *prestissimo* sawings in the upper reaches. He was seen rather than heard. More ungrateful and ineffective writing for the fiddle could hardly be imagined. But perhaps that was the joke! The female choir in the Monteverdi work and in Debussy's 'Sirènes' consisted of students from the Royal College of Music. They sang well, but there were too many of them for the Debussy, and as they looked and sounded like a remarkably healthy lot of typical young English women, they were a long way from suggesting sirens. The right effect can be got only by a few voices 'off,' or among the orchestra. Three rows of singers standing up at the back at once turn the effect into that of a choral society—the last thing Debussy wanted, surely. H. G.

SIR HENRY WOOD'S CONCERTS

Sir Henry Wood conducted Beethoven's fourth Symphony at Queen's Hall on March 7. Just about that time we had also the Septet, Op. 20, and the 'Pastoral' Symphony—a time of easy-going, smiling Beethoven. Perhaps we had been inclined to forget how much there is to be said for the even-numbered Symphonies. The gracious No. 4 came in victoriously that Saturday afternoon. Otherwise the concert was ordinary. Moiseiwitsch was the soloist.

Beethoven too was the centre of the previous concert of the series (February 21)—the C minor Pianoforte Concerto, played by M. José Iturbi, and very well played indeed, in a refreshingly straightforward, unaffected, musicianly way. The Symphony was Mozart in A, K. 201. In the smaller pieces we had English plain and French coloured—Butterworth's 'Shropshire Lad' and Ravel's 'Spanish Rhapsody.' C.

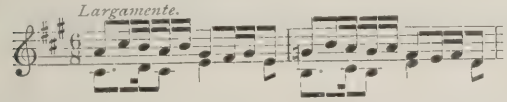
LONDON SYMPHONY ORCHESTRA

M. Felix Weingartner conducted the London Symphony Orchestra's concert on March 9. After the 'Euryanthe' Overture there were two Symphonies—the 'Pastoral' of Beethoven and the 'Fantastic' of Berlioz.

This conductor is perhaps of rather too analytic a mind for the more luscious sorts of music, Wagner's, for instance. But in this programme his gifts of intelligence and taste shone like a good deed in a naughty world. After all, we are not at a concert necessarily to be browbeaten or overawed. Let a word be said for the charm of reasonableness, courtesy, and persuasion. The Beethoven was exquisitely tranquil, the Berlioz fierily animated. M. Weingartner remained perfectly self-possessed, and all the music was of an untroubled clarity. Germany has not sent us a peer of Weingartner for many a day. C.

MR. BESLY'S CONCERT

Owing to the defection of M. Furtwängler in February, Mr. Maurice Besly was first in the English field with Reger's 'Variations on a Theme of Mozart,' at Oxford, on March 5, then at Queen's Hall with the London Symphony Orchestra on March 12. While giving Mr. Besly full credit for his find, it cannot be said that the coming of the work merited longing anticipations. We expected to be amazed again by the composer's craggy technique, and we trembled a little before the orgy of aural analysis. In the event neither of these prodigies occurred. Reger had worked a mountainous pyramid on Mozart's mouse-like tune—the wee, sleekit Variation theme of the Sonata that every

body plays because it is the easiest—but Reger's own Variations were so stony of musical ideas that he made less of the theme than Mozart did. Having little to say that mattered, he had less excuse than we usually grant him for saying it so portentously. There were un-Reger-like, Mascagni-sweet harmonizations that made the sensitive listener squirm. The whole worked up to a Fugue on a rather stiff subject that did not for the moment explain itself. At last the clue came when the two themes were played together, *fortissimo*, trumpets versus the rest (the quotation is unverified):

This first-year pupil's crudity was Reger's pinnacle—Reger, the master-builder! At the very outset the statement of the theme had been an ordeal in itself. Why was Mozart's *Andante* slowed into a halting *Adagio*, repetitions and all? Who did it—Reger, or Mr. Besly? It was a bad quarter-of-an-hour. The rest of the concert helped Mr. Besly to 'arrive' as a conductor. He handled two Symphonies—Haydn's No. 97, in C, and Franck's—intelligently, and showed a conductor's technique in getting his wishes. As a composer, his 'Mist in the Valley' was too tentative to establish him. His arrangement of a quiet Chorale Prelude of Bach's—muted strings and low-speaking wood-wind solos—left the impression that the Bach had been sweetly indicated but unsaid. M.

WOMEN'S ORCHESTRA

Is the cause of feminism languishing, that so few of its supporters cared to hear the British Women's Symphony Orchestra at Queen's Hall on March 11? When a concert is so scantily attended, the performers get at least the benefit of an extra dose of sympathy from every humane breast. To set against that is the fact that these ruthless women imposed on us yet another performance of Tchaikovsky's Pianoforte Concerto in B flat minor. No sort of brilliance, or personal magnetism, or any art of the platform can at the present day make this music acceptable to some of us. And this time, for all Miss Katharine Goodson's manly blows at the solo, it was not of the first order. In fact the Orchestra's general achievement is still third-rate, though, as a Haydn Symphony and a rather pretty little Suite by Lalande showed, it is very much better than when it started. Miss Gwynne Kimpton conducted. C.

'GERONTIUS' AT THE ALBERT HALL

The Royal Choral Society sang 'The Dream of Gerontius' at the Albert Hall, under Mr. Hamilton Harty, with Miss Margaret Balfour, Mr. John Booth, and Mr. Charles Knowles as soloists. There must be a large number of exceptionally good, keen voices in this vast choir which, if its members were only mediocre, would be a hopelessly unwieldy body. It was remarkable how, everything considered, the singers responded to the effective, sharply pointed conducting of Mr. Harty.

The rich levels of Miss Balfour's singing and Mr. Knowles's virile style are well known. The Gerontius of Mr. Booth was a success so considerable that Londoners will have to hear more of him. Here is a singer of impeccable technique, and also of the intellectual refinement which we demand in this work. It is Elgar's fortune to have had a succession of singers able to do faithful justice to the hero of his wondrous masterpiece. C.

'THE PILGRIM'S PROGRESS'

The American musical public has lately given a good welcome to several of our composers. The Wolverhampton Musical Society, the Birmingham Symphony Orchestra, and the British Broadcasting Company handsomely paid back the compliment with a performance of 'The Pilgrim's Progress,' a cantata by Dr. Edgar Stillman Kelley, at Covent Garden, on March 12. The veteran composer was present, and being heartily called to the platform at the end, he made a speech of thanks with the neatness for which Americans are justly famous.

It is easier to talk of the performance than of the composition, so let us say first that if the Wolverhampton singers strayed from the pitch in an unaccompanied chorus of Celestials they gave themselves heart and soul to the many robust movements, and notably to the loud C major entry of Christian into Paradise. Mr. Joseph Lewis conducted, and the composer was well served by some distinguished soloists. Mr. John Coates gave to the tenor music all his admirable fervour and high art. Mr. Harold Williams sang the music of Christian, and seriously impressed us. This well-equipped baritone steadily advances. Perhaps the most grateful music—that of Apollyon and Mr. Worldly Wiseman—fell to Mr. Joseph Farrington, who in Vanity Fair had strains that took us back to Sullivan. Mr. Dennis Noble had the incidental part of the Narrator. All the soprano solos were sung by Miss Ursula Greville—they included a Shepherd, Madam Bubble in Vanity Fair, and an Archangel in the closing scene. She too exerted herself to the utmost, and if, like every one else, she was oppressed by the proximity and weight of the orchestra, she left no doubt that her singing has improved. Probably it was in sheer desperation that she permitted herself a number of piercing, 'uncovered,' high notes.

And the music? The intentions are too respectable to tempt us to be candid. If it were a young man's work, we should call for a sharpened tomahawk. Enough that the composer has not the gifts—has not the first of the gifts—demanded by his august theme. His music is not more than grammatical. One could believe that his mark would be a small secular cantata for a homely occasion. Musically this 'Pilgrim's Progress' is null and void. C.

LÉNER QUARTET

The series of historical recitals given by the Léner Quartet at Wigmore Hall concluded on February 28—much to the regret of the many admirers M. Léner and his colleagues have made in London. It was certainly a most successful experiment both on account of the excellence of the performances and of the interest they aroused. The Léner Quartet deserved no less, for it combines in a remarkable degree the best qualities of the old and the new string players. In deference to the composer's intentions, in absence of trickery and far-fetched effect, these exponents may be said to belong to the old school. In their command of tone effects they identify themselves with the moderns. That is really the basis of all string playing. In the old times violinists practised a big tone, and held that anyone could play softly without study—a big, clear outline was then the main thing. To-day, apparently, the reverse holds good, and we are so much concerned with fine detail that we are apt to forget the importance of clean, direct expression. These Hungarian players roar like lions and coo like doves—when they choose, and therein lies the secret of the extraordinary charm of their readings. Their control over the vibrato of the finger is as absolute as their control over the hand. Thus they get a great range impossible to those who, instead of mastering the vibrato, have been mastered by it. And the effect of vibrato on tone cannot be over-rated.

To praise a special performance above another is impossible. Their Mozart was flawless. Yet we all forgot it when they played Schubert. And surely there were moments when their treatment of Brahms was superb. On the final evening they gave us Franck, Goossens, and Debussy. The second movement of Franck's Quartet has certainly never been treated with such fine delicacy, and Goossens's music has just that touch of daring and roguery which, to our thinking, is most becoming in a young composer and the surest sign of good things to come. In conclusion, it is worth recording that Wigmore Hall has been full to overflowing on each occasion. There could be no better testimony to the *flair* of the Londoner for what is excellent in music. The Léner Quartet came to us unheralded. These players owe it to their own abilities and talent that they can already command full houses.

B. V.

BIRMINGHAM STRING QUARTET

It never rains but it pours. Last year months passed without a single quartet recital. This year we have already had the Léner Quartet, the Copenhagen Quartet, the Budapest Quartet, the Rosé Quartet—to say nothing of local organizations. The Birmingham Quartet consists of four able and thoughtful musicians—both sexes are represented—led by Mr. Percival Hodgson. Their programme was on sound lines, and perhaps 'sound' is the adjective which best describes their most creditable qualities. Apart from a lamentable attempt to sentimentalise the *Trio* of Haydn's Quartet in C, Op. 54, their readings were unexceptionable. A certain lack of inspiration was felt in the interpretation of Vaughan Williams's Quartet in G; but there was otherwise no serious fault of either taste or technique. The most conspicuous weakness was not any individual shortcoming. The balance of tone, even in Haydn, tended to make the lower parts more important than the upper parts. The leader asserted himself in attack, but as the movements proceeded the initiative was often passing to the viola or to the 'cello without just cause. Possibly the Birmingham players have not worked together long enough for each member to be ready to fall into place naturally—or, may be, the acoustics of Wigmore Hall—new to them—intrigued them slightly. These are small drawbacks which will have disappeared probably when their next London venture takes place. B. V.

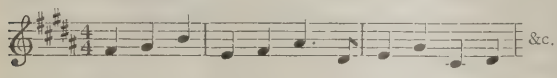
THE PHILHARMONIC TRIO

We were asked to consider Mr. G. O'Connor Morris's Trio for flute, oboe, and pianoforte (played by the New Philharmonic Trio at Wigmore Hall on March 2) as a modelling of style on Elgar's. It proved largely a modelling on the Violin Concerto, done openly and in good faith as a means of evolving good music. The method was to take the rhythmic frame and what might be called the sound-pattern of an Elgar theme and put different notes to it. Thus Mr. Morris's second movement, with Elgar's, opened:

Ex. 1.

The device was prevalent in the second movement, more so than in the first and third, although—

Ex. 2.



had its half-brother. Just so an author might fill the blanks in: 'Of ——'s first —— and the —— of that —— tree' as poetically as he knew how and say he is modelling his style on Milton's, which would not be true. Mr. Morris's scheme did not work. Even without one's consciousness of Elgar's shadow the Trio was no more than scholarly, dignified, fluent, and so forth, and probably if the composer had started off on his own path he would have written music of more life.

This and a whole evening's repertory, much of it new, was played to admiration by the Trio, namely, Albert Fransella (flute), Leon Goossens (oboe), and G. O'Connor Morris (pianoforte). M.

SOME SINGERS OF THE MONTH

Mr. Plunket Greene, on February 28, gave a recital wholly of songs of Sir Charles Villiers Stanford, accompanied by Mr. Liddle. It was a touching occasion, and the audience appreciated this. So many of the songs had been written expressly for the distinguished artist: and as he sang it was evident that the past and its memories were working powerfully on his emotions. This is not the moment to give an estimate of Stanford's songs, but enough that such a recital must have been an eye-opener to anyone who had carelessly accepted the usual glib disparagement of Stanford. These songs had character and variety, and the wealth of them is still not enough known to British singers. The Irish dialect of so many of the words is of course a deterrent. It is easier to learn to sing in any of the Continental languages than in Irish-English. Here Mr. Plunket Greene is inimitable. But—singing under the stress of keen emotion—he did not otherwise offer himself as a model. He raced through many songs at so extravagant a speed that everything—rhythm and words alike—was lost. He thus spoilt that enchanting song 'Cuttin' Rushes.' Much of the singing was indeed hardly singing at all. There was no musical tone, and yet there was an attractive expression of a very personal wistfulness and fun, and now and then a phrase would be uttered with such perfection of verbal articulation as to be a thing of beauty.

Nineteen songs of Schubert, in the English versions of the new Oxford Schubert (by A. H. Fox-Strangways and Steuart Wilson), were sung by Mr. Steuart Wilson at his recital at Wigmore Hall.

What stood out first was the fact that only four or five songs were of the everyday Schubert. What admirable beauties there are in Schubert's less-known songs! Most singers stick to vol i. of the Peters edition. Some publisher should issue an album wholly of unfamiliar songs, with a good English text and in the mezzo-soprano range. This is a crying need. To hear some pieces of Mr. Wilson's selection was to realise that luck, not judgment, has ordained that some of Schubert is hackneyed and some ignored.

The new Oxford book of translations has been reviewed in these columns. Enough then to say that most of these versions are extraordinarily neat and apt. Singers who have learnt German may prefer in private and in small circles to cling to the original, but when facing a mixed audience they will be ill-advised indeed if they do not consider the advantages of conveying the sense as well as the sound of the songs to the public. It is certain that one of the reasons for the lifelessness of much English singing is the hoary tradition that words are not meant to be understood. How the atmosphere brightens when a singer makes it clear that he is bent on driving the verbal text as well as the melodic line into the comprehension of the listener!

Mr. Steuart Wilson has for long commanded the sympathetic interest of all who appreciate an unusually sincere and musicianly character in a singer, and it was a pleasure to note that he had made a considerable step forward in his art. Mr. Wilson's upper voice is gaining in solidity. This comes from better breath-control, and the resulting widening of the throat. One greatly admired his success with the difficult, high-lying melody of 'Idle Tears.' Here he justly maintained the right tension, and it was a comfort to hear the tone so firmly supported. But Mr. Wilson spoilt the 'Sun on his Setting' by his *portamento* singing. A fault frequently observed during the evening was the clipping of final consonants—'that' was, as often as not, 'tha'.' And then 'might' too often approached 'moight.'

Mr. Wilson, indeed, has still to work on his diction if he would make the telling verbal effect of Elwes in the past, and of our ever-admired John Coates. At present he scarcely does justice to his own translations, and the book of words was always necessary. A casual observer would perhaps have declared the singing to lack vitality. I would rather say that the singer has not yet the technique to give his vitality its chance. The ordinary animation of private intercourse needs a great heightening on the platform, and what may be a graceful attitude of modest deprecation in the one case will be dullness in the other.

Mr. Wilson has not realised the danger in singing a gloomy subject gloomily. He must smile more before he sings better. Save when he is actually cursing, the singer must always smile. The smile may not be joyful—it may be derisive or ironical—but it always serves the purpose of brightening the tone. No subject, however dismal, calls for a dull tone. We are afraid that a certain glumness was spread over parts of this concert—a glumness due to a miscalculation.

But a singer can never afford to be passive. He must ever be attacking. In lively songs Mr. Wilson was by a fraction not lively enough. Take the delightful 'Earthly Happiness.' There was a miscalculation. The singer was in effect less philosophic than the song. Given a reminiscent smile, the music would have quickened into its proper life. At the risk of seeming impertinent, one urges on Mr. Wilson the claims of the *piccolo sorriso*. Ah, if one

could only by such simple advice instil some of Mr. Wilson's musicianly sensibility into some other singers, who will never give such pleasure as he, grin they ever so broadly!

The great 'Prometheus' and 'The Gods of Greece' were among Mr. Wilson's outright successes. His accompanist was Mr. Anthony Bernard.

Miss Marjorie Yrret sang on February 25, accompanied by Mr. Craxton. She has a pretty soprano voice of sensuous quality, unforced and agreeably free from throatiness. At present her singing lacks colour and light-and-shade. She seemed to be still too lately a student to have anything of musical interest to impart—she was still too intent on observing the rules she had learnt. Her Italian and French were just ordinarily acquired—we did not feel that they were yet the singer's second nature. She will be less nervous and will have more quality when she gets the habit of singing on a greater reserve of breath. To give one instance, the French song, 'L'Amour de Moi,' was sung for the most part on the very tail-end of her breath.

Miss Eleanor Marshall (Wigmore Hall, March 5) sang an artistically-chosen programme, which was further embellished by Mr. Leon Goossens's oboe playing. She gave us some English lute-songs, some arias from the Bach Cantatas, and examples of Schubert, Wolf, and Debussy. But for the most part it was hardly concert-singing. Miss Marshall used almost exclusively a head-tone of meagre character. It may have been applicable to the lute-songs and to Debussy (though, even so, it would have been better in a drawing-room), but the German music wanted a richer instrument.

Miss Joan Muirella sang, on March 11, Schumann's 'Woman's Love and Life' and Elgar's 'Sea Pictures.' She has a good voice—a warm mezzo-soprano—and might do really well if she were to develop her articulation. Words, she should observe, have ends as well as beginnings. This singer, one felt, was principally thinking of creating well-rounded sounds, but in the lack of any verbal shapes her smoothness soon became cloying.

Miss Phyllis Lett, who is going to Australia, sang at Queen's Hall on March 13, with orchestra, Sir Landon Ronald conducting. The programme was miscellaneous, but contained good things. One could but feel sorry at the maladroit use made of this fine voice. In the first part of the programme only one piece, Schubert's 'The Trout,' was well sung (and not the whole of that). Criticism here ventures to be severe in the hope of being salutary. The faults in Miss Lett's singing are popular—they are faults deliberately cultivated by many singers of 'O rest in the Lord,' a piece in which hooting and scooping are much enjoyed by inexperienced audiences in the country. These faults and this popularity between them breed a British style of contralto singing which is one of the most unpleasant national manifestations in executive music. Miss Lett sang well in 'The Trout,' and also in one or two of the songs towards the end of the evening, because the brisk *tempo* gave her no chance to lean on her tones. But in the serious tests of style, like 'Che faro' and Beethoven's 'Creation's Hymn,' the technical weakness was deplorable. Nearly all her upper notes were too closed. 'Land' became 'lond'; 'sky' was 'skoi.' And still a course of serious study would surely make a truly eminent singer of her.

Miss Cissie Marsh sang at Mortimer Hall. She proved to be a beginner, but there were signs indicating that she will be justified in working at her voice.

Mr. Angelo Desfi (tenor) (Æolian Hall, March 11) was also a singer who showed signs of incomplete training. His attempts at English were sportsmanlike. So was the French of his collaborator at this concert, a soprano, Miss Rosa Clare, who again was purely an aspirant.

Two agreeable baritone singers were heard on the same day (February 27)—Mr. Alfred Read and Mr. Percival Driver. Mr. Read chose a very varied programme, and proved to be an elert, equipped, competent singer. His voice is perhaps a useful rather than a conspicuously beautiful instrument, but such quick intelligence and skill as he showed are not common. Mr. Driver sang Somervell's 'Maud' songs. At times his intonation was faulty, and he probably had a cold. Nevertheless, there was much that interested one in this singer—he had studied, he knew how English words should sound, and he was not afraid of a degree or two of passionate expression.

Miss Dorothy Silk and the friends who have so often collaborated with her gave a concert of Bach, which included the 'Coffee Cantata,' on March 16. There is nothing to be added to former tributes to Miss Silk's art, except an expression of satisfaction that Londoners nowadays so keenly appreciate it. Here are a sensibility and a devotion to music which instrumentalists might well declare to be more usual among themselves than among vocalists. Miss Silk now has full recognition and fame. This should be an encouragement to artistic singers who dislike the path of those who make music serve them purely for self-display.

An American soprano, Miss Luella Melius, sang at Queen's Hall. After some rather acidulated high sopranos her mellifluousness was a pleasure. She reminded us that coloratura singing can sound beautiful and not merely difficult. This voice was not a mere squeak; it had solidity, sweetness. It was, so to speak, plump. In 'Una Voce' of Rossini she proved that one can be a soprano and still have a sense of humour. Occasionally in a quick-running, high scale Miss Melius allowed her breath to escape unduly, and so hardened her tone. But the one real fault in this singing was a narrowing of vowels on a descending scale. She sang the 'Bell Song' from 'Lakmé.' She ought to have given us some Mozart. H. J. K.

Competition Festival Record

FESTIVALS IN SCOTLAND

PERTHSHIRE, though one of the younger Scottish festivals, takes place as probably third in size and importance, being outstripped only by Glasgow and Edinburgh. The fifth annual Festival, just concluded at Perth, ran for seven complete days, and embraced twenty-two sessions. In the open choral classes a number of West of Scotland choirs travelled North to compete. In the male choir class, Glasgow Police had a narrow and doubtful victory over Clydebank; in the mixed and women's choir classes Perth Madrigal Society secured first place through its brilliant madrigal singing. Other interesting features were the exquisite singing of the infant choir from Perth Western District School, and the high level of the singing in the final stage of the Scots Folk-Song solo competition, the winner, Miss Cathie Campbell (Perth), being awarded the Federation of Music Industries cup for the best individual performance at the Festival.

The natural development of the RENFREWSHIRE Festival is being somewhat held in check by the depression in the shipbuilding and engineering industries. But the seventh annual Festival ran for seven days, and occupied twenty-three sessions. Principal winners: Mixed Choirs—Mr. Thorpe Davie's choir; Male Choirs—Glasgow Police; Women's Choirs—Linthouse Choral Society; School Choirs—Greenock High School.

The third annual Catholic Festival occupied three days at GLASGOW, and showed an advance on the previous year both in number of entries and in the standard attained, but the audiences were disappointing.

The third ARRAN Festival ran for two whole days at Lamlash. The choral work, both in the senior section and among the school choirs, showed a marked advance on the work of the previous year. Solo competitors were fewer, and not outstanding in quality.

THE ELIZABETHAN FESTIVAL, held at Kingsway Hall, London, on February 25-28, was for the third time a credit to its organizers, who appear to have an uphill task in winning for this event the recognition it deserves. The London public takes little notice of it. The support given to it by choirs is thin, but widespread. Five of the adult choral classes averaged under four entries. There were eight, however, in the female-voice class. Concerted solo singers—in twos, threes, fours, and fives—came in plentifully.

The following were the winning choirs:—Schools: St. Mark's, Bush Hill Park (Rev. E. S. Scroggs). Male-voice choirs: High Wycombe Orpheus (Mr. W. Bromage-Smith). Large choirs (sacred): Taunton Choral Society (Mr. Reginald Ward). Smaller choirs (sacred): Mansfield and Sutton Co-operative (Mr. F. Ward). Large choirs (secular): Taunton Choral Society. Smaller choirs (secular): Morley Madrigal Circle (Miss Jane Joseph). Female-voice choirs: Henry Nicholson Ladies' Choir, Oakham (no conductor).

At the end there was a most enjoyable concert given by the following artists: Mr. Harold Craxton (virginal music at the pianoforte), Miss Joan Elwes, Mr. Keith Falkner, the Kendall String Quartet, the London Male Voice Octet, and the L.C.C. (Staff) Philharmonic Choir.

Barnsley.—This Festival, held for the third time, extended to three days (February 26-28). More than a thousand children took part in it. A notable feature was the increased number of entries in the violin competitions. The winning male-voice choir was Cudworth Y.M.C.A. (Mr. H. Jolley). Royston Vocal Union (Mr. H. D. Thornton) was the only competitor in the chief mixed-voice class.

Bedford.—The 'Bedfordshire Eisteddfod Competitive Musical Festival' was started only four years ago, and already it ranks among the largest in the country. Not only is it elaborate and well supported, but it is everything that a Festival should be in its organization, its musical standard, and its 'atmosphere' generally. It is in the main a choral festival. Solo singing is represented, but it does not contribute to the fortnight's length (March 2-16) of the Festival as much as the choral singing of the county and the many types and sizes of choir that have to be allowed for in the competitions. This year two hundred and twenty choirs entered. The next thing to note is the popularity of folk-dancing. One class for dancers of ages up to eighteen brought in twenty-three teams. Another satisfactory feature is the public attendance, which is not only a sign of the healthy musical state of Bedford—to which one of the adjudicators referred—but helps to put the Festival on a good financial footing. At the time of going to press we have no report of the chief choral results, which were announced at the final concert, and are unable to give a representative list of results. The adjudicators report that they heard some choral singing of the highest quality.

Blackpool.—The following are the test-pieces in the open choral classes at Blackpool Festival in October: Ladies' Choirs, 'A': 'Love Song' ('Minnelied') (Brahms); 'Ode to Autumn' (Anderton). Male-Voice (tenor lead), 'A': 'Prospice' (Boughton); 'Zut! Zut! Zut!' (Elgar); 'Chanson à Boire' (special translation) (Poulenc). Male Voice (alto lead): 'Lady, those cherries plenty' (Morley); 'When winds that move not' (Wood). Mixed-Voices, 'A': 'O praise the Lord, ye saints above' (Byrd); 'My soul, there is a country' ('Songs of Farewell') (Parry); 'The Pampas Grass' (Op. 2, No. 1) (Sakhnovsky). Mixed-Voices, 'B': 'Lady, when I behold' (Wilbye); 'Music, when soft voices die' (Bantock); 'In Autumn,' Op. 104, No. 5 (Brahms).

Carlisle.—Ten new choirs entered in the twenty-fifth Carlisle Festival (March 10-14), which extended to five days for the first time. This is, and has always been, almost entirely a choral Festival, and as such it thrives wonderfully. A feature is the day set apart for business choirs—mixed, male, ladies', lads', and girls', with two quartet classes. These were at work (on March 10) till ten o'clock at night, and half an hour later a rehearsal started for next evening's concert, at which massed business choirs sang their test-pieces. The children's competitions similarly led up to a children's concert at which Nicholson's 'The Jackdaw of Rheims' was sung. In a new open class for choral societies the tests were 'Ring out, wild bells,' by Vaughan Williams, and Elgar's 'Go, song of mine.' The challenge shield went to Carlisle Madrigal Society (Mr. J. R. Cockbain) by a narrow margin. Goodwin Choir (Mr. W. H. Reid) was best in the open male-voice class. In other choral competitions, first prizes were gained by Haltwhistle Vocal Union (Mr. H. H. Bell), Fisher Street Presbyterian (Mr. J. A. Stewart), Stanwix Female-Voice Choir (Mrs. Easton), and Scotby Choral Society (Mr. H. T. Wardle).

Hazel Grove, Stockport.—There were eighteen choirs in four choral classes of this Festival, the winners being Aspinal Gorton Wesleyan (Mr. J. S. Andrews), Oldham Vocal Union Ladies' Choir (Mr. H. Hannam), St. Peters' Stalybridge Mixed-Voice Choir (Mr. P. Walsh), Crewe Apollo Co-operative Male-Voice Choir (Mr. J. Stubbs), and Altrincham P.M. Mixed Choir (Mr. J. A. Hill). Over a thousand competitors were said to have taken part on the two days—February 27 and 28.

Huddersfield. — The 'Mrs. Sunderland' Musical Competitions were held on February 11-15 with an increased total entry, but fewer choirs than last year. In the mixed-voice choir class only Gledholt Vocal Union entered. The male-voice class brought in five choirs, and some magnificent singing in Elgar's 'The Wanderer' and Vaughan Thomas's 'Here's to Admiral Death.' Todmorden (Mr. T. H. Lees) was awarded first prize. Of six school choirs who competed, Marshfield Central, Little Horton (Mr. R. Thornton) was the winner of the Firth Shield. Solo work bulks largely in this Festival. In one junior pianoforte class a hundred and thirteen youngsters played Julius Harrison's 'The Pixie Man.' On the Saturday evening a presentation was made to Mr. Thomas Thorp, who has been secretary of the Festival for thirty-one years.

Skipton.—The third annual Festival held by the Skipton Co-operative Society took place on two Saturdays—February 28 and March 7. In the open male-voice choral class there was keen competition between Skipton Male-Voice Choir and Steeton Male Glee Union, both conducted by Mr. H. Wrathall. Skipton won by half a mark.

Wimbledon.—The first Wimbledon Festival, held on February 18-21, was founded by Mr. Willoughby Walmisley, who is to be congratulated on his public-spirited enterprise. The organization, at the hands of Mr. T. Lidstone Found, the hon. secretary, was thorough, and the success of the Festival was what one would describe as normal for a populous suburban district. Soloists, especially juvenile pianists, there were many, and choirs there were few. Five choral classes drew one choir each. The names of these pioneers deserve to be recorded: Central School (mixed choir), Wimbledon Common; St. Catherine's Ladies' Choir, Guildford; Clapham Parish Church Choir; St. Cuthbert's Girls' Club, Wimbledon; Wimbledon Church Choral Society. There were five elementary school girls' choirs, however, and these did well in Dunhill's 'The Owl' and Rutland Boughton's 'The Piper's Song.' Pelham Elementary School, Wimbledon, were the winners. The disparity between the forwardness of soloists (thirty-one mezzo-sopranos, for instance) and the backwardness of choirs is not a sign for discouragement, for soloists abound everywhere, and it is the function of festivals to bring choirs to birth. In time, no doubt, Wimbledon will have its faithful progeny.

BACH WORKS STAGED AT GLASGOW

One of the most attractive events in an overcrowded musical season at Glasgow has been the production by the Glasgow Bach Society last month of Bach's humorous 'Peasant' and 'Coffee' Cantatas in operatic form, probably for the first time since their birth nearly three hundred years ago.

A good deal of re-arrangement of these bright little works was required to make them suitable for stage (or choral concert) presentation. This has been done with quiet, good taste and unfailing judgment by Mr. J. Michael Diack (who founded and conducted the Glasgow Bach Society eighteen years ago, and is one of its present conductors) and Mr. H. E. Baker. In expanding certain duets and trios into choral form, and in the interpolation of choral matter in some of the vocal solos and orchestral interludes, care has very properly been taken to adhere scrupulously to Bach's own material. Both Cantatas deal with episodes of peasant life, folk melodies abound, and many of the numbers are based on merry dance tunes.

The 'Peasant' Cantata was written by Bach in 1742, and performed as an act of homage to Carl Heinrich von Dieskau on his becoming 'Lord of the Manor.' The libretto, written by Picander, deals with the rejoicings of the villagers and their congratulations and good wishes to the new lord and lady. In the original version, owing possibly to the limitations or exigencies of the occasion, only two solo voices are employed, the opening and closing numbers being duets. The stage version used is a re-arrangement for solo voices and chorus.

The 'Coffee' Cantata, for which also Picander supplied the libretto, was written by Bach in 1732. The Cantata deals with the efforts of a father to compel his daughter to give up the habit of coffee drinking, a habit which had become a passion with German ladies in the early 18th century. In the original version, three solo voices are used — the father, the daughter, and a narrator, the work closing with a trio. The stage version has been planned to make the work available to choral and operatic societies by the addition of an opening chorus and recitative from the Cantata 'Auf schmetternde Töne' and a chorus from the Cantata 'Der zufriedengestellte Æolus.' The work, thus arranged, presents therefore a play within a play. The villagers are gathered to welcome the return of the lord and lady of the manor from their honeymoon, and the seneschal or factor has prepared for their entertainment a little play, the 'Coffee' Cantata.

For the production at Glasgow special dances were arranged, the ballet music being selected from Bach's own Dance Suites, and re-scored (like the Cantatas themselves) for a chamber orchestra of strings and wood-wind.

The Cantatas were produced at the Lyric Theatre, Glasgow, principals, chorus, and orchestra all being drawn from the Glasgow Bach Society. Mr. J. Michael Diack and Mr. F. H. Bisset shared the conducting, and four performances were given to crowded houses. To most of those who attended, Bach in an 'unbuttoned' mood obviously came as a complete and delightful surprise, the gaiety, tunefulness, and unaffected charm of the lovely diatonic melodies, and the clean, musical, self-enjoying effectiveness of the whole production making an immediate capture of the several audiences, many of whom returned a second—some even a third—evening to renew and deepen acquaintance with the jovial old master. One can foresee a production of this kind in the hands of a Barry Jackson or an Arthur Playfair having an extended run as a popular attraction.

Music in the Provinces

AXMINSTER.—The Choral Society of fifty voices, with increased male membership and improved standard, sang 'The Revenge,' Alec Rowley's 'The Doughty Knight,' and Eaton Faning's 'Moonlight,' on February 18, under Mr. G. L. Adams.

AYLESBURY.—Schubert's 'Unfinished' Symphony was played by the Aylesbury Comrades' Orchestra, under Mr. W. Newton, at the Town Hall, on Sunday evening, March 1.

BATH.—The Choral and Orchestral Society's second concert was held on February 17. The choir sang madrigals of Benet, Gibbons, Festa, and Edwards, and modern part-songs; the orchestra played a Byrd Fantasia and five movements from Parry's 'English' Suite.

BEDFORD.—A recent programme of the Musical Society, conducted by Mr. H. J. Colson, included Beethoven's fifth Symphony and Dr. Harding's two Egyptian Dances, under the composer's direction.——Other music gave way to the fortnight's Festival that began on March 2.

BEXHILL.—At the Colonnade Tchaikovsky's A minor Trio, Liszt's 'Les Préludes,' and two movements of the 'Eroica' were heard towards the end of February.

BRISTOL.—At the eighty-first ladies' night of the Royal Orpheus Glee Society, Mr. George Riseley conducted the choir in twenty-two pieces, of which three—arrangements by Mr. C. Lee Williams—were new.——Bristol Ladies' Choir, under Miss Florence Bradfield, sang Colin Taylor's 'Three Slumber Songs of the Madonna' and a group of songs from 'The Princess,' by Holst, as part of an excellent programme, on February 25.——The Harmonic Male Choir, under Mr. Joseph Jenkins, followed a week later with S. E. Lovat's 'Hereward the Wake,' and a number of familiar pieces, including the 'Mulligan Musketeers.'——Orchestral concerts have included a popular selection by the Colston Hall Orchestra, and a concert by the Symphony Orchestra on March 4, at which Mr. Goossens conducted Debussy's 'L'Après-Midi d'un Faune,' Rachmaninov's second Symphony, and some Wagner. The concert was broadcast *viâ* Cardiff.——The English Singers, on tour with Miss Isolde Menges, paid a call in February.——Paderewski gave a recital on March 12.

BIRMINGHAM AND DISTRICT.—The Brahms 'St. Anthony' Variations, so rarely heard here nowadays, were the outstanding feature of the Sunday concert on January 15. They were followed by the same composer's D major Symphony. The *tempi* in both were rather slow, but they were thoughtfully conducted by Mr. Adrian C. Boult. Mr. Karl Melene sang the 'Credo' from Verdi's 'Othello' with admirable feeling for the dramatic grandeur of the aria. Clear diction was a notable feature of his singing. At a subsequent concert Mr. Boult revived Carl Philip Emanuel Bach's Symphony in D and the 'In der Natur' Overture of Dvorák. Mr. Joseph Lewis, the deputy-conductor of the Orchestra, conducted the 'New World' Symphony.——The open rehearsal for the Royal College of Music Patrons' Fund was held at Birmingham Midland Institute on March 3. Students from both institutions contributed to the programme, and Mr. Boult conducted most of the items. Two conducting students, Mr. Michael Wilson and Mr. Guy Warrack, each however took charge of a work. A favourable impression was made by Miss Marie Wilson, a young violinist from the Royal College, who played Wieniawsky's D minor Concerto.——At a Birmingham Symphony concert, on February 17, Miss Harriet Cohen was the soloist in Arnold Bax's Symphony Variations for pianoforte and orchestra. A recognised interpreter of this composer's music, she played with much skill. In Schumann's Symphony in D minor, No. 4, Op. 120, Mr. Boult secured a very satisfactory performance. Mozart's 'Il Seraglio' Overture and three Nocturnes by Debussy completed the programme.——Mr. Eugène Goossens took charge of a symphony concert on March 10, when Bliss's 'Colour' Symphony was the principal item. Heard for the first time at Birmingham, it held the audience somewhat at a distance. The orchestra rose to the occasion remarkably well, and the work was heard to great advantage. Liszt's symphonic poem 'Orpheus,' was also given.——At a Max Mossel concert, on February 18, the English Singers charmed the audience with madrigals by Weelkes, Wilbye, and others. Some folk-songs set by Vaughan Williams were beautifully sung.——A huge audience assembled to hear Paderewski at his recital on March 20. His programme included Bach's Fantasia and Fugue in G minor, arranged by Liszt, Mozart's A minor Rondo, the D minor Sonata of Beethoven, Op. 31, Brahms's Variations on a Theme by Paganini, and many pieces by Chopin. Liszt's 'Don Giovanni' Fantasia was most beautifully played.——On February 16, Paderewski's Sonata for violin and pianoforte was an outstanding feature of a concert given by Miss Winifred Browne and Mr. William Primrose. Mozart's Sonata in F and Brahms's A major Sonata were also included in the programme.——Arensky's D minor Trio was played by Miss Beatrice Hewitt, Miss Katie Goldsmith, and Mr. J. Hock, on February 19. Schubert's beautiful B flat Trio was also given, and Mr. Robert Parker sang songs by Strauss and Schubert.——A quartet of 'cellists played an unaccompanied Suite by Bach and an arrangement of Beethoven's Three Equali for trombones, at a subsequent concert.——The lunch-hour concerts given by the City Orchestra have been a success. Though it has been impossible to arrange more than four this season, a longer series has been promised for next year.

BLACKBURN.—The Glee and Madrigal Society's programme for February 24, under Mr. Thomas L. Duerden, included Stanford's 'Merlin and the Gleam,' Parry's 'Blest Pair of Sirens,' the 'Oberon' and 'Tannhäuser' Overtures, and Nicholson's 'The Jackdaw of Rheims,' to be sung by St. John's Church Boys' Choir. It was preceded in a local paper by an excellent article on the music, written by the conductor.

BLACKPOOL.—The season of chamber concerts at the Hotel Metropole came to an end on March 3, with a visit of the English Singers.

BOGNOR.—'The Creation' and 'Blest Pair of Sirens,' with the five-four movement from the 'Pathetic' Symphony in between, were the programme of Bognor Philharmonic Society at its fifth annual concert, under Mr. Whitehead.

BOURNEMOUTH.—Recent programmes at the Winter Gardens have included Bantock's 'Hebridean' Symphony, Franck's Symphony, the 'Eroica,' Haydn's 'London,' and a Suite for violin and orchestra by Tanéïèv, played for the first time in England.——On February 27, Sir Dan Godfrey reached the ninth of his lectures on musical appreciation. On the following evening both he and the orchestra turned comedians, and the audience enjoyed a new form of popular concert.

BRADFORD.—Mr. Julius Harrison conducted a miscellaneous concert by the Permanent Orchestra on February 21—Bruch's G minor Violin Concerto, by Mr. William Primrose, Listz's 'Les Préludes,' Chabrier's 'España.'——Numerous vocal and instrumental recitals have been given by local players, by Madame Gerhardt, and by Paderewski.——The McCullagh Quartet played Herbert Howells's 'Lady Audrey's' Suite on March 5.

BRIGHTON.—The Musical Club has played Schubert's 'Unfinished' Symphony, the Royal Marines Band has given 'La Boutique Fantasque,' Dvorák's E flat Quartet has been played at one of M. Belifante's chamber concerts, and Madame Adila Fachira has given a recital, but Paderewski's recital at the Dome on February 28 has been the affair of the moment—unless it was the Brighton Council's rejection of the £14,000 scheme for a municipal orchestra.

CAMBORNE.—Mr. James Martin conducted the Vocal Society in an excellent programme of part-songs on Sunday evening, February 15.——A small audience patronized the concert of the Cornwall Symphony Orchestra at St. George's Hall on February 22. The programme, given under the direction of Dr. Charles Rivers, included Beethoven's second Symphony, the 'Danse Macabre' of Saint-Saëns, and the 'Freischütz' Overture.

CAMBRIDGE.—The Cambridge branch of the L.N.E.R. Musical Society gave a concert at the Guildhall on February 28, the male-voice choir being conducted by Mr. Joseph Reed.——The 'Popular' concerts at the Guildhall on Saturday evenings have continued to justify their name. Miller's Symphony Orchestra played on February 21.

CHELTENHAM.—Three series of concerts at the Town Hall have run their course—the Max Mossel, the Classical, and the Appleby Matthews orchestral concerts. The last-named closed on February 26, when the feature of the programme was the 'Pathetic' Symphony, and Dr. A. H. Brewer conducted his Suite, 'The Miller's Green.'

CHESTER.—The Chester Welsh Choral Union recently gave Elgar's 'The Light of Life' at the Town Hall, Mr. J. Matthews Williams conducting. The orchestra also played the 'Figaro' Overture, and a movement from a Bach Suite in D.——The Sidebottom Trio gets very little encouragement to continue fostering chamber music at Chester. Only a small audience heard these players give the Brahms Trio, Op. 101, on March 3.

COVENTRY.—In less than eighteen months Coventry has seen the end of three orchestras: first, the Armstrong-Siddely Orchestra, then the City of Coventry Orchestra, and now the Rover Orchestra, which used to give concerts under Mr. W. R. Clarke at the Rover Sports Club. In each case lack of public support has been the cause.

DARLINGTON.—At its February concert the Bach Choir had a fine selection of music to sing under Dr. Kitson's direction—Byrd's 'Bow Thine ear,' two part-songs of Elgar, the Brahms 'Alto Rhapsody,' with Miss Ada Gent as soloist, two Stanford part-songs, and Holst's eight-part 'Ave Maria' for ladies' voices. The Bach music was provided by Mr. Harold Samuel, who played the fifth Partita, the 'English' Suite, the Chromatic Fantasia and Fugue, and three Preludes and Fugues from the 'Forty-eight.'

DERBY.—The thirty-first annual concert of the Orpheus Society was held on March 10, Dr. A. G. Claypole conducting. Among the part-songs in the programme were Carse's 'The tide rises, the tide falls' and Elgar's 'Zut, zut.' Songs were given by Miss Esther Coleman.

DONCASTER.—The choir of the Musical Society, a well-trained body directed by Mr. H. A. Bennett, gave Parts 1 and 2 of 'The Creation' and Brahms's 'Song of Destiny,' on March 12, before a small audience.

EASTBOURNE.—Programmes of the Municipal Orchestra at Devonshire Park have included Mozart's Symphony No. 40, a Violoncello Concerto in G, by Porpora, played by Miss Marjorie Edes (the Concerto was recently discovered in the British Museum), Franck's Symphony and 'Le Chasseur Maudit,' and Brahms's Violin Concerto, played by Miss Jelly d'Aranyi.

GATESHEAD.—Mr. Norman Allin sang at the first annual concert of the Gateshead Male-Voice Choir, given under the direction of Mr. G. W. Danskin. The choral pieces included Dunhill's 'Full fathom five' and two three-part airs by Weelkes.

GLOUCESTER.—A new part-song by Lee Williams was produced by the Orpheus Society as part of an excellent programme that included a group of Elizabethan pieces, Fletcher's 'A Lullaby of Love,' and Graham Godfrey's six-part 'Come away, Death.' Mr. S. W. Underwood conducted.——Brahms's third Symphony was played by Gloucestershire Orchestral Society on March 5, under Dr. Brewer. The Society has already given Brahms's first and second Symphonies in recent years.

GRANTHAM.—Great success attended the concert of the Grantham Philharmonic Society on March 12, when Mr. Edward Brown conducted Volbach's 'The Page and the King's Daughter' and Parry's 'Blest Pair of Sirens.'

GUERNSEY.—The Guille-Allès Choral and Orchestral Association celebrated its twenty-fourth season with a Festival on February 19 and 20. Under Mr. John David the choir sang 'The Creation' on the first evening, and Bath's 'Wake of O'Connor' and Parry's 'Blest Pair of Sirens' on the second, the orchestra also giving Schubert's 'Unfinished' Symphony. The soloists were Miss Mair Jones, Miss Florence Fielden, Mr. Sam Hempsall, and Mr. Charles Knowles.

HALIFAX.—Elgar's 'The Music-Makers,' Dame Ethel Smyth's 'Hey, nonny no,' and Stanford's 'Phaudrig Crohoore,' were sung by the Halifax Choral Society on March 5, under Dr. Tysoe's direction. Mr. Herbert Johnson played Beethoven's G major Pianoforte Concerto, and the Leeds Symphony Orchestra opened the concert with the Handel-Elgar Overture.

HEREFORD.—The annual concerts of the Herefordshire Orchestral Society were given at the Shire Hall on February 23 and 24, Dr. Percy Hull conducting. The programme—the same on both occasions—included Brahms's second Symphony, the third 'Brandenburg' Concerto, Stanford's 'Shamus O'Brien' Overture, and six numbers from Elgar's second 'Wand of Youth' Suite.

HUDDERSFIELD.—On February 17, Dr. T. E. Pearson conducted the Glee and Madrigal Society in a programme of madrigals and part-songs, including Wibye's 'Ye that do live in pleasures plenty' and Cornelius's 'To the Storm Wind.'——The Arthur W. Kaye Orchestra played Tchaikovsky's fourth Symphony, and other popular works on February 21. This orchestral venture, which does everything it attempts well and completely (there are always a number of Hallé players in the ranks), is faced with the

usual problem of money shortage, and there is a danger that it may come to an end.——The Philharmonic Society concluded its winter season on March 3 with a programme that included a Haydn Symphony, Beethoven's 'Egmont' Overture, and a selection from 'Iolanthe.'——Sir Walford Davies gave a lecture on choral singing at the Town Hall on March 9.

Hull.—The Ladies' Musical Union, conducted by Miss Eleanor Coward, sang the 'Rhine-maidens' Trio and part of Pergolesi's 'Stabat Mater' on March 5.——'Elijah,' with some of the best soloists in England, closed the Harmonic Society's season on March 6. Mr. Walter Porter conducted.——A performance of 'The Dream of Gerontius' by the Vocal Society, on March 11, seemed to have surpassed all previous efforts of Dr. Coward and his singers. The principals were Miss Astra Desmond, Mr. Hubert Eisdell, and Mr. Herbert Heyner.

Hunstanton.—A large audience came on March 4 to hear the Choral Society sing under Mr. B. Roden Hilder. The programme consisted of Bach's 'O Light Everlasting,' Elgar's 'For the Fallen,' Arensky's D minor Pianoforte Trio, played by three ladies, Armstrong Gibbs's 'Song of Shadows,' for female voices, Geoffrey Shaw's 'Worship,' and songs sung by Mr. Roy Henderson.

Ipswich.—Tchaikovsky's fifth Symphony, minus the third movement, was played by the Orchestral Society on February 24, Mr. Edgar R. Wilby conducting. Glazounov's 'Solenelle' Overture and Debussy's 'Petite Suite' were in the programme. Miss Florence Austral gave 'Elizabeth's Greeting,' with orchestral accompaniment.

Leeds.—The University Choral Society gave 'The Revenge' and Parry's 'Scenes from Prometheus Unbound' on February 27, under Mr. Wilfred Dunwell.——The only other important choral concert to record is that of the Leeds New Choral Society on March 4. Though handicapped by an unusual disproportion between the sexes, the choir, under Mr. C. H. Moody, came creditably through a difficult programme that consisted of Vaughan Williams's 'Toward the Unknown Region,' two of Holst's 'Rig Veda' Hymns, and Brahms's 'Song of Destiny,' sung twice. The orchestra played Mozart's G minor Symphony.——Mr. Eugène Goossens conducted the Leeds Symphony Orchestra, on February 28, in the 'New World' Symphony, Liszt's 'Les Préludes,' Debussy's 'L'Après-Midi d'un Faune,' and Stanford's first Irish Rhapsody.——The Leeds Symphony Society, an orchestra of amateurs, has given three concerts, for each of which the *Yorkshire Evening News* bought a thousand tickets for the use of school-children.——A String Quartet by Edric Cundell was played at the Bohemian concert on February 25.——The principal visitors have been the English Singers and Paderewski.

Manchester.—At the time of writing (mid-March) the Hallé and Brand Lane orchestral series are completing their course, the commencement of the B.N.O.C. season coinciding with the Hallé Pension Fund concert. The events of the last month which abide in memory almost to the exclusion of other notable happenings have been the two visits of Paderewski to the Brand Lane concerts and the unusually well-prepared Hallé production of Bach's B minor Mass. These were great concerts in the real sense of the word. Paderewski gave some of the judges of modern pianistic 'form' a good deal to think about, and some of our contemporary and greatly over-rated *oktaven-bändiger* gentlemen were very quietly, but very authoritatively, put in their rightful places—amongst the 'also rans.' Periodically we get these chances for a readjustment of our artistic values. The coming after a long interval of a Kreisler or a Paderewski enables us, so to speak, to have our critical compasses tested and reset, and musical criticism sets forth on new voyages with much truer confidence.——For the fourth year in succession the B minor Mass has provided the last choral concert of the Hallé series, and Harty's handling of this mighty theme has to-day much more authority. This recent performance was greatest on its orchestral side, and the Hallé organization may well be proud of its obbligato players. The choir had been prepared for this work by Mr. Harold Dawber (on Mr. R. H. Wilson's recent retirement after thirty-six years' service), and sang very indifferently until the *Gloria*. Thereafter the mighty choruses were done with conviction. The number of competent Bach solo singers is gradually extending, and Miss Suddaby and Mr. Horace Stevens must certainly be ranked in that small but select company.——The greatest personal triumph of the entire Hallé season was occasioned by Miss Jelly d'Aranyi's playing of Mozart and Ravel on February 26. An almost infallible guide to a player's quality may be found in the attitude of the orchestra either in rehearsal or performance, and the players' bearing towards the interpreter, as distinct from the mere virtuoso, may be accounted the finest compliment that is in their power to confer.——Of the many 'revivals' for which Hamilton Harty has been responsible, none is more to his credit than the fourth Symphony of Dvorák, which was last played at Manchester in Hallé's time, over thirty years ago. The sparkling spontaneity of it all, and its abounding vivacity and high spirits, gripped players and public alike. It won't lie on the library shelves for *another* thirty-three years.——Murdoch on this evening gave us a contemplative reading of the Beethoven C minor Pianoforte Concerto—very interesting and stimulating to thought, if not convincing. Other aspects of his chamber music playing may be discussed later.——Inghelbrecht's orchestral poem, based on the old Japanese Snow Festival theme, is one of those works—in Berlioz's phrase—of the *à peu près* order. The scene and theme may have made him feel, but he has not got it in him to make us, in turn, share the ecstasy. Time and patience were devoted to its preparation, but it quite failed to make any vivid impression. One of the disappointments of the season has been the non-appearance of Benjamin Dale's new work specially written for the Hallé concerts.——In chamber music, the greatest distinction has lain with the Bowdon Chamber Society for bringing the Rosé players to Manchester, if only to its most renowned suburb. The Catterall Quartet has developed the awkward habit of playing its programme in an order varied from that advertised. This has led on two occasions to missing the works one most wished to hear—*e.g.*, the great César Franck Quartet and the Elgar Quintet. Well as this quartet plays in other things, that affords only poor consolation for what one failed to hear, especially when next day glorious accounts of it are given.——The Capelle Quartet of ladies is, one imagines, the first of its kind from abroad to visit Manchester. May we say that hitherto the Ravel Quartet has been presented; now it was played in the gloriously easeful fashion bred of long intimacy. Not many quartets excel this combination in beauty of balance and poise of style; lacking some other essentials they yet take high rank as true ensemble players. Dr. McNaught would have said that they are a quartet and not four soloists!——At the Noon-tide concerts Mr. Hamilton Harris took us into the little-known territory of Bach arias, with trumpet obbligato—played by his brother Alec. Manchester in the past has enjoyed, at the hands of men like Harris, Charles Neville, and others, the fruits of such pioneer investigation work, and there are no surer ways to full eventual recognition than along those lines.——Dr. Brodsky and Miss Dora Labbette brought up the tale of the Tuesday mid-days to Nos. 449 and 450. The Elgar Violin Concerto, with Mr. R. J. Forbes at the pianoforte in his most masterful mood, sent a large audience back to business again feeling very much exalted.

The 'St. John' Passion will be sung at St. Stephen's, Bow, on Palm Sunday (April 5), and on Good Friday, at 7. Tickets (on which are directions as to the locality of the church) may be had from the Rev. G. H. Lancaster, St. Stephen's Vicarage, Bow, E.3.

A concert in aid of Westminster Hospital will be given at the Royal Albert Hall on April 22, at 7.30, by Barclay's Bank Male-Voice Choir. A strong force of soloists will also appear—among them Miss Carrie Tubb, Miss Edith Furmedge, Mr. Peter Dawson, Mr. W. H. Squire, and Lamond. Mr. Herbert Pierce will conduct.

Music in Scotland

Edinburgh.—Notices of concerts by Paderewski, Mr. Plunket Greene, Mrs. Kennedy Fraser, and Mr. Max Mossel will be found under Glasgow.——We are happy to record the re-appearance of Prof. Tovey after a prolonged period of illness. Five of his Sunday evening concerts fall to be noticed—a pianoforte recital by Mr. Petrie Dunn of works by Beethoven, Chopin, and Schumann; a recital by Miss Marie Thomson (soprano), Miss Mary Grierson (pianoforte), and Mr. Watt Jupp (violin); a recital at which Miss Grierson and Mrs. Maitland played the Bach C major Concerto for two pianofortes and strings and Schumann's Variations, Op. 46, for two pianofortes, and the Edinburgh String Quartet played works by Beethoven and Schubert; a Beethoven recital by Prof. Tovey himself; and a trio recital at which Trios by Bach and Mozart, and a Trio for pianoforte, violin, and *cor anglais*, by Prof. Tovey, were played by him in conjunction with members of the Reid Orchestra. —— At the fourth of the University Historical Concerts, the Edinburgh String Quartet played Quartets by Schubert, Mendelssohn, and Haydn. At the fifth concert, Prof. Tovey joined the quartet in the Brahms Quintet for pianoforte and strings, and unveiled a bronze Memorial Portrait Plaque of Prof. Frederick Niecks, his predecessor in the Reid Chair of Music at Edinburgh University, who occupied the chair for a period of twenty-three years.——Mr. Adrian Boult conducted the seventh of the Reid Orchestra Concerts, and the Misses May and Beatrice Harrison played the Brahms and Delius double Concertos for violin, 'cello, and orchestra. At the eighth concert, Prof. Tovey resumed duty, sharing the conducting with Mr. Boult, and playing the solo part in Beethoven's fourth Pianoforte Concerto and the 'Prometheus' Variations. The programme included also the 'Eroica' Symphony.—— At the concert given by the Edinburgh University Musical Society, Prof. Tovey's place as conductor was taken by Mr. Greenhouse Allt, and the programme included Stanford's 'Songs of the Fleet,' a Haydn Symphony, a Mozart Concerto for flute and harp, and some students' songs.——The activities of the Edinburgh Bach Society embraced an historico-chronological organ recital by Mr. Greenhouse Allt, in St. Giles's Cathedral, and a charmingly old-world programme by the Dolmetschs.—— Edinburgh Amateur Orchestral Society (conductor, Mr. Paul Della Torre) played Beethoven's eighth Symphony, and was associated with Miss Nannie Hamilton Jamieson, a talented young Edinburgh violinist, in Max Bruch's Concerto. Miss Jamieson was associated also with Mr. G. Forrest Neillands earlier in the month in a violin and pianoforte recital.——Mr. Moonie's Choir sang Coleridge-Taylor's 'Bon-Bon Suite' and Hubert Bath's 'The Wake of O'Connor,' the programme including also Mr. W. B. Moonie's own 'Perthshire Echoes,' for string orchestra. —— The Edinburgh Catholic Choral Society (conductor, Mr. W. B. Moonie) sang Beethoven's seldom-heard Mass in C, and, as Offertorium, the Bach-Gounod 'Ave Maria.' Strange bed-fellows, surely!—— The series of orchestral concert-lectures for school children, directed by Mr. Herbert Wiseman for the Edinburgh Education Authority and Messrs. Paterson, go from strength to strength. The feature of the sixth of the present series was the successful presentation to the children of Beethoven's eighth Symphony.——Miss Jean Summers (soprano) and Mr. Chester Henderson ('cello) gave a joint recital, of which the most interesting item was Rachmaninov's 'Cello Sonata.

Glasgow.—Concerts of part-songs were given during the month by the Glasgow Select Choir (Mr. Herbert G. Cross, conductor), the William Morris Choir (Mr. James B. Houston), the Ingram Choir (a warehouse choir, conducted by Mr. W. Nisbet), the St. George Co-operative Choir (Mr. W. Wilson), and Partick Male-Voice Choir (Mr. Robert Howie). —— Glasgow University Choral Society sang Mozart's Motet, 'Laudate Dominum,' some 16th-century madrigals, and modern part-songs. Miss Helen Henschel sang solos (she is now an annual event at this concert), and Mr. A. M. Henderson conducted and played pianoforte solos.——An entire programme of Mr. Harry Hodge's pianoforte compositions was played by Mr. Robert Taylor to a large and appreciative audience, a Toccatina for two pianofortes having to be repeated. Mr. Hodge is an enthusiastic and clever Glasgow-Edinburgh amateur with a veritable passion for Bach.——The Glasgow Y.M.C.A. Choir, a large body of young singers safely led by Mr. Hugh Hunter, sang Mendelssohn's 'Hymn of Praise' and Handel's 'Acis and Galatea.'——The Glasgow Amateur Orchestra, at its spring concert, played, under the competent direction of Mr. Peebles Conn, a Purcell-Hurlstone Suite for strings, Wagner's 'Faust' Overture, and other items, and collaborated with Mr. Robert Taylor in a creditable performance of Rachmaninov's second Pianoforte Concerto.——Public interest in the recently-formed junior section of the Glasgow Orpheus Choir may be judged by the fact that three thousand people attended the first concert, and an additional five or six hundred failed to secure seats. The junior choir, eighty strong, directed by Mrs. Catherine Armstrong, sang entirely from memory about twenty unison, two-part, and three-part songs of high quality and contrast, and the 'Sangspiel' (consisting of some thirty juveniles) presented action-songs, singing games, and Scottish country dances under Miss Janey Stewart, and gave an exhibition of eurhythmic dancing and plastic action under Miss Ella Voysey, of the Madge Atkinson School, Manchester. The cumulative effect of the whole programme, combining beauty of tone, line, diction, motion, and imaginative spontaneity, was such as to raise the large audience to a high pitch of enthusiasm.——A performance of Rheinberger's Concerto for organ, strings, and horns gave interest to a chamber concert arranged by the Glasgow Society of Organists.—— At the last of the Max Mossel concerts, the English Singers gave great delight. The recent changes in personnel have much improved their blend, balance, and smoothness of line. Miss Isolde Menges played with splendid capacity and musicianship, but could, with substantial advantage, devote a little attention to her platform manner.—— Paderewski reappeared after an interval of a dozen years, and, with a packed and uplifted audience to play to, had a success for which 'sensational' is the only appropriate adjective.——Mr. Plunket Greene and the Kennedy Frasers have given recitals, with all that these stand for. ——We do not often hear so interesting a débûtante as Miss Doris Dutson, a young London mezzo-contralto, who introduced herself to Glasgow in a wide range of songs—British, French, German, Italian, and 'nursery.' She has a beautiful voice, and many virtues besides.——The Glasgow Orpheus Choir sang to large audiences at Dundee (two conseeutive concerts), Dumfries, Falkirk, and Kilmarnock.

Other Towns.—Kirkcaldy Musical Society, under the competent and experienced direction of Mr. Charles M. Cowe, sang Coleridge-Taylor's 'A Tale of Old Japan' and Handel's 'Acis and Galatea.'——Kelso Choral Union sang Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' Mrs. J. F. Brown conducting.——Paisley Ladies' Choir (Mr. H. E. Baker) gave a concert of part-songs and solos.

Sebastian.

Music in Wales

Aberystwyth.—At the College Thursday concerts the following items have been given: at the hundred and sixty-sixth concert, on February 19, Trios by Beethoven (Op. 1, No. 3) and Brahms (Op. 87), and a group of pianoforte solos, including 'Noel,' by Balfour Gardiner; at the hundred and sixty-seventh concert, on March 5, B. J. Dale's Romance from Suite for viola and pianoforte (played by Mr. Raymond Jeremy) and String Quintets by Mozart (G minor), and Brahms (G major, Op. 111).

Bangor.—The College weekly concerts have now reached a total of eighty-seven. At the eighty-seventh concert, given on March 12, Herbert Howells's Pianoforte Quartet in A minor was heard for the first time, as well as the Quartet for flute and strings in D major (Mozart).—— On February 12 and 13 a miniature Festival devoted to

Welsh music was held at the College. Dr. Lloyd Williams (Aberystwyth) gave lectures on 'Welsh Musical History,' and 'Traditional Welsh Songs and their Characteristics.' The programme of the weekly concert on February 12 consisted of Welsh music, including String Quartets by Heber Evans and Hubert Davies, and Trios by E. T. Davies, and a highly interesting and illuminating programme of Welsh folk-songs was given on February 13.——A special orchestral and choral concert was given at the College on March 20. The chief items were the 'Egmont' Overture, Haydn's 'London' Symphony, and a Suite for strings by Mozart. Madrigals and part-songs were sung by the College choir. Six hundred school-children were present. ——Under the auspices of the Music Department, the Hallé Orchestra, conducted by Mr. Hamilton Harty, gave a magnificent concert at the College on their way home from an Irish tour. The performance of the Brahms C minor Symphony, No. 1, will long be remembered.——Two Musical Club concerts have been given, the first by Mr. Harold Samuel and Mr. Ivor James (violoncello), and the other on March 11 by the Virtuosi Quartet, which was joined by Mr. Charles Draper in the Brahms Clarinet Quintet.

Cardiff.—On February 21, Capt. Anthony, Registrar of the University of Wales, gave a lecture to the Société Franco-Anglaise on the old songs of Brittany, with musical and lantern-slide illustrations, and pointed out the similarity between Breton and Welsh folk-music.——The weekly chamber music concerts at University College prove attractive both to 'town and gown.' On January 24 the programme included John Ireland's 'Phantasie Trio' in A minor and Beethoven's Trio in D major, Op. 79. On February 7 the College Trio gave Frank Bridge's 'Second Set of Miniature Trios.' On February 14 the concert was mainly vocal, including Holst's part-songs for female voices, 'The swallow leaves her nest' and 'Sweet and low.' On February 28 a number of Welsh songs and a setting of an old *cywydd* by Dr. David Evans, together with the part-song, 'Y Mebyn Od' (E. T. Davies), were sung, and instrumental items written by students were a feature.—— On March 12 University College Choral Society gave its twenty-first annual concert, which comprised the College Song, Elgar's choral 'Serenade,' several 'Liebeslieder' (Brahms), and Handel's 'Acis and Galatea.' Bach's Concerto in D minor for three pianofortes and orchestra was also performed. Prof. David Evans conducted. The programme for the occasion contained an interesting list of standard classical and modern choral works performed during the last twenty-one years, some of which have also been given at special services in Llandaff Cathedral.

Newport.—On March 3, Sir Walford Davies gave a concert-lecture on Bach, Beethoven, and Brahms, and pointed out Beethoven's use of perspective (or its musical equivalent) in his works. The programme, played by himself (pianoforte), Miss Evelyn Cooke (violin), and Mr. Arthur Williams ('cello), comprised Beethoven's Trio in D major, Op. 70, No. 1, Bach's Suite in C major, for 'cello alone, and Brahms's Trio in C minor, Op. 100.

Pencoed.—On February 18, Pencoed Choral Society, with the assistance of Mr. Herbert Ware's Cardiff Orchestra, gave a performance of Spohr's 'Last Judgment' and Gounod's 'Faust.' Mr. David Rees conducted, and Mr. Lewys James was the baritone soloist.

Pengam.—Choirs in the rural districts of Wales are making progress in opera. A few days ago St. David's Operatic Society performed 'Il Trovatore' on four successive nights. All the characters were taken by amateurs, who seem to have acquitted themselves well under the direction of Mr. Edgar Davies.

Pwllheli.—The musical committee of this year's National Eisteddfod at Pwllheli has completed arrangements for the Eisteddfod concerts. One evening will be devoted to a performance of 'The Messiah' by the Eisteddfod choir, and a new Welsh opera 'Gwenllian' (words by 'Eurwedd' and T. Gwynn Jones, music by David de Lloyd), will be performed in concert form. The Welsh Symphony Orchestra has been engaged to accompany at all concerts at the Eisteddfod.

Musical Notes from Abroad

GERMANY

MANUEL DE FALLA AS PIANOFORTE COMPOSER

Among the composers whose fame has grown up in the last decade outside Germany, Manuel de Falla holds an important place. He is nearly unknown in Germany, where Spanish music is regarded as consisting only of folk-songs and dances. Some examples of Spanish music produced in the meantime have not helped to remove this prejudice. But the production of de Falla's 'Three-Cornered Hat' by the Russian Ballet, under Diaghilev, some months ago, aroused considerable attention, showing for the first time that Spanish music, far from meaning mere entertainment, contributed to the development of modern music as represented by Stravinsky and his followers. A great audience therefore came to the Berlin Blüthner-Saal to hear Walter Gieseking play de Falla's 'Nights in the Spanish Gardens.' These so-called 'symphonic impressions' proved rather disappointing to those who had expected something exciting, like the composer's ballet, for what is here called symphonic afforded only some agreeably diverting moments. The colour of the piece pleased the hearers very much, the more so as Gieseking gave new proofs of his special faculty for drawing all possible shadings and nuances from the keyboard. Thus the composer had less success than the player. The same concert brought a new Pianoforte Concerto by Julius Kopsch, conductor of the orchestra for the evening. It proved music of the solid, German type, marred only by excesses of a would-be genius. As Kopsch is nothing more than a sound, bourgeois musician, this considerably damaged the good impression of the Concerto.

FURTWÄNGLER'S PROGRAMMES

Having returned from England and the United States, Furtwängler seems to have lost something of his good taste in forming his programmes; he adopts the method of heaping together all possible and incoherent things in a Philharmonic scheme. As in all other respects he seems to have become more simple, more free from pose than ever, he will surely very soon resume his former habitual happy choice of programmes. At a recent concert he surprised his hearers by combining the two composers Georg and Robert Schumann, the latter of whom overshadowed the other. Georg apparently belongs to the 20th century, but apart from the date there is nothing new in his 'Handel Variations.' The best part was the Handel subject itself, taken from the 'Harmonious Blacksmith,' whereas the Variations revealed a certain monotony very hostile to this variety of composition. Georg Schumann is the director of the Singakademie Choir.

GERHARD VON KEUSSLER'S ORATORIO 'JESUS AUS NAZARETH'

This biblical oratorio received its first performance with the choir of the Singakademie, under Georg Schumann. Von Keussler is certainly representative among the cultivated minds in Germany, and combines in himself a mastery of arts and sciences not generally found united in the same individual. Herein, perhaps, lies the reason why his musical ideas seem lacking in spontaneity, for facile art is apt to find only stumbling-blocks in qualities outside its sphere. The text of this oratorio is written by the composer himself, who is the exemplar of an idealist. The music as a whole is rich in edifying and beautiful passages, but it becomes tiresome in its length. The best sections are probably the Chorales, which are worked out in a manner at once clever and often new. The scarcity of oratorio among the musical creations of our period gives this event a certain importance, though the performance itself did not contribute much to make 'Jesus aus Nazareth' greater than it is.

NEW FRENCH CHAMBER MUSIC

Young conductors content themselves to-day with producing chamber music which in former times did not need a conductor. Of course, modern chamber music is very different from the old kind, for every instrument is made to represent an individual, and the ensemble has to

be united in a common idea. Walter Herbert is a very enterprising adherent of the young school of conductors. He gathered the best wind-players, viz., those of the Berlin Staatsoper, to play some new French works. For a long time no recent French music had been heard in German concert-rooms, and it was Igor Stravinsky who seems to have opened the path for French composers. His Octet, which at the Salzburg Festival had produced a striking effect, was again the best example of the new chamber music style, a style which has nothing to do with atonality. Strange it is how this piece of music, which at Salzburg last year had been welcomed as something novel, now gives one the impression of being very simple and nearly classic. The performance under Stravinsky himself had had more rhythmic decision than this of Herbert's, for the composer remembered his abhorrence of romantic shadings. Other items in the programme were Florent Schmitt's Air and Scherzo, a very inoffensive but formally excellent composition, like most of this musician's output; Darius Milhaud's fifth Symphony, which was less novel than many had expected; and Kurt Weils's 'Frauentanz,' the cycle of songs on mediæval texts that was made known at the Salzburg Festival.

When, after a while, we heard Schönberg's 'Chamber' Symphony at another concert, we found it very old, for everything seems old now that is descended from the 'Tristan' style. Of course, there are many new things in this composition, but the principal character remains untouched by them. We feel the current of Wagnerism.

SOME SINGERS

A Russian singer, Anna El-Tour, distinguished herself by some spiritual and penetrating presentations of modern songs, among which old and new English examples had been selected with excellent taste. This artist, who is a teacher of singing at Berlin, affords an exception to the rule by proving that she is really familiar with the technical and æsthetic demands of her *métier*. The Finnish singer Helge Lindberg, who some years ago had aroused great attention, even a sensation, by the strength of his voice and by the power of his breath, has become a cultivated baritone with a wide range of expression. He may be considered as one of the most noble exponents among this class of vocalists.

Adolf Weissmann.

NEW YORK

The 'abomination of desolation' descended upon us when the Wagner operas were taken away from the Metropolitan in 1917. But it was inevitable, for they could not have been given at that time without the German singers, and just then the German singers inevitably had to go too. The restoration was slow. The first Wagner we had was in the concert-halls. Then came 'Parsifal' in English, followed by 'Tristan,' also in English. 'Walküre' was the first to be given in German (in the season 1921-22), and after that came 'Meistersinger' and 'Siegfried.' This season has seen the return of 'Götterdämmerung' and, last of all, 'Rheingold.' This means the complete restoration of 'The Ring,' but to the regular opera subscribers 'Rheingold' is the least attractive of the four operas, so it is doubtful if we shall have more than the one performance in the special Wagner cycle (given in the afternoon to real Wagner-lovers) this year. It is a pity, for while 'Walküre' easily retains its supremacy in the 'Ring' operas, 'Rheingold' comes second in interest to many Wagnerites. 'Siegfried,' holding our closest attention most of the time, and while we let no bar escape us, yet allows our hearts to beat normally; and 'Götterdämmerung,' with all its superb wealth of music is, as Bernard Shaw puts it, distinctly grand opera so much of the time that it does not seem wholly in keeping with the rest of the three. It is, therefore, 'Rheingold,' of which every bar demands the absorbing attention of our ears, and calls for the constant watchfulness of our eyes, that is of paramount importance as being so seldom presented to us. To have given such a satisfactory representation after a seven years' absence from the Metropolitan stage, and to have considered it worth while to give it so well, for (probably) only one performance, calls for unqualified praise. Bodanzky and his men played the music as if they had had nothing else to work on for weeks past, and while there was no star among the performers, each singer did his or her best, producing a homogeneous whole that is seldom surpassed in any of our Metropolitan productions. If we cannot have another 'Rheingold' until next winter, we can live on the memory of what we saw and heard done by Bohnen, Schutezendorf, Meader, Rothier, Mueller, Branzell, and others in this revival of Wagner's great opera.

We have also had a novelty at the Metropolitan lately—an early opera by Montemezzi, 'Giovanni Gallurese.' In the first Act there were glimmerings of the genius that was later to be revealed in 'L'Amore dei Tre Re,' but after that the music was uninteresting. There was, however, distinctly a star in the representation. Maria Mueller, the heroine of this lurid drama, is not only fair to look upon, and a wonderful singer with an exceptional voice, she is also a remarkable actress, and her scenes with the outlaw whose name she has been taught to fear and despise, and whom she learns to love, and who does not reveal himself to her till towards the end of the piece, all show her to be a great acquisition to our Opera House. Lauri-Volpi, as the outlaw, might also claim to be a star, if only by virtue of endurance, as he seemed always to be on the stage and to be shouting at the top of his voice all the time. The opera was beautifully mounted, and the ballet exceptionally attractive. Montemezzi was present, receiving the plaudits of the audience, but those who came chiefly to listen felt that they must wait for 'Paul and Virginia,' if only by way of conjecture that the composer may yet give us a rival to 'L'Amore dei Tre Re.'

On the concert platform we have had the usual amount of good, bad, and indifferent offerings, but the really superbly performed masterpieces of Bach, Beethoven, and Brahms, or the really bad efforts at composition by those whose names it is charitable not to expose, there is neither time nor space to discuss. A performance which deserves attention was, however, Mengelberg's wonderful exposition of Richard Strauss's 'Don Quixote.' It was the first time that the work had ever been played by the Philharmonic Orchestra, and as probably no other Philharmonic conductor could have done it so well, it may be a good thing that it was reserved for Mengelberg. 'Don Quixote' is not so well known as many of Strauss's tone-poems, and it is doubtful if it ever will be. Programme music it certainly is, but programme music that needs so much study that few listeners have (or can afford) the necessary time for its proper understanding. The ten Variations of the two-part theme of the Don and his faithful servant Sancho Panza are outlined in the programme notes. But these, as well as the Introduction and *Finale*, are played without any intermissions, and as every note in this subtle portrayal of Cervantes's story by music means something that every listener should understand, a very exact study of the annotated pianoforte score or very repeated hearings seem absolutely necessary for a satisfactory comprehension of Strauss's intricate work. Few concert-goers can do either, and it takes Mr. Ernest Newman's acumen to suggest a compromise, to wit the cinema! Describing some of the scenes he says: 'These, and a hundred other things, are what the "Don Quixote" connoisseur sees in the music, and what make the music seem to him such a miracle of descriptive power. To miss a single one of them is to miss the very point of the music; and evidently the plain man in the audience misses the majority of them. The cinema will have to come to the rescue.' It is quite true the plain man must miss the majority of these subtleties. Nevertheless, even the plain man could find enough pure music in the score to delight his ears and to hold his attention completely, even if filled with regrets that a clearer picture could not be painted for him to see.

Mengelberg seemed to enter thoroughly into the feelings of the composer, and to make no attempt to appear as other than a faithful interpreter.

M. H. Flint.

PARIS

The Schola Cantorum, the important musical academy founded in 1896 by Charles Bordes and Vincent d'Indy, pays a yearly tribute to the second of its founders by publicly performing some of his important works which would otherwise have little chance of being heard. Such is the case with the 'Chant de la Cloche,' a dramatic legend in one prologue and seven tableaux, inspired by Schiller's famous poem bearing the same title. The score was composed between 1879 and 1883, when d'Indy, then about thirty years old, responded to the dominant influences of the time, viz., those of César Franck and of Wagner. Though a pupil of the former, d'Indy was rather attracted by the dramatic romanticism as well as by the symbolic philosophy of the latter. To state the numerous points of analogy between 'Die Meistersinger' and 'Parsifal' on the one hand and the 'Chant de la Cloche' and 'St. Christopher's Legend' on the other, would be exceeding the limited range of this column. Suffice it to say that d'Indy's Wilhelm, the master-founder of the 'Chant de la Cloche,' is the inspired originator of a new form in art very much like Walther, the ingenuous poet of 'Die Meistersinger.' In each case a genius disdains the fetters of falsely interpreted tradition. Wilhelm and Walther are the apostles of a new rule in art, and successful practice proves their inspiration to be true. The affinity between the two works extends equally to the music, d'Indy's score being endued with distinct French colour. To Wagner's powerful lyrism d'Indy opposes a fine sense of the picturesque and an archaic elegance that lend to his work a charming musical individuality.

The reappearance of Richard Strauss's name in Paris programmes must be reported with satisfaction, as it bridges definitively the artistic breach opened by the war between the two countries. Serge Kussewitzky had already given last year a fine performance of 'Till Eulenspiegel,' and Piero Coppola had directed 'Ein Heldenleben.' M. Snéevoigt, a Finnish conductor not unknown abroad, presented 'Don Juan' in two consecutive performances. Since June, 1914, when Strauss's ballet, 'The Legend of Joseph,' was produced at the Paris Opéra by Diaghilev and the Russian Ballet, with Leonide Massine as a brilliant débûtant, little was known here about the more recent creations of Germany's foremost composer. Until recently the much-discussed 'Alpine' Symphony had never been heard in France. Its performance was due to Bernard Tittel, the famous Vienna and Budapest conductor. In a programme comprising only three items, viz., the Overture of 'Sakuntala,' by Goldmark, the 'Alpine' Symphony, and Ravel's 'La Valse,' Tittel kept the audience under the spell of his convincing personality. As to the 'Alpine' Symphony itself, it is generally admitted that, as programme music, it contains much that is good but more that is bad. Certain merely descriptive parts of this huge composition produce a rather gross, material sensation. Many of the themes attest to the mediocrity of the inspiration, but the consummate art in their working out wins only admiration. Within Strauss's æsthetics of the orchestra, the scoring of this Symphony may be considered a monumental achievement, and the time taken by the task—a hundred days only, it is said—a musical record.

Petro J. Petridis.

TORONTO

Considering its choice of music, Dr. Albert Ham's National Chorus might well be named the English Choir, for not only is there shown in the programmes each year a distinct preference for ancient and modern English part-songs, but the conductor has trained his singers to a purity, charm, and simplicity of utterance which derive only from English choralism. It is gratifying to record such a condition, especially as the artistic world here is so flooded with foreigners. Three distinctive novelties were unusually well-received at the annual concert of the National Chorus recently, viz., two works by Holst, 'Lullay, my liking' and 'Love is enough,' with the Vaughan Williams 'Just as the tide was flowing' a close second. The other numbers in the programme—'All creatures now are merry-minded,' 'Like glad Cherubim' (Glinka), 'Feasting I watch' (Elgar), 'The Silent Land' (Faning), 'Bushes and Briars' (Vaughan Williams), 'The Blue Bird' (Stanford), and 'The Tempest' (Cornelius)—made a happy background for some fine playing by the London String Quartet (Beethoven, in D major, Op. 18, No. 2, and some Borodin, Mendelssohn, and Debussy). The occasion provided a capacity house, and the Londoners enjoyed their first large Toronto audience. The enthusiasm seemed to be mutual.

Oratorio came to life again a few weeks ago in the shape of Mendelssohn's 'St. Paul,' under Dr. Edward Broome. The choir had been well-prepared and sang with vitality, the band (the Cleveland Symphony Orchestra) accompanied magnificently, and two of the soloists were well worth hearing. At the orchestral matinée on the same day, M. Nicolai Sokoloff gave a keen reading of the Tchaikovsky No. 5, followed by some intensive moments with Wagner.

Hamilton's outstanding annual event, the Elgar Choir Concerts (two nights) also discovered a (to us) new Holst work in 'King Estmere.' In two years Mr. W. H. Hewlett has done remarkable things with rather variable material, laying special stress (and Canada needs the lesson) upon sound choral technique and methods. Some interesting singing was heard in 'Matona, lovely maiden' (Lassus), 'Bushes and Briars,' 'Proud Maisie' (Pointer), 'The Sun Worshippers' (Goring Thomas), 'My bonny lass' (Morley), 'The Swing' (Palmgren), 'Go, song of mine' (Elgar), and 'Jesu, Priceless Treasure' (Bach). The Cleveland Orchestra played Schubert's 'Unfinished' Symphony, the 'Tannhäuser' Bacchanale, 'March of the Sardar' (Ippolitov-Ivanov), and Liszt's 'Les Préludes,' No. 3.

The New Symphony Orchestra has this month treated quite large audiences to two memorable performances—one, of the Bach D minor Concerto, played by the brilliant Russo-American girl-pianist, Gitta Gradova, and the other, of the Brahms Symphony No. 2, a work which has not been heard here as long as most of us can remember. Dr. Albert Ham's dainty and tuneful 'Three Dances in the Old Style,' Dvorák's 'Carnival Overture,' the Berlioz 'Rakoczy March,' Smetana's 'Vltava,' and a fervid reading of 'Celeste Aïda' by Signor Umberto Saccheti, late of the Metropolitan Opera, completed the eighth and ninth 'Twilight' programmes.

The Hart House Quartet brought its series to a close with an attractive evening of Haydn (D minor, Op. 76, No. 2), Schubert (A minor, Op. 29), and an impressive new work by C. M. Loeffler, 'Music for four stringed instruments,' in E minor. The latter contains some serious music, much of which is deeply inspired.

Moritz Rosenthal was heard in recital, and, compared with the leading pianists of this continent, was decidedly second-rate both in performance and appeal. Mark Hambourg delighted a large Saturday afternoon audience with a dramatic display of Beethoven, Schumann, and earlier composers, Frieda Hempel thrilled a moderate gathering with her beautiful artistry, Kreisler and Elman drew the best houses of the season, and Carlos Salzedo gave an attractive programme of harp music before the Women's Musical Club.

The Hambourg Concert Society (Madame Norah Drewett, Messrs. Geza de Kresz, Reginald Stewart, and Boris Hambourg) found much to inspire a well-filled hall in works of César Franck, Beethoven, Dvorák, Brahms, and Debussy. Mr. von Kunits has formed a new String Quartet (with Louis Gesensway, Phaidros Rosenfield, and Leo Smith), which he introduced in a Brahms and Beethoven programme. The Eaton Choral Society of two hundred voices, under Mr. Reginald Stewart, with the co-operation of an orchestra of seventy-five players, gave a spirited performance of Stanford's 'Revenge,' Lucy Gates and Umberto Saccheti being the soloists. The same Society also staged a clever pageant, 'Progress,' written by George Stewart. One of our most promising baritones, Mr. Leslie Holmes, a pupil of Dr. Albert Ham, made his débût in a very successful recital.

H. C. F.

VIENNA

WILHELM KIENZL'S NEW OPERA

Wilhelm Kienzl's name as a composer remains inseparably linked with his first, and greatest, operatic success, 'Der Evanglimann.' Exactly thirty years ago this opera achieved a success in Central Europe, and subsequently on foreign stages, which rivalled that of 'Cavalleria Rusticana.' Like Mascagni's opera, 'Der Evangelimann' remained the only real success of its composer. His later works, along with his earlier chamber music, are forgotten, only 'Le Ranz des Vaches,' about twelve years ago, finding any lasting favour. On the whole, Kienzl's musical output has become a thing to be regarded with some misgivings by the high-brow musician, but beloved by the people at large for whom it was composed. Kienzl's methods and language remained unaltered during thirty years, and unaffected by changing tastes and modern ideas. His new opera, recently produced at the Staatsoper, will do little to change the prevalent views on the personality of its composer. 'Sanctissimum' is a work that seeks to combine ballet or pantomime and melodramatic recitative. Its allegorical, indeed autobiographical, plot (dealing with the sorrows and sufferings of the creative artist misjudged by men but ultimately redeemed by the Saints, who gather to dance to his melodies) is simple and direct. Kienzl's music presents no problems, but contents itself with purveying well-scored popular and tasteful melodies. As the fairies of the Danube assemble to dance to the strains of the Minstrel's music, there is a short allusion to Johann Strauss's 'Blue Danube Waltz,' and for the climax of the piece—the apotheosis of the Minstrel—Kienzl introduces two beautiful gavottes taken from Rameau's ballet-opera, 'Le Temple de la Gloire.'

Apart from this pleasing, if naive, novelty, the Staatsoper exhausted its activities in a gorgeously mounted revival of Johann Strauss's master operetta, 'The Gipsy Baron.' It was in the nature of a festival performance, and the staging was in the character of a fashion show, most elaborately prepared, but Strauss's bright and gay melodies suffered from an all-too operatic and heroic production.

A 'NEW' MOZART OPERA

Exactly a hundred and sixty-two years after its completion, Mozart's first opera, 'La finta semplice,' has now had its première, in the city for which it was originally composed by command of the Emperor Joseph II. of Austria. Mozart, then a boy of twelve years, was at the time the subject of the criticism and scepticism so often—and in many cases rightly—administered to child prodigies. Leppold Mozart's letters reveal the hostility which he felt towards his son's adversaries. The traducers of young Wolfgang ultimately succeeded in frustrating the production at Vienna of 'La finta semplice.' The opera was performed at Salzburg, in 1769, and now that it has been heard at Vienna it may not be amiss to state that those who stopped its production upwards of a century and a half ago, may, after all, have been right to some extent. The little work hardly rises above the standard of the minor composers of the day.

The present production, directed by Dirk Foch, was given to commemorate the promotion of the State Conservatory of Music to the rank of an Austrian State High School of Music, and orchestra and singers were all graduates of the institution. Joseph Marx is the first Rector of the new High School, and his inaugural speech contained some caustic and all too significant remarks concerning 'modern music' which did not seem to augur well for the sound development of the scheme.

MODERN MUSIC

Music of the radical or unusual sort is still being received at Vienna with the same antagonism that the city has in turn bestowed upon each new composer from Mozart, Beethoven, Schubert, Brahms, Bruckner, Hugo Wolf, and Mahler, to the moderns of to-day. The first performance here of Stravinsky's 'Le Sacre du Printemps,' presented by Franz Schalk at one of the Philharmonic subscription concerts, was the occasion for a disturbance exceeding even the disgusting scenes that accompanied the first performance here, some fifteen or more years ago, of Schönberg's 'Pelléas and Mélisande.' Within the same week, however, which brought the tumultuous rejection of Stravinsky, 'Pelléas and Mélisande' was received with respectful silence when Dirk Foch, the new musical director of the Konzertverein, performed the Schönberg item at one of the Society's concerts. Fifteen years hence, the Vienna public will probably have awakened to Stravinsky, only to drown the works of his successors in a flood of cries, yells, hisses, laughter, and whistling.

The inclusion of so radically modern a composition in the repertory marks an epoch in the history of the Philharmonic Orchestra and of Vienna's musical life. The reception accorded to 'Le Sacre du Printemps,' and which even resulted in violent behaviour among the listeners, is not encouraging for the cause of modern music in the Austrian capital, where the local section of the International Society for Contemporary Music still remains the only stronghold for progressive musical ideas. The efforts of this group of young musicians remain limited in their effect to a comparatively small circle of enthusiastic adherents, but their pioneer work is of great importance. The latest of the Society's monthly concerts offered Vienna the first opportunity of hearing Frederick Delius's Sonata No. 2, for violin and pianoforte (a piece which may not strictly be called 'modern' in the accepted sense of the term), and Arthur Honegger's Sonata for 'cello and pianoforte, to which the adjective may be applied only in a limited sense. The second movement of Honegger's piece is apparently a concession to the French taste of the late 'nineties, with its preference for the melodies of a César Franck or Gabriel Fauré; but the first movement, and especially the last, are strong, virile, and intensely interesting music.

Equally interesting, if entirely different in mood and conception, were Anton von Webern's Three Pieces for 'cello and pianoforte. As always with this disciple of Schönberg, the pieces are exceedingly short in duration, evasive in their melodic outline, and elusive in their colouring. Spiritually they defy analysis. The hearer may or may not be able to perceive behind these plaintive, wailing, moaning tones their subtle atmospheric content—or, as is often the case, hear more than a mere series of seemingly senseless soft tones. Musically, however, the matter stands quite differently: inspection of the score discloses a network of motives and phrases which, in the course of each small piece, the composer inverts and transforms with infinite craft. The fact remains undisputed that this music, however problematic, held a large audience spell-bound, and anxious for an immediate repetition.

At the same concert, Egon Wellesz's new Suite No. 2, for 'cello solo, proved a series of four short pieces conceived for the most part in the classic form; and, moreover, in the *Siciliana* of the third movement, having a romantic flavour quite new with this erudite composer.

It is strange to find romantic elements prevalent in the compositions of Joseph Matthias Hauer, for he, like Schönberg, is a devotee of the twelve-tone scale. But Hauer goes far beyond Schönberg, for he would establish the twelve-tone scale to the total abolition of the seven-tone system. His ideas are expounded in several books and articles, and are stated in an often fantastic but unfailingly logical form; yet on hearing his music one is ever again surprised that so little of the composer's revolutionary theory is practically embodied in it. An entire evening devoted to Hauer ('Five Pieces for String Quartet'; three sets of songs based on poems of Hölderlin; three short pieces for clarinet and pianoforte entitled 'Schalmeien') proved rather monotonous and quite tame. His monotony seems rooted in his principle of forming each of his themes of the twelve tones and repeating it over and over in exactly the same order. Most of the music heard was entirely homophonic and primitive. Some violin pieces, however, in which theory is cast to the winds for the sake of sheer, unalloyed inspiration, furnished evidence of a strong talent and musical temperament.

Contemporary music of a less sophisticated sort was represented in a cycle, 'Songs of Love, Faith, and Matrimony,' by Julius Bittner, the Austrian composer who, although on a higher literary plane, shows some kinship to the popular tendencies of Kienzl. Both words and music

are Bittner's own product, and comprise an appealing human document of good melodic invention. Emilie Bittner, a fine contralto singer, shared with Oscar Jölli, the baritone, the interpretation of her husband's songs.

Twenty years after its composition, Frederick Delius's 'A Mass of Life' has received its first performance at the hands of Paul von Klenau, who is shortly to conduct the work in London. Delius's score is noble and beautifully lyrical if, perhaps, lacking in rhythmic contrast, and not fully commensurate with the philosophical trend of his book, which is taken from Nietzsche's 'Thus spake Zarathustra.' It shows the influence of Wagner, Strauss, and of impressionism, and is a grateful work for the performers—a solo quartet and an eight-part chorus.

PAUL BECHERT.

Obituary

We regret to record the following deaths:

MARCO ENRICO BOSSI, the famous Italian organist and composer. His death took place at sea, a few weeks ago, when travelling from New York to Havre. He was born at Lake Salò, Lake Garda, on April 25, 1861. Bossi was one of the few Italian composers of his time to devote his talents mainly to symphonic and other forms of non-operatic music. This may have been due to the comparative failure of his early efforts for the stage, but was more probably the result of extensive travel during his youth, when he came under the influence of musical activities that were wider in scope than those of his native land. He had to his credit a long list of choral and instrumental works, but in this country his fame rests almost entirely on his organ music. This is easily the best of any hitherto written in Italy, combining a natural gift for melody with a solidity of construction and a seriousness of aim that obviously derived from his studies, as a player, of Bach. He was a successful concert organist, and had just finished a brief recital tour in America when he began the voyage during which he died.

GEORGE W. HAMMOND, at Acton, on February 26, in his eighty-sixth year. He was a link in many ways with the musical life of the last century, having been a contemporary and associate of Sterndale Bennett, Sullivan, Macfarren, Holmes, and other notable English musicians; as a young man he had played duets with Clara Schumann. At the age of eleven he deputized for his father (an organist at Southampton); at twelve he gained the praise of Sterndale Bennett for his playing of a Beethoven Sonata; at fourteen he became a student at the Royal Academy of Music, and in 1856, at the age of sixteen, he competed for the then newly-founded Mendelssohn Scholarship, and gained honourable mention. (Among the other competitors were two young men who were afterwards to become famous, Arthur Sullivan, who gained the scholarship, and Joseph Barnby.) At a later date he studied harmony and composition under Sir George Macfarren, for whom he acted for some years as honorary amanuensis.

MORITZ MOSZKOWSKI, on March 7, at Paris. He was born at Breslau, in 1854, but was of Polish origin. Most of his life was spent in France. Moszkowski was a brilliant pianist, and his best compositions were for his instrument. Many of his works—*e.g.*, the 'Spanish Dances' and 'From Foreign Parts'—have long enjoyed an immense and well-deserved popularity. Unfortunately the composer was unable to derive full benefit from the sale of his music, owing to his having disposed of the copyrights and invested the proceeds in Russian, Polish, and German securities. As a result, the end of the war found him penniless, and his last years were spent in penury and ill-health.

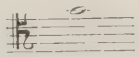
ARTHUR JOHN HADRILL, at Eltham, on March 2, aged sixty-four. He was a busy organist and teacher, hon. secretary of the Music Teachers' Association, and a prominent and popular figure at the Vacation Courses of the Training School for Music Teachers.

Answers to Correspondents

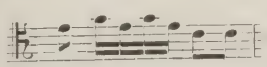
Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

WHAT WAS THE 'CREATION KEY'?

BAND SERGEANT writes: 'What is the "Creation Key," and its origin? The question has been asked at Kneller Hall on several occasions, and I imagine it must be a key on the bassoon used in Haydn's "Creation."'—You are very near the mark. The 'Creation Key' is an extra key on the wing-joint of the bassoon, which when open gives the high G:

Ex. 1. 

A bassoon-playing friend tells us that the key was so called because it enables a certain passage in 'The Creation' to be played easily. Without this key there would be some awkward 'forking.' So far as we can learn the actual passage is:

Ex. 2.  &c.

which occurs at the close of the air, 'On mighty pens.' It looks easy, but apparently the trouble is in the rapid alternation of E and G *legato*. The term 'Creation Key,' so far as we know, appears in no musical dictionary.

DIAPASON.—(1.) We were very much interested in your letter, particularly in the description of your sudden discovery that you had transposed a hymn-tune without knowing it. We advise you to develop this useful faculty. In regard to memorising, you say you find it difficult unless you 'play the piece through countless times.' This 'playing through countless times' suggests that there is a lack of mental application and method. Try memorising a single bar at a time, not by playing through over and over again, but by looking at it, trying to realise the mental effect, and then testing the result with keyboard and copy. This develops the mental hearing of the music, which is a valuable aid in memorising. The parrot-like memorising that results from endless repetition is liable to fail when the slightest distraction interferes with the performance. (2.) You ask if any benefit can be derived from correspondence lessons in harmony, &c. Such instruction is almost, if not quite, as good as oral tuition, so long as it is confined to such subjects as can be dealt with on paper. The diploma about which you inquire is the Associate in Music, Trinity College. We have no Trinity College syllabus before us, so we cannot say what is required. Write to the College for a copy, and if you think the subjects are within your grasp, take up the matter again with the correspondence college with which you have already been in communication. But surely in a large town such as yours, there must be a good teacher who can give you oral instruction, which is always to be preferred. Write to us again in a few months' time, and report progress.

ORGAN STUDENT.—(1.) Yes; the songs were evidently from the 'Schemelli' Song Book, published by Novello. (2.) There are several memory courses advertised in the *Musical Times*. You could not do better than write for particulars. (3.) Mr. Ernest Newman writes for the *Sunday Times*, the *Glasgow Herald*, and the *Daily Graphic*; Mr. Percy Scholes for the *Observer*; and Mr. Edwin Evans for the *Liverpool Post and Mercury*. (4) Full scores can be borrowed from the Novello Circulating Music Library. (5.) The pianoforte teacher in your district who, besides being a bronze and silver medallist, flaunts the following letters after her name—A.Mus.S.S.L. and A.F.S.Sc.—may or may not be a first-rate teacher. We express no views on that point. Like you, we are curious to know what these letters mean. We can, however, safely say that as a criterion of musical qualification they have little or no significance, even though backed up by a cap and gown.

R. C. W.—Metronome marks are of course never to be taken too literally. When you have thoroughly grasped the spirit of any piece of music a suitable pace will suggest itself. For the pieces in List A, Primary Division, Associated Board, Pianoforte, the following rates are perhaps on the slow side: Duvernoy: Study in G, Op. 176, No. 5, *Allegro moderato*, ♩ = 76. Diabelli: Rondo in C, *Allegretto*, ♩. = 60. Swinstead: 'The Midshipmite,' ♩ = 120. With a little experiment you may feel that the speed in each case might with advantage be slightly higher. Decide for yourself. As regards scales, the pupil should play them as fast as is possible without sacrificing clearness, evenness, and perfect control. Obviously, in such an elementary examination as this, examiners will look more for sound methods than for excessive speed.

H. S.—(1.) For obvious reasons we cannot recommend teachers. If, in such a town as Birmingham, you cannot find a teacher good enough, we fear you must be unduly hard to please. Write to the secretary of the Birmingham and Midland Institute School of Music (Mr. H. M. Francis, Paradise Street, Birmingham) for a prospectus. (2.) The best books on early ornamentation, we think, are Dolmetsch's 'Interpretation of the Music of the 17th and 18th Centuries' (Novello, 15*s*.) and Dannreuther's 'Ornamentation' (Novello, books 1 and 2, 7*s*. 6*d*. each). A good deal of information of the methods of early Italian singers in regard to the embellishment of melodies can be found in such books as Manuel Garcia's 'Treatise on the Art of Singing' (Leonard, 6*s*.). We do not know the Tosi book you mention. Please note we do not answer inquiries through the post.

G. G. C.—Yes; you should certainly study counterpoint and harmony at the same time, as Stanford suggests. Try Bridge's 'Counterpoint' (Novello), and as an example of a more recent work on the subject, Kitson's 'Applied Counterpoint' (Oxford University Press). For your particular needs, which we gather are not in the direction of examinations so much as composition, you should do as much as possible of free contrapuntal harmonizing of melodies, and working out fugal expositions.

G. K.—In our opinion the 'best all-round edition of Bach's organ works' is that issued by Novello. It is particularly good in regard to the Chorale Preludes, as one of the books in the series contains all the tunes treated in Bach's Chorale Preludes, with a translation of the verse or verses of the hymn to which the Chorale was sung. The student is thus enabled to understand some pieces which would otherwise be obscure.

J. T. A.—We have tried in vain to discover whether Haydn's arrangements of Scots songs (made in 1810, for G. Thompson, of Edinburgh) are still published. Perhaps some reader may be able to tell us if they can still be obtained, and where.

G. E. H.—In judging violins, as in everything else, put not your trust in labels! If your violin is a good one, and appears to be well stricken in years, your best plan is to obtain expert advice as to its value. Write to Messrs. W. E. Hill, New Bond Street, W.1.

Canadian.—Any Organ Concertos should suit your purposes—*e.g.*, those of Handel, Harwood in D, Horatio Parker in E flat minor, and Rheinberger in F. All the above may be had through Novello. Suitable Pianoforte Concertos are too well-known to need mention.

Neophyte.—The best book on the operas, so far as we know, is the 'Complete Opera Book,' by Kobbé (Putnams, 15*s*.). It gives not only the stories, but many music-type illustrations. We think you will find this will meet your needs in regard to the Wagner operas.

In our January issue we told a correspondent ('T. S. M.') that 'there exists no periodical that makes a feature of information in regard to violin literature.' We regret that in saying this we overlooked the *Strad*. We have pleasure in drawing the attention of 'T. S. M.' and others interested in string matters to our contemporary.

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181	Absence	,,	2d.
182	April showers	,,	2d.
183	The red, red rose ...	,,	2d.
184	Beware, beware ...	,,	2d.
185	The Sailor's Song ...	,,	2d.
186	Good-Night	,,	2d.
187	Blythe is the bird ...	,,	3d.
188	Stars of the summer night	,,	2d.
189	The hemlock-tree ...	,	6d.
190	Jack Frost	,	2d
191	I loved her	,,	4d.
192	The Village Blacksmith	,,	2d.
193	Bait, The (Come live with me),		2d.
194	Softly fall the shades of	,,	4d.
195	Auburn (Sweet village)	,,	4d.
196	Bird of the wilderness	,,	4d.
197	The Summer gale ...	,,	3d
198	I met her in the quiet lane	,,	3d.
199	If thou art sleeping ...	,,	4d.
200	Spring Song	,,	4d.
201	Good wishes	,,	4d.
202	Parting and Meeting	,,	3d.
203	Whether kissed by sunbeams,		4d.
204	The roses are blushing	,,	2d.
205	The Rivals	,,	4d.
206	The village dance ...	,,	4d.
207	Song of the Gipsy maidens	,,	2d.
208	The Waterfall	,,	4d.
209	Over hill, over dale...	,,	4d.
210	Love me little, love me long	,,	4d.
211	Going a-maying ...	,,	4d.
212	See, the rooks are homeward	,,	4d.
213	Sweet Lady Moon ...	,,	4d.
214	Hark, the Convent bells are	,,	4d.
215	When evening's(male voices),		2d
216	Warrior's Song ...	,,	4d.
217	Absence	,,	3d
218	April showers	,,	2d.
219	The red, red rose ...	,,	4d.
220	Beware, beware ...	,,	2d.
221	The happiest land ...	,,	2d.
222	The Sailor's Song ...	,,	4d.
223	Busy, curious fly ...	,,	3d.
224	Good-night, beloved,	,,	3d.
225	Bacchanalian Song ...	,,	4d.
226	Stars of the summer,	,,	2d.
227	King Witlaf's Song ...	,,	4d.
228	Tars' Song	,,	4d.
229	The hemlock-tree ...	,,	6d.
230	Jack Frost	,,	4d.
231	The Lye	,,	4d.
232	I loved her	,,	4d.
233	Village Blacksmith ...	,,	4d.
234	The Letter	,,	4d.
235	Shall I wasting in ...	,,	4d.
236	Way to build a boat ...	,,	6d.
237	I loved a lass	,,	6d.
238	The Lifeboat	,,	4d.
239	Shepherd's farewell...	H. Smart	2d.
240	The waves' reproof ...	,,	4d.
241	Ave Maria	,,	2d.
242	Spring	,,	3d.
243	Morning	,,	4d.
244	Hymn to Cynthia ...	,,	2d.
245	Cradle Song	,,	2d.
246	The joys of Spring ...	,,	4d.
247	Dream, baby, dream ...	,,	2d.
248	A song for the Seasons	,,	4d.
249	O say not that my heart	,,	3d.
250	Love and mirth... ...	,,	4d.
251	Sweet Vesper hymn ...	,,	4d.
252	Crocuses and Snowdrops	,,	2d.
253	Stars of the summer night	,,	2d.
254	Wind thy horn... ...	,,	4d.
255	The land of wonders	,,	4d.
256	Ye little birds that sit and sing,	,,	3d.
257	How soft the shades of	,,	2d.
258	How sweet is summer	,,	3d.

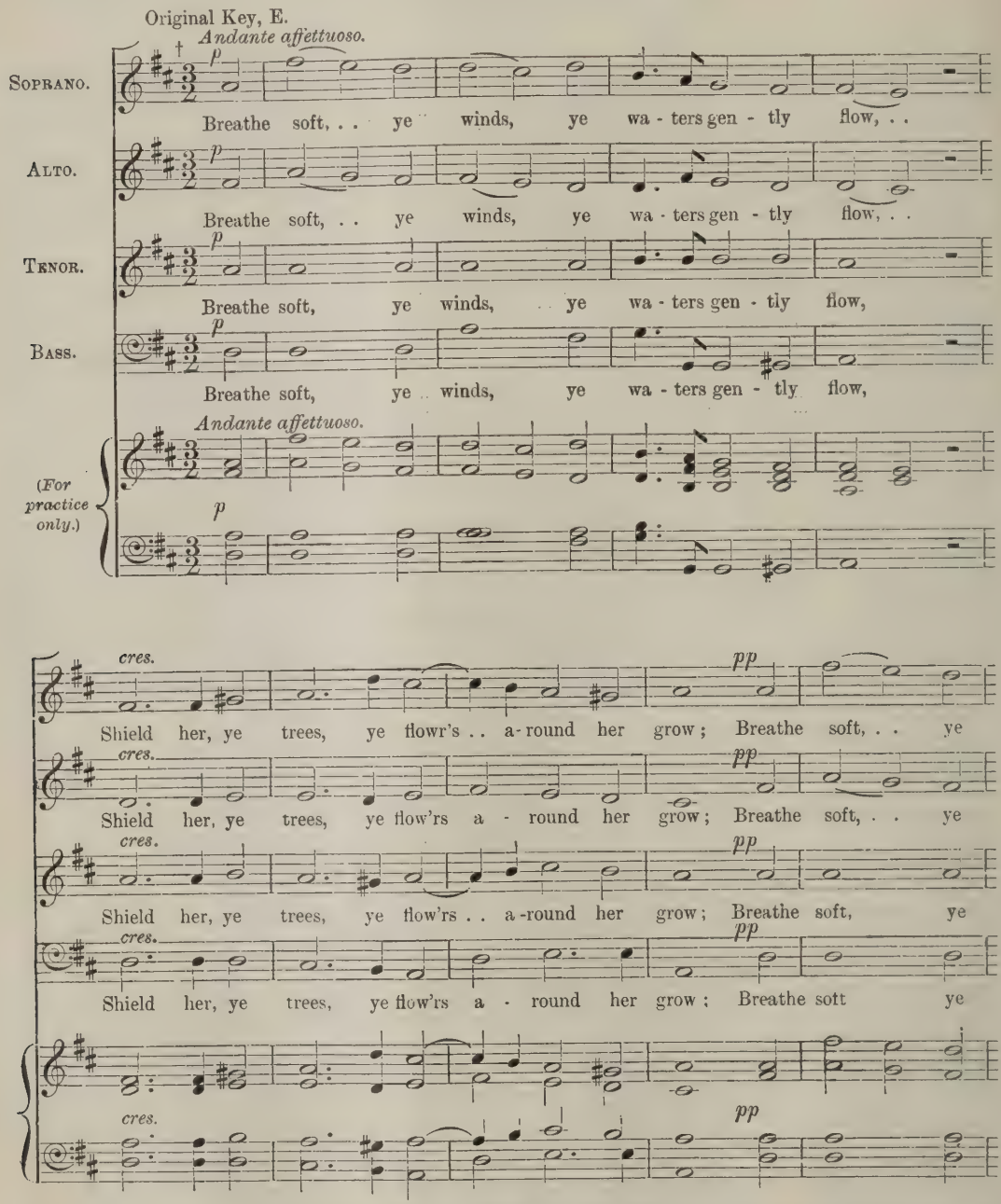
BREATHE SOFT, YE WINDS

GLEE, ARRANGED FOR FOUR VOICES*

THE MUSIC COMPOSED BY

WILLIAM PAXTON.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Original Key, E.
Andante affettuoso.
Soprano.
Breathe soft, . . ye winds, ye wa - ters gen - tly flow, . .
Alto.
Breathe soft, . . ye winds, ye wa - ters gen - tly flow, . .
Tenor.
Breathe soft, ye winds, ye wa - ters gen - tly flow,
Bass.
Breathe soft, ye winds, ye wa - ters gen - tly flow,
Andante affettuoso.
(For practice only.)
cres.
pp
Shield her, ye trees, ye flowr's . . a-round her grow; Breathe soft, . . ye
Shield her, ye trees, ye flow'rs a - round her grow; Breathe soft, . . ye
Shield her, ye trees, ye flow'rs . . a-round her grow; Breathe soft, ye
Shield her, ye trees, ye flow'rs a - round her grow; Breathe sott ye

* Originally composed as a Trio in THE MUSICAL TIMES, No. 158, price 2*d.*; and in Novello's Tonic Sol-fa Series, No. 508, price 1½*d.*

† This arrangement may be sung in D flat if preferred.

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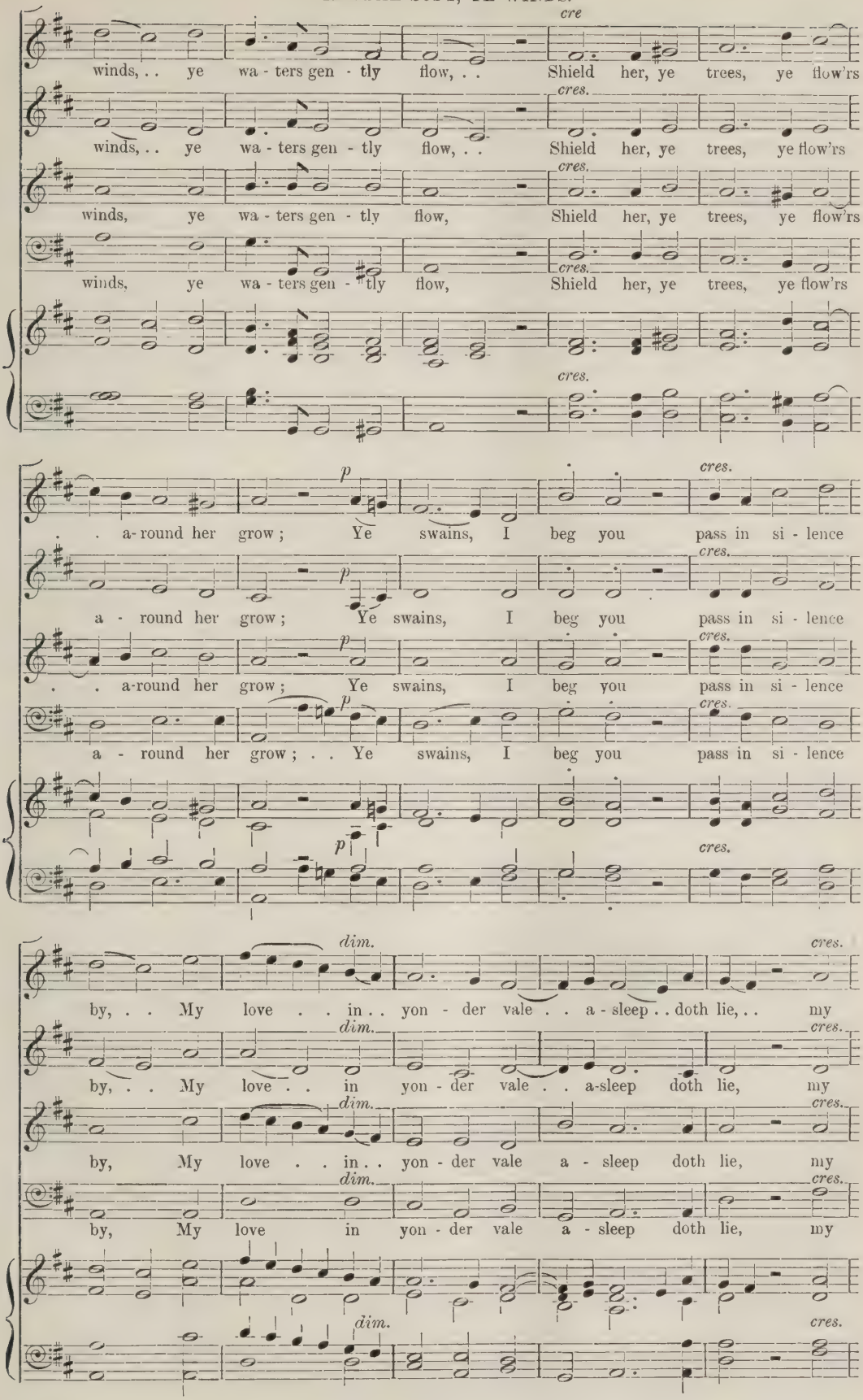
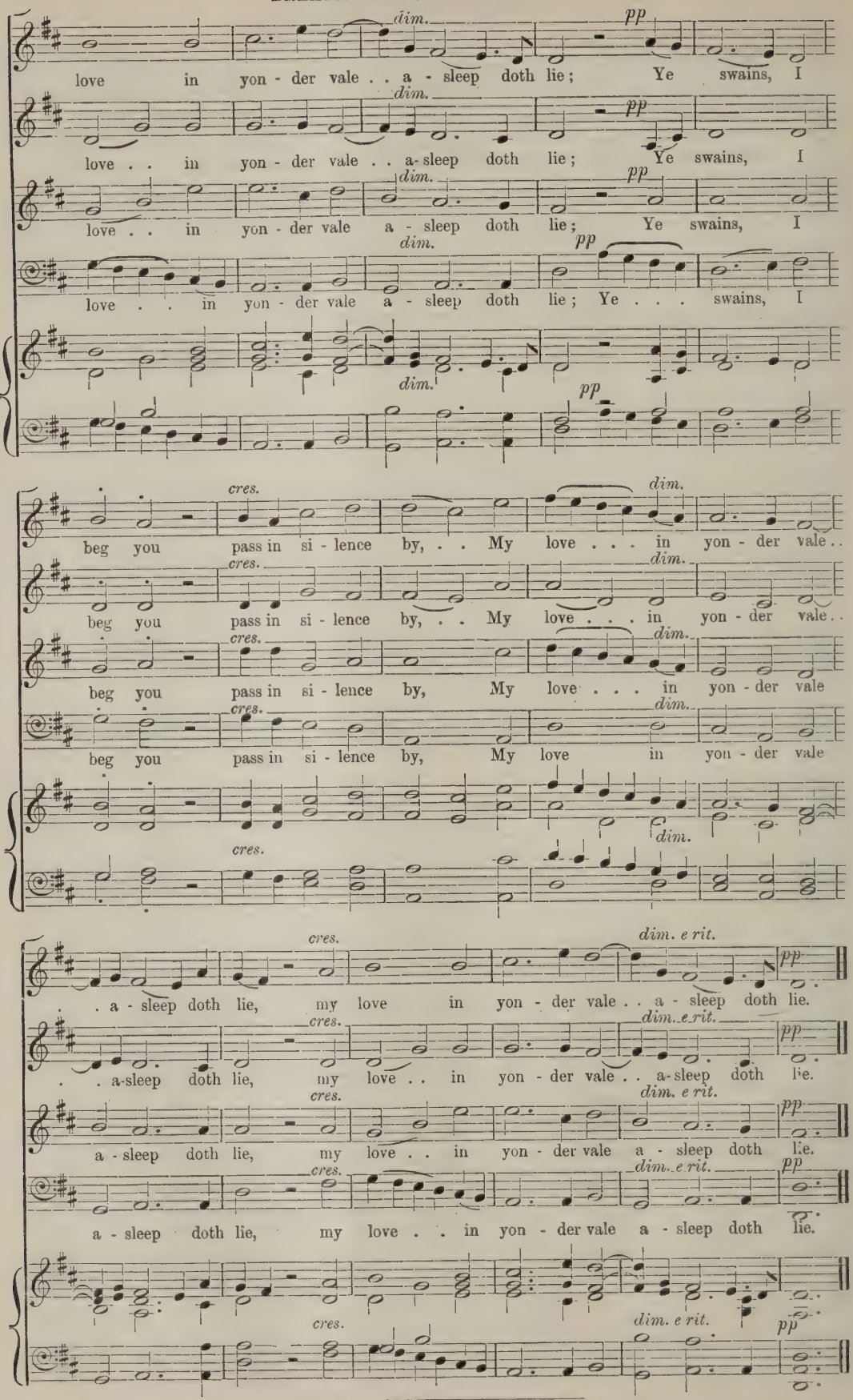

cre
winds, . . ye wa - ters gen - tly flow, . . Shield her, ye trees, ye flow'rs
cres.
winds, . . ye wa - ters gen - tly flow, . . Shield her, ye trees, ye flow'rs
cres.
winds, ye wa - ters gen - tly flow, Shield her, ye trees, ye flow'rs
cres.
winds, ye wa - ters gen - tly flow, Shield her, ye trees, ye flow'rs
cres.
p
cres.
. . a-round her grow; Ye swains, I beg you pass in si - lence
p
cres.
a - round her grow; Ye swains, I beg you pass in si - lence
p
cres.
. . a-round her grow; Ye swains, I beg you pass in si - lence
p
cres.
a - round her grow; . . Ye swains, I beg you pass in si - lence
p
cres.
dim.
cres.
by, . . My love . . in . . yon - der vale . . a - sleep . . doth lie, . . my
dim.
cres.
by, . . My love . . in yon - der vale . . a-sleep doth lie, my
dim.
cres.
by, My love . . in . . yon - der vale a - sleep doth lie, my
dim.
cres.
by, My love in yon - der vale a - sleep doth lie, my
dim.
cres.


dim.
pp
love in yon - der vale . . a - sleep doth lie; Ye swains, I
love . . in yon - der vale . . a-sleep doth lie; Ye swains, I
love . . in yon - der vale a - sleep doth lie; Ye swains, I
love . . in yon - der vale a - sleep doth lie; Ye . . . swains, I
cres.
beg you pass in si - lence by, . . My love . . . in yon - der vale . .
beg you pass in si - lence by, . . My love . . . in yon - der vale . .
beg you pass in si - lence by, My love . . . in yon - der vale
beg you pass in si - lence by, My love in yon - der vale
dim. e rit.
. a - sleep doth lie, my love in yon - der vale . . a - sleep doth lie.
. . a-sleep doth lie, my love . . in yon - der vale . . a-sleep doth lie.
a - sleep doth lie, my love . . in yon - der vale a - sleep doth lie.
a - sleep doth lie, my love . . in yon - der vale a - sleep doth lie.

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THE ORPHEUS.

A COLLECTION OF GLEES AND PART-SONGS FOR MALE VOICES.

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4	Come away, pretty maiden	Schafer	3d.
51	Come, boys, drink and merry be	H. Marschner	6d.
188	Come, brothers, gaily drink	J. Raff	6d.
40	Come fill, my boys	J. B. Calkin	4d.
212	Come fill ye right merrily	C. E. Stephens	6d.
162	Come follow me (Glee)	E. T. Driffield	6d.
155	Come let us join the roundelay	W. Beale	3d.
158	Come live with me	A. Carnall	4d.
251	Come, my dear one, share my gladness ...	J. V. Roberts	3d.
339	Come, my soul, awake	Pearce	4d.
316	Come, sweet lass	G. F. Huntley	6d.
276	Come to me, dreams of Heaven	H. W. Schartau	6d.
482	*Comrades' song of hope	A. Adam	1½d.
124	Convivial song ...	B. Molique	4d.
191	Cossacks' drinking song	J. Raff	3d.
268	Counsel, The ...	L. Spohr	3d.
22	Courtly bard, The (Kitty fell) (Glee)	J. Goss	8d.
280	Cradle song ...	A. Stenz	3d.
330	*Creation's hymn	Beethoven	3d.
542	Crossing the bar	T. F. Dunhill	3d.
506	Do. ...	C. Lee Williams	3d.
240	Cryer, The (humorous)	King Hall	6d.
95	Cuckoo, The ...	L. Spohr	6d.
343	Cupid, look about thee	J. Stainer	6d.
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154	Dance, The	...J. Otto	6d.
432	Do.	L. de Rillé	6d.
392	*Dear land of beauty	"	4d.
[illegible]	Dear land of my fathers ...	...	3d.
478	*Dear little shamrock, The	arr. H. E. Button	3d.
75	Dear maid	L. de Call	3d.
207	Departure	... F. Abt	3d.
520	Departure of the Apostles, The	L. de Rillé	8d.
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540	*Dirge of kisses, A	P. E. Fletcher	4d.
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86	Doctor St. Paul ...	... Zelter	2d.
505	Dormi, Jesu (5 V.)	C. Lee Williams	3d.
356	*Down in yon summer vale	C. Wood	3d.
439	*Drink to me only with thine eyes	arr. H. E. Button	3d.
232	*Drinking song, A	H. Goetz	4d.
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243	Do.	Oliver King	3d.
463	*Eldorado	C. Pinsuti	4d.
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553	*Fair Semele's high-born son	Mendelssohn	8d.
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211	Farewell, A ...	R. Mahllig	3d.
146	*Farewell, thou lovely forest glade (arr. F. Abt)	Esser	3d.
208	Father's watchful eye, The	F. Abt	8d.
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523	*Festival song ...	G. Bantock	6d.
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403	*Fleeting life (5 V.)	P. Cornelius	8d.
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184	*Fly to my mistress (Glee)	C. H. Lloyd	4d.
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10	*Franklyn's dogge leped over a style, A (humorous)	A. C. Mackenzie	8d.
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314	*Frog, The (humorous)	E. Newton	4d.
565	From yonder rustling mountains	G. J. Elvey	8d.
544	*Full fathom five	T. F. Dunhill	4d.
477	Gather ye rosebuds	A. M. Richardson	4d.
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142	Gentle sounds are floating	J. G. Müller	6d.
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321	*Give a rouse ...	G. Bantock	4d
501	*Glories of our blood and state, The... ...	... G. Bantock	4d.
171	Glorious May	H. Hofmann	4d.
247	Go, happy rose ...	F. Iliffe	4d.
443	Go, rose (Glee) ...	W. Beale	4d.
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135	Do	F. Kücken	4d.
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262	Hark! brothers, hark!	L. Spohr	4d
306	Hark! hark! the lark	H. Clarke	4d.
21	Hark! heard ye not (Glee) (5 V.)	J. Goss	8d.
355	Hark! jolly shepherds	Brewer	4d.
6	Hark! the merry drum	Krugh	4d.
305	*Harmony	W Beale	8d.
513	Do.	L. de Rillé	6d.
199	Have a care ...	R. Schumann	6d.
533	He that hath a pleasant face	J. L. Hatton	3d.
47	He that loves a rosy cheek	E. Stirling	6d.
67	*He who trusts in ladies fair	Eisenhofer	4d.
233	Heave the anchor	W. A. Barrett	6d.
422	Hen and the carp, The	Moellendorff	8d.
18	Her eyes the glow-worm lend thee	J. L. Hatton	4d.
583	Her hair the net of golden wire	G. Williams	3d.
186	Herdsman's song ...	J. Raff	3d.
114	Hie thee, shallop ...	F. Kücken	6d.
107	Hilarity	S. H. Dehn	3d.
391	*Holiday song, A	L. de Rillé	8d.
157	Home they brought her warrior dead	J. Barnby	3d.
3	*Homeward watch, The	H. Smart	3d.
336	Hope (Chorus) ...	G. Garrett	8d.
109	Hope and fear ...	F. Otto	3d.
360	How beautiful is night (Glee) (5 V.)	J. L. Ellerton	8d.
29	How dear to me the hour (Glee)	C. Pinsuti	8d.
340	How shall I woo thee	A.H.Brewer	6d.
584	How sleep the brave	G. Bantock	4d.
543	How sweet the answer	T. F. Dunhill	3d
243	Do.	Oliver King	3d

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No. 590

THE ORPHEUS
(NEW SERIES)

Price (4d.)

THE WANDERER

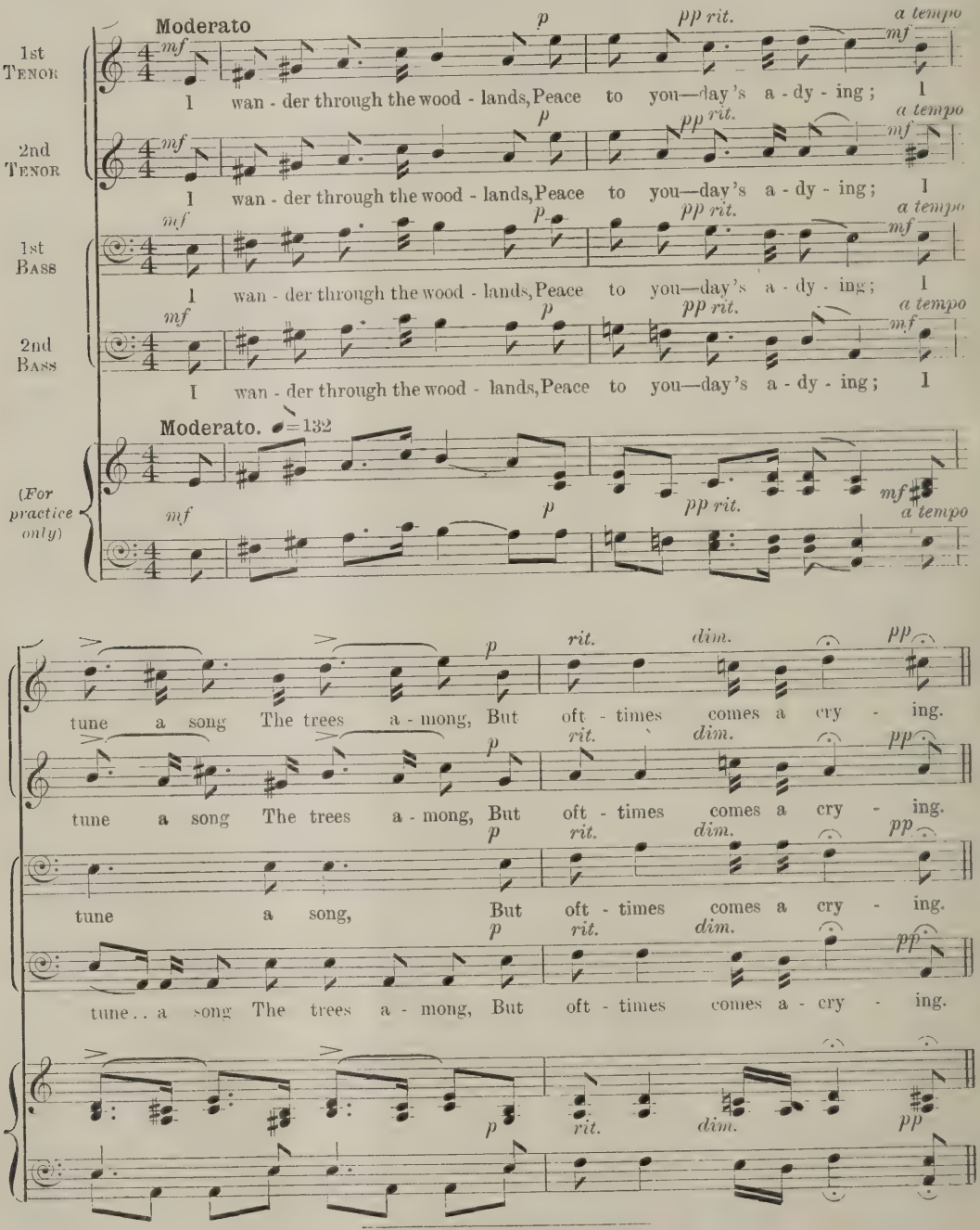
PART-SONG

WORDS ANONYMOUS, ADAPTED FROM "WIT AND DROLLERY," 1661

MUSIC BY

EDWARD ELGAR

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Moderato
1st Tenor
2nd Tenor
1st Bass
2nd Bass
I wan - der through the wood - lands, Peace to you—day's a - dy - ing;
Moderato. ♩=132
(For practice only)
tune a song The trees a - mong, But oft - times comes a cry - ing.
tune a song, But oft - times comes a cry - ing.
tune.. a song The trees a - mong, But oft - times comes a - cry - ing.

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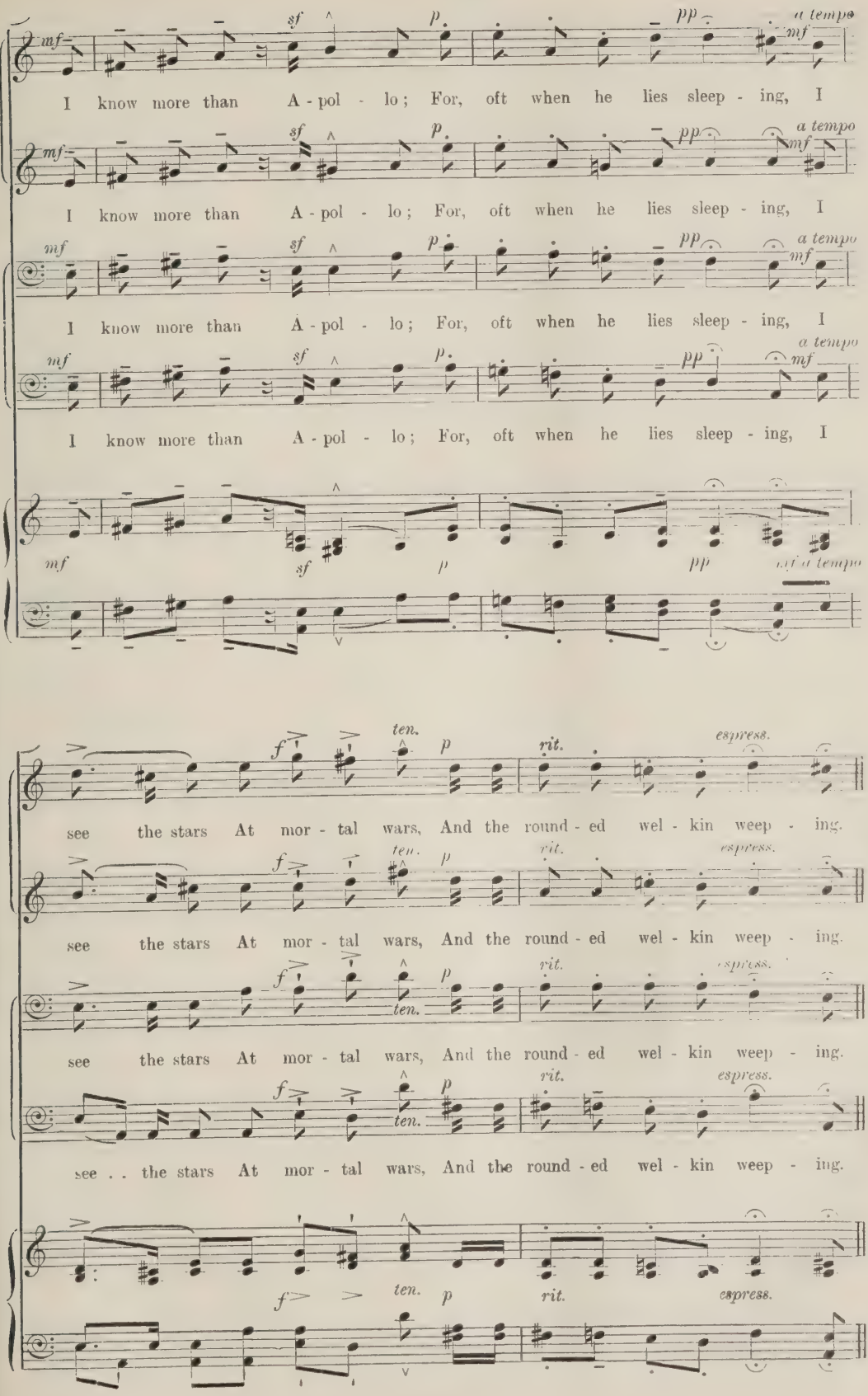
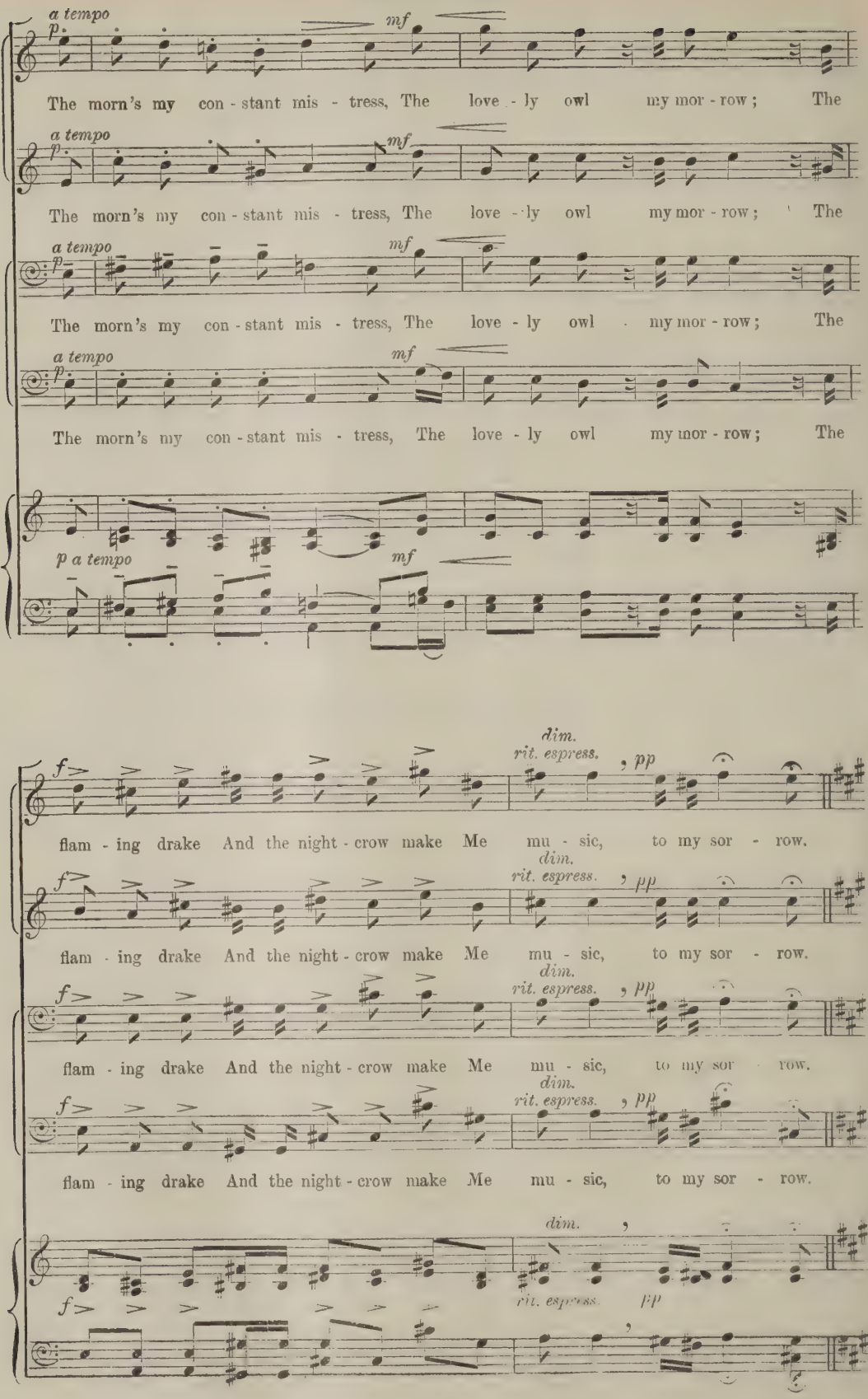
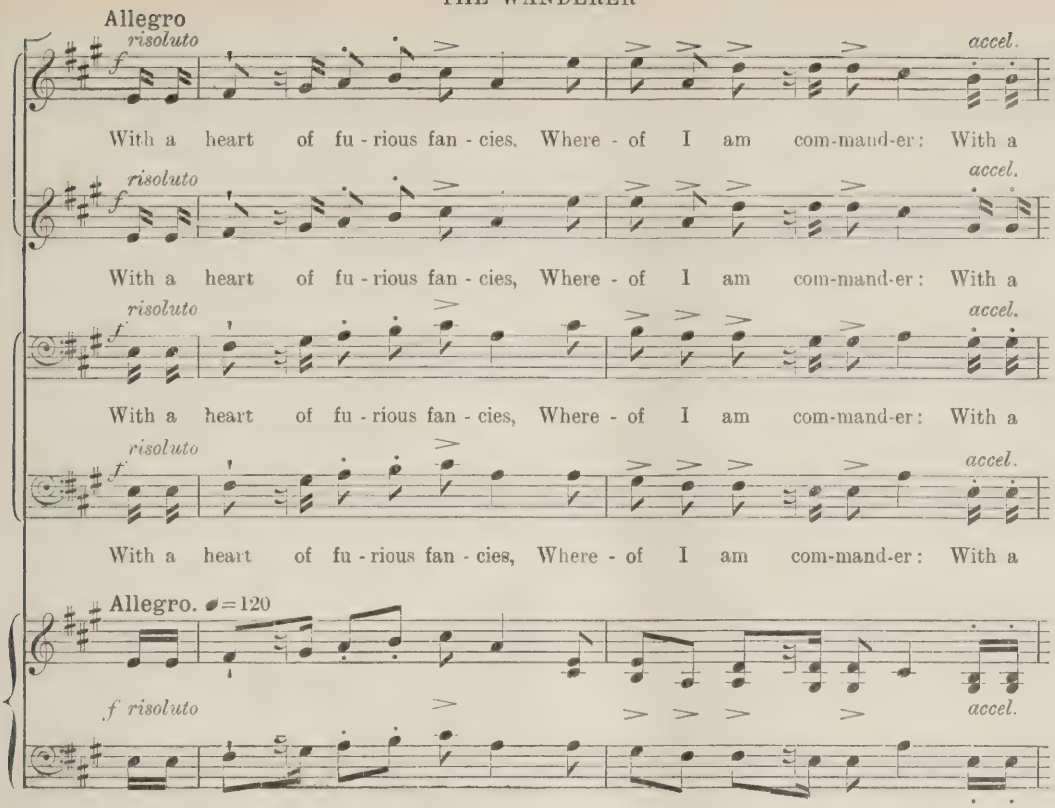
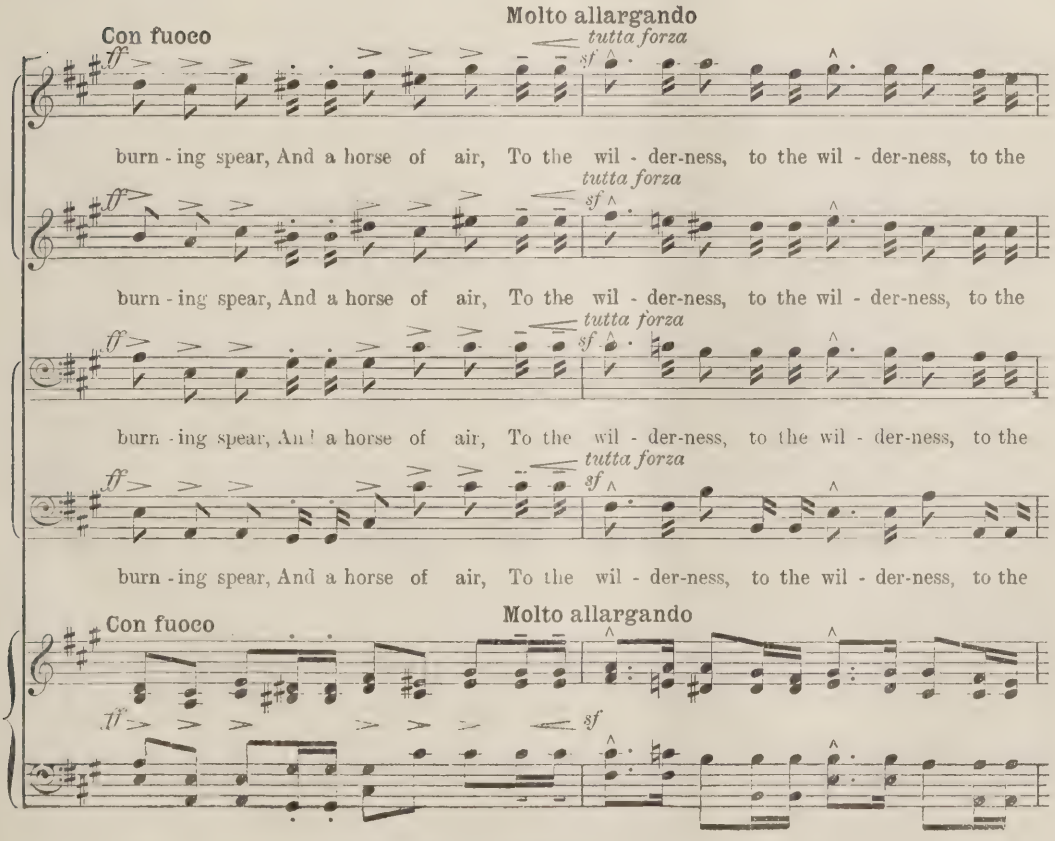
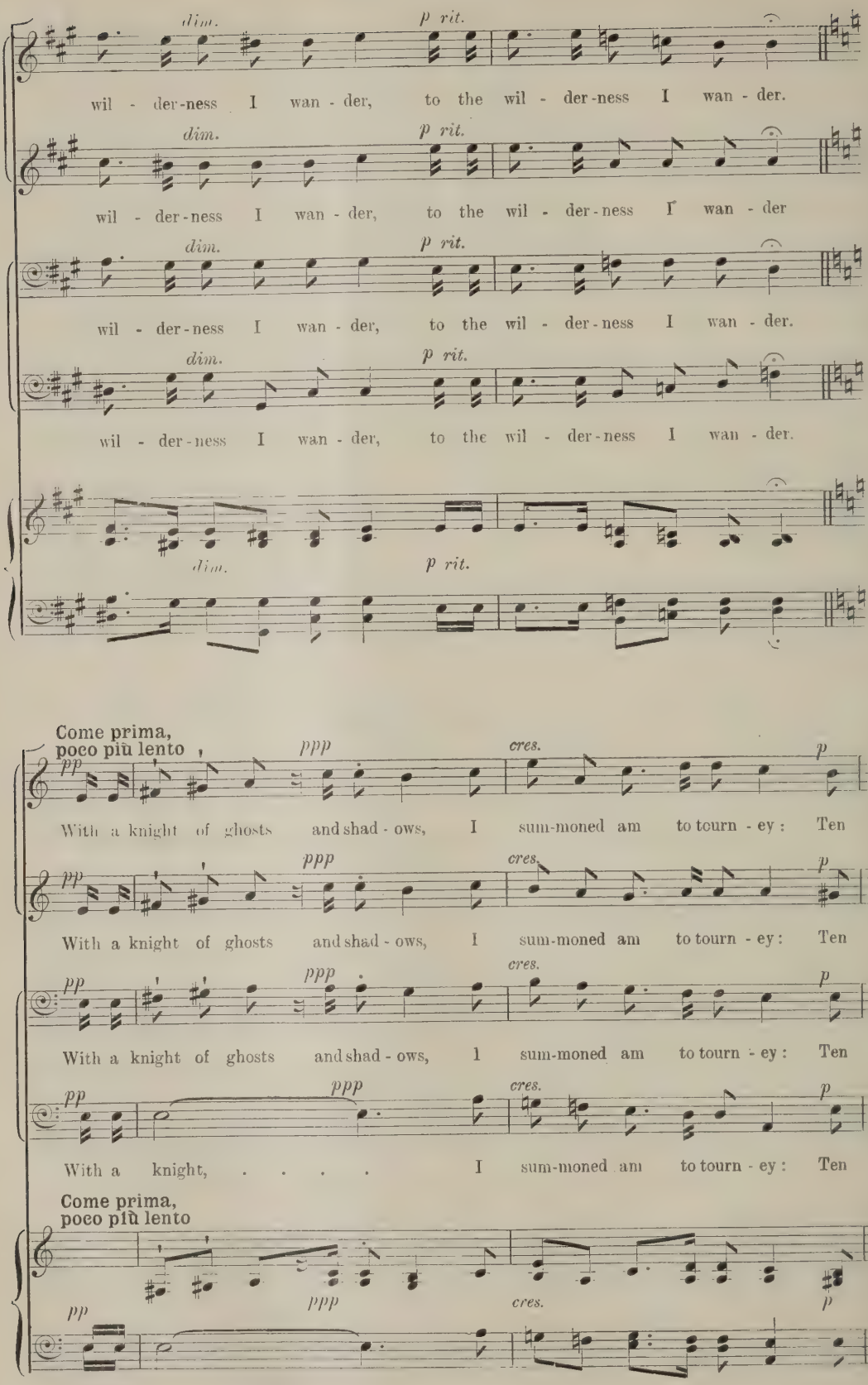
THE WANDERER

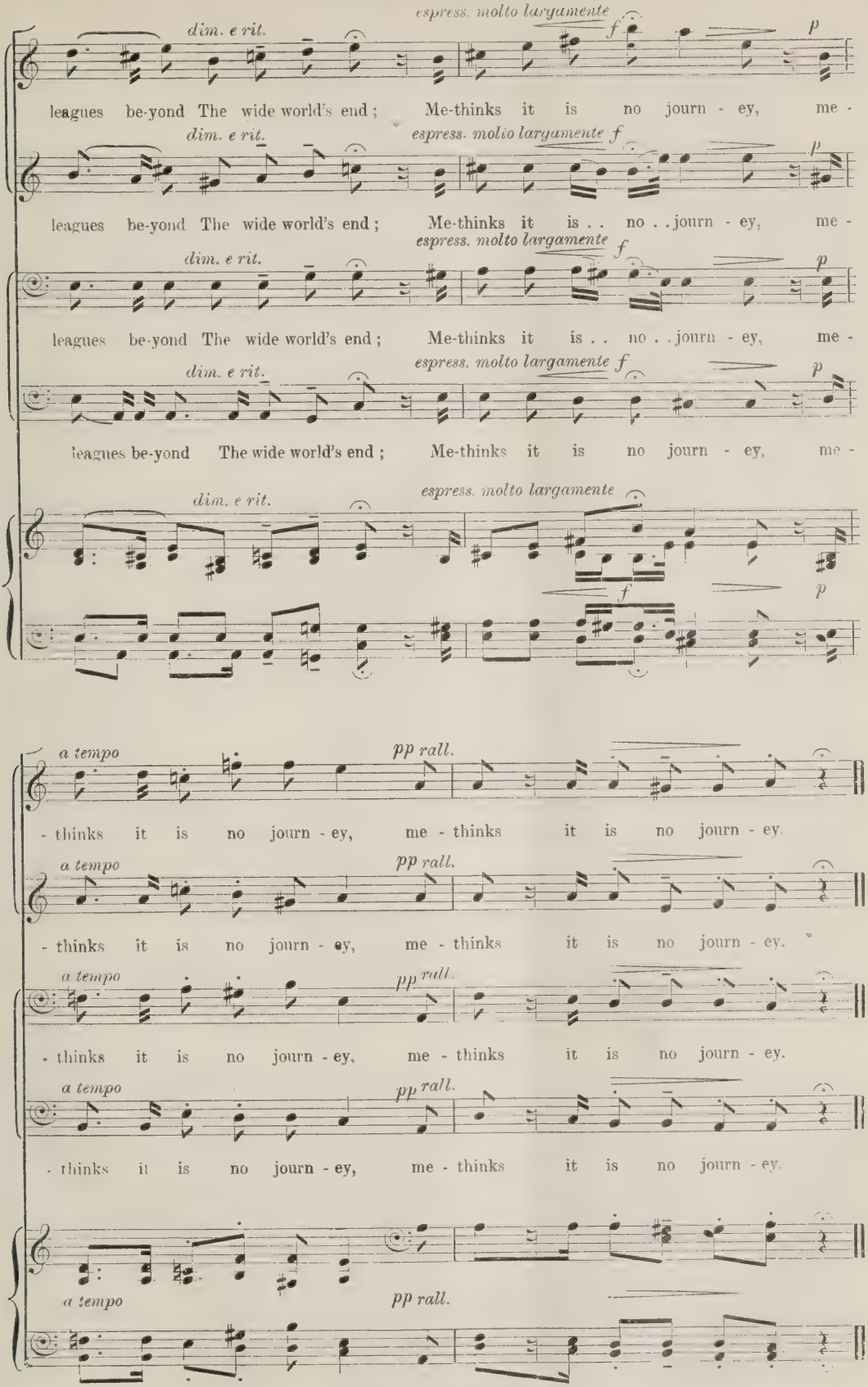

mf sf p pp a tempo mf
I know more than A - pol - lo; For, oft when he lies sleep - ing, I
mf sf p pp a tempo mf
I know more than A - pol - lo; For, oft when he lies sleep - ing, I
mf sf p pp a tempo mf
I know more than A - pol - lo; For, oft when he lies sleep - ing, I
mf sf p pp a tempo
f ten. p rit. espress.
see the stars At mor - tal wars, And the round - ed wel - kin weep - ing.
f ten. p rit. espress.
see the stars At mor - tal wars, And the round - ed wel - kin weep - ing.
f ten. p rit. espress.
see the stars At mor - tal wars, And the round - ed wel - kin weep - ing.
f ten. p rit. espress.
see . . the stars At mor - tal wars, And the round - ed wel - kin weep - ing.
f ten. p rit. espress.


a tempo
p
mf
The morn's my con - stant mis - tress, The love - ly owl my mor - row; The
p a tempo
dim.
rit. espress.
pp
flam - ing drake And the night - crow make Me mu - sic, to my sor - row.
f


Allegro
risoluto
f
accel.
With a heart of fu - rious fan - cies, Where - of I am com-mand-er: With a
risoluto
f
accel.
With a heart of fu - rious fan - cies, Where - of I am com-mand-er: With a
risoluto
f
accel.
With a heart of fu - rious fan - cies, Where - of I am com-mand-er: With a
risoluto
f
accel.
With a heart of fu - rious fan - cies, Where - of I am com-mand-er: With a
Allegro. ♩=120
f risoluto
accel.


Molto allargando
Con fuoco
ff
tutta forza
sf
burn - ing spear, And a horse of air, To the wil - der-ness, to the wil - der-ness, to the
ff
tutta forza
sf
burn - ing spear, And a horse of air, To the wil - der-ness, to the wil - der-ness, to the
ff
tutta forza
sf
burn - ing spear, And a horse of air, To the wil - der-ness, to the wil - der-ness, to the
ff
tutta forza
sf
burn - ing spear, And a horse of air, To the wil - der-ness, to the wil - der-ness, to the
Molto allargando
Con fuoco
ff
sf


dim.
p rit.
wil - der-ness I wan - der, to the wil - der-ness I wan - der.
wil - der-ness I wan - der, to the wil - der-ness I wan - der
wil - der-ness I wan - der, to the wil - der-ness I wan - der.
wil - der-ness I wan - der, to the wil - der-ness I wan - der.
Come prima, poco più lento
pp
ppp
cres.
p
With a knight of ghosts and shad - ows, I sum-moned am to tourn - ey: Ten
With a knight of ghosts and shad - ows, I sum-moned am to tourn - ey: Ten
With a knight of ghosts and shad - ows, I sum-moned am to tourn - ey: Ten
With a knight, ... I sum-moned am to tourn - ey: Ten
Come prima, poco più lento


dim. e rit.
espress. molto largamente
f
p
leagues be-yond The wide world's end ; Me-thinks it is no journ - ey, me -
leagues be-yond The wide world's end ; Me-thinks it is . . no . . journ - ey, me -
leagues be-yond The wide world's end ; Me-thinks it is no journ - ey, me -
a tempo
pp rall.
- thinks it is no journ - ey, me - thinks it is no journ - ey.

Also published in Novello's Tonic Sol-fa Series, No. 2452.

THE ORPHEUS.

A COLLECTION OF GLEES AND PART-SONGS FOR MALE VOICES.

Those marked thus * may be had in Tonic Sol-fa Notation.

No.			
395	How sweet thy modest light	A. S. Burrows	6d.
301	*Hunt is up, The ...	J. Bennet	4d.
228	Do. ...	...J. L. Hatton	2d
200	Hunter's morning song, The	R. Schumann	6d
5	Hunting song, A	...J. G. Müller	3d.
300	Do.	E. Peirs	4d.
44	Do.	S. Reay	6d.
97	Huntsman's joy, The	C. Kreutzer	4d.
104	Huntsman's song ...	Pohlenz	6d.
34	*Hushed in death (Glee)	H. Hiles	8d.
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513	Hymn to harmony ...	L. de Rillé	6d.
410	*Hymn to the sun ...	,,	6d.
538	I fear thy kisses, gentle maid	A. H. Brewer	3d.
254	I love my Jean	G. J. Bennett	3d.
41	I loved a lass ...	S. Reay	4d.
239	I prithee send me back my heart	King Hall	4d.
288	Do. ...	J. V. Roberts	6d.
369	Do. (Glee) ...	J. Stainer	4d.
76	I tell thee, boy ...	Grassini	6d.
27	I wish to tune my quiv'ring lyre (Glee) ...	T. F. Walmisley	6d.
168	Do. (Glee) (5 V.)	S. S. Wesley	6d.
561	*I would I were the glow-worm (Irish Air)	arr.	4d.
203	If doughty deeds (Glee)	G. F. Cobb	6d.
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140	Image of the rose, The	G. Reichardt	3d.
309	*In Absence	D. Buck	4d.
174	In dulci jubilo	...H. Hofmann	6d.
202	In full chase ...	R. Schumann	6d.
298	In laudem amoris (Glee)	J. Barnby	4d.
172	In springtime	H. Hofmann	6d.
495	In the midst of life	P. Cornelius	6d.
287	In the pleasant summer day (Glee)	W. Beale	6d.
425	In this hour of softened splendour (A.T.B.B.)	C. Pinsuti	3d.
420	* Do. (T.T.B.B.)	,,	3d.
532	Inn of life, The ...	M. Delmas	6d.
63	Integer vitæ	F. Fleming	3d.
72	Invitation to the dance	Pohlenz	3d.
537	Invocation ...	...E. Paladilhe	4d.
35	*It is the hour ...	H. Leslie	3d.
421	It is the miller's daughter	F. A J. Hervey	4d.
256	It was a lover and his lass	Ch. Wood	4d.
587	* Do. ...	T. F. Dunhill	4d.
334	It was an English lady bright	Ch. Wood	6d.
365	*It's oh! to be a wild wind	E. Elgar	3d.
285	Ivy, The (5 V.)	C. Lee Williams	4d.
344	Jack Horner (humorous) (Glee)	T. Distin	6d.
378	*Jesu, our only hope of heaven	L. de Rillé	3d.
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448	Jolly ploughboy, The (arr.) ...		3d.
462	*Joy to the victors	A. Sullivan	4d.
415	*Keys of heaven, The	arr. H. E. Button	6d.
81	King Joy	H. Werner	4d.
297	Kiss, The (Glee) ...	J. Barnby	4d.
260	Know ye the land ...	L. Spohr	4d.
216	Ladies, The ...	A. C. Mackenzie	3d.
78	Do.	Reichardt	6d.
466	*Laird o' Cockpen, The	G. Bantock	6d.
509	Lament, A	arr. H. E. Button	3d.
510	*Land o' the leal, The ,,	,,	3d.
545	Land of little people, The	E. W. Naylor	4d.
527	Lass of Richmond Hill, The	A. H. Brewer	4d.
122	Last day of May, The	B. Molique	4d.
345	Last rose of summer, The	arr. T. Distin	3d.
178	Laughing	F. Abt	2d.
503	Leaves to one another say, The	C. H. Döring	4d.

No.			
32	Let maids be false so wine be true	G. C. Martin	6d.
28	Let me play the fool (Glee)	C. Pinsuti	8d.
417	Let my voice ring out	C. H. Lloyd	3d.
517	Let the hills resound	B. Richards	6d.
118	Let us be joyful ...	Schneider	4d.
335	Life ...	W. H. Cummings	3d.
470	*Life's crown is love	R. Schumann	4d.
222	Like apple blossom white and red	C. H. Lloyd	3d.
474	Like pearls the dewdrops rest (5 V.)	R. Schumann	3d.
424	*Linden blossom, The	Moellendorff	3d.
353	List! for the breeze (Glee)	J. Goss	3d.
524	*Little Sandman, The (arr.) ...		4d.
572	*London Town ...	E. German	6d.
561	*Londonderry air, The ...	arr.	4d.
1	*Long day closes, The	A. Sullivan	3d.
89	Lord, I pray Thee, set me free	Kalliwoda	3d.
469	*Lotus flower, The	R. Schumann	3d.
136	*Love and courage ...	L. Spohr	4d.
361	Love for such a cherry lip	John E. West	4d.
375	Love in my bosom like a bee	F. C. Woods	4d.
167	Love spell, The	T. B. Evison	4d.
484	Love wakes and weeps	C. H. H. Parry	3d.
60	*Lovely night	F. X. Chwatal	2d.
252	*Lover's counsel, A	F. H. Cowen	4d.
42	Love's good-morrow ...	S. Reay	3d.
340	Love's philosophy	A. H. Brewer	6d.
516	*Lucifer in starlight (6 V.)	G. Bantock	8d.
521	*Lullaby, A ...	J. Brahms	2d.
518	Do. ...	C. Lee Williams	3d.
574	*Lullaby of love, A	P. E. Fletcher	3d.
57	*Lutzow's wild chase	Weber	3d.
485	*Mad dog, The	C. H. H. Parry	6d.
226	*Maiden fair, O deign to tell (Trio) (humorous)	Haydn	4d.
98	*Maiden, listen ...	C. F. Adam	3d.
310	Majestic night ...	H. R. Bishop	6d.
493	*Marching	J. Brahms	3d.
320	*Marching along ...	G. Bantock	4d.
103	Mariner's return, The (7 V.)	Hoesler	6d.
79	Mariner's song, The	M. Haydn	3d.
412	Marriage of the frog and the mouse, The (humorous)	A. H. Brewer	6d.
52	Married and single	H. Werner	3d.
549	Marseillaise, The ...	arr.	3d.
547	May-Day	J. B. Lott	6d.
68	Do.	R. Müller	2d.
244	May Morning ...	T. Distin	3d.
483	*Men of Harlech	arr. J. Tilleard	3d.
43	Merrily rolls the mill stream on	S. Reay	6d.
428	Merry frogs, The	W. Speiser	4d.
144	Merry May, The ...	... F. Abt	4d.
317	Midnight	E. Sachs	4d.
246	Midnight and noon	H. Clarke	3d.
431	Midnight guard, The	A. E. M. Grétry	3d.
193	Mighty king is wine, A	J. Raff	3d.
116	Miller's daughter, The	A. Härtel	8d.
83	Miner's song, The	Annacker	4d.
468	Minnesingers, The	R. Schumann	3d.
270	Minstrel's life, The	L. Spohr	3d.
271	*Minstrel's voyage, The	,,	4d.
294	Moon looks down, The	C. H. Döring	3d.
503	Mopsa ...	C. Lee Williams	3d.
339	Morgenlied... ...	C. W. Pearce	4d.
384	Morning	G. B. Allen	6d.
476	Murmur not when roses fade	R. Schumann	3d.
311	*Music all powerful (Glee)	T. F. Walmisley	3d.
100	*Must I then part from thee	F. Otto	3d.
347	My dearie	M. B. Foster	3d.
437	My heart is sair	arr. H. E. Button	3d.
427	*My heart's dearest	W. Speiser	3d.
39	My lady is so wondrous fair	J. B. Calkin	3d.
313	My true love hath my heart	C. Lee Williams	3d.
326	*Need I say how much I love thee ...	...J. Robinson	3d.

No.			
24	Night is cloudless and serene, The	F. Schubert	8d
472	*Night march, The	R. Schumann	4d
209	Night watchman's call, The	F. Abt	6d.
37	Night winds that so gently flow, The	J. B. Calkin	4d.
210	Nightingale, The (Trio)	T. Weelkes	3d.
593	Nightingale, The ...	A. Rowley	3d.
197	Norman Cider, The	A. E. Dyer	4d.
153	*Northman's song, The	F. Kücken	3d.
283	Not a drum was heard	A. M. Goodhart	8d.
120	Not a spot on earth	P. Winter	3d.
44	Now night her dusky mantle folds	S. Reay	6d.
71	O cruel maid ...	Kalliwoda	3d
143	O Fatherland ...	F. Abt	3d
373	*O flame of gold ...	L. de Rillé	4d
458	O hush thee, my babie	A. S. Sullivan	4d
354	O little harbinger of day (Glee)	J. Goss	4d
298	O love, they wrong thee much (Glee)	J. Barnby	4d.
213	O mistress mine	Cruickshank	6d.
166	Do. (Glee)	E. T. Driffield	4d.
66	O most holy One (O Sanctissima)		3d.
500	O my city	L. de Rillé	8d.
413	*O my luve 's like a red, red rose	A. H. Brewer	3d.
440	O night... ...	J. L. Hatton	3d.
370	*O peaceful night ...	E. German	3d.
442	O stille nacht ...	E. German	m.4d
19	*O thou whose beams (Ossian's Hymn (Glee) (5 V.)	J. Goss	4d.
133	O wert thou in the cauld blast	F. Kücken	3d.
430	Oh proud and haughty maiden	W. Speiser	3d.
560	*Oh! the noble Duke of York (Old English) (humorous)	arr.	4d.
557	Oh the summer night (Glee)	W. H. Cummings	8d
435	Oath of the forest, The	L. de Rillé	4d.
393	*Oath, The ...	,,	6d.
230	October song ...	H. Goetz	3d.
236	Ode to the terrestrial globe (humorous) ...	J. F. Bridge	4d.
50	O'er moor and mountain	L. Spohr	3d.
254	Of a' the airts ...	G. J. Bennett	3d.
87	Oft when eve has rest bestowed	L. de Call	3d.
272	Old affection ...	L. Spohr	3d.
120	Old Bacchus ...	C. F. Ackers	3d.
490	*Old hunter, The ...	J. Brahms	3d.
382	*Old soldier's dream, The (9 V.)	P. Cornelius	6d.
70	On fragrant myrtles	J. G. Müller	4d.
494	On guard	J. Brahms	2d.
151	On the march ...	V. E. Becker	6d.
282	One by one	M. Wurm	3d.
192	One little star in Heaven	J. Raff	3d.
444	*Only a pin (humorous)	Brewer	4d.
5	Onward roaming, never weary	J. G. Müller	3d.
569	Orb of Helios ...	Mendelssohn	8d.
489	Orpheus ...	C. H. H. Parry	4d.
173	Our maxim... ...	H. Hofmann	4d.
496	Out of the deep ...	L. de Rillé	3d.
100	Parting (Must I then)	F. Otto	3d.
65	Do. (O why should)	,,	4d.
323	Partings ...	arr. Mendelssohn	3d.
407	Passing-bell, The	P. Cornelius	4d.
266	Pastoral ballad, A ...	J. Booth	4d.
181	*Patriot, The ...	C. H. Lloyd	3d.
409	*Patriot's vow, The	P. Cornelius	8d.
30	Peace (A Fable) (humorous) (Glee)	J. F. Bridge	8d.
223	Do. (5 V.)	C. Lee Williams	3d.
96	Peace of mind ...	Steinacker	6d.
467	*Peaceful lake, The	R. Schumann	3d.
399	*Phantom host, The	F. Hegar	8d.
454	*Pibroch of Donuil Dhu	arr. G. Bantock	6d.
36	Do.	H. Leslie	4d.
406	*Pilgrim's song, The	P. Cornelius	3d.
452	*Piper o' Dundee, The (arr.) ...		6d.
93	Pleasing pain... ...	L. de Call	3d.
393	*Prayer to Isis, A ...	L. de Rillé	3d.
180	*Queen and huntress	B. Tours	4d.

THEMATIC LIST OF ORGAN PIECES

PUBLISHED BY NOVELLO AND COMPANY, LIMITED

DIFFICULT

SEVEN CHORALE PRELUDES

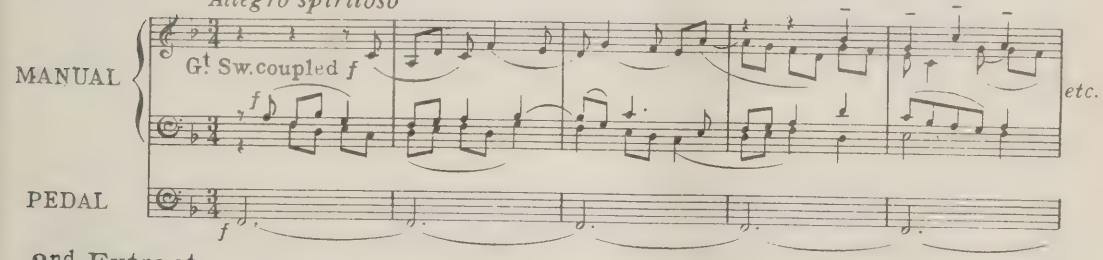
(FIRST SET)

No. 7. "St Ann's"

"O God, our help"

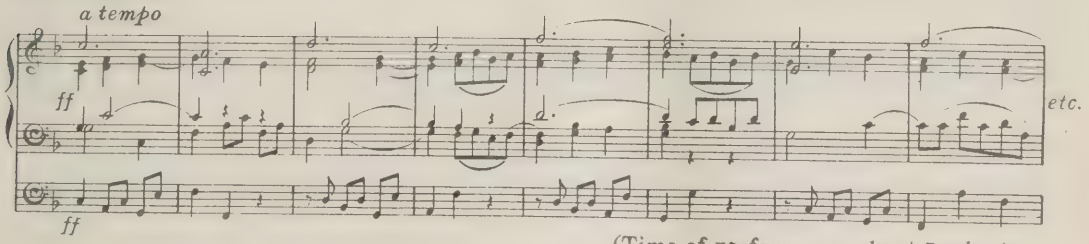
C. Hubert H. Parry

Allegro spiritoso



2nd Extract

a tempo



(Time of performance about 5 minutes)

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Original Compositions for the Organ (New Series) No. 1. *Price 5/6 the Set*

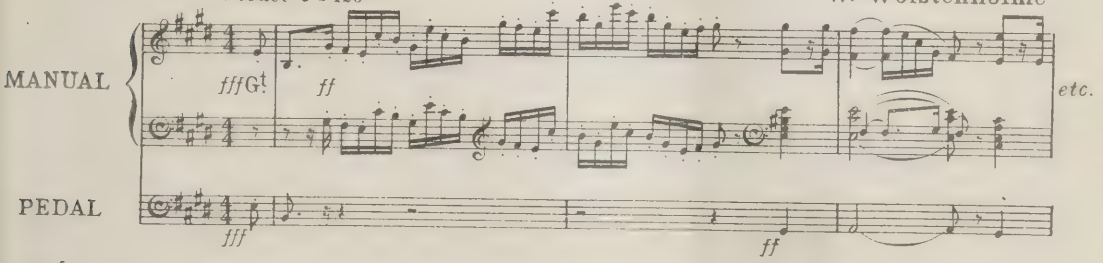
DIFFICULT

To E. H. Lemare Esq.

FANTASIA in E

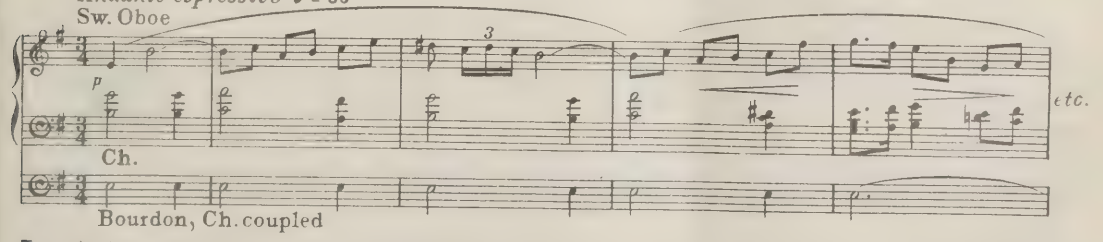
Vivace ♩ = 126

W. Wolstenholme

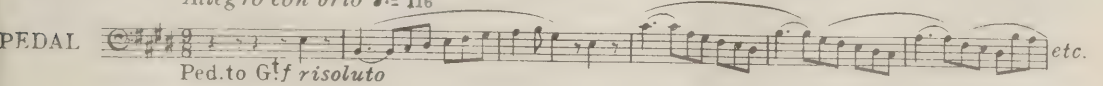


2nd Movement

Andante espressivo ♩ = 80



Last Movement

Allegro con brio ♩. = 116

(Time of performance about 12 minutes)

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Recital Series, Edited by Lemare, No. 23. *Price 3/6*

MODERATELY DIFFICULT

THREE PSALM PRELUDES

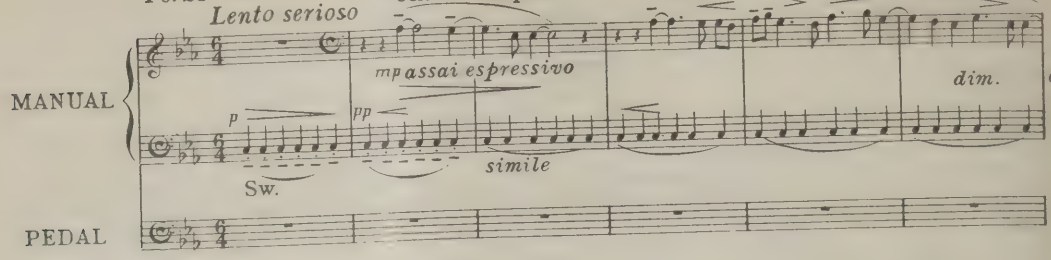
Nº 3

Herbert Howells

Ps. 23 v. 4

Lento serioso

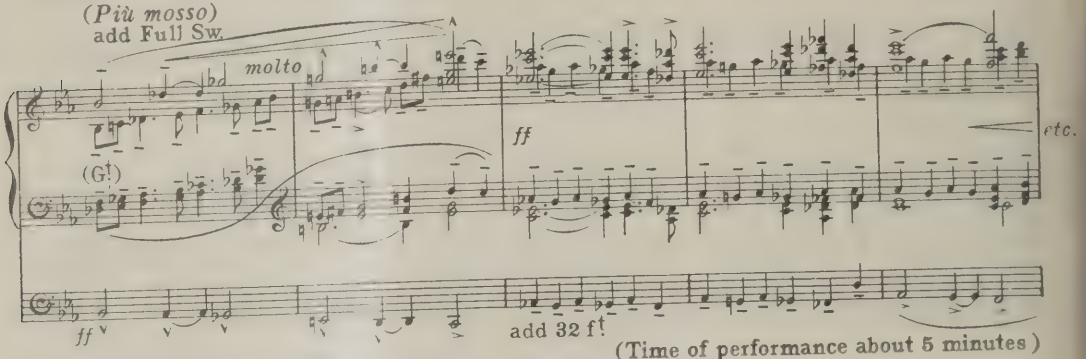
Ch. Sw. coupled



2nd Extract

(Più mosso)

add Full Sw.



(Time of performance about 5 minutes)

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Original Compositions for the Organ (New Series) Nº 84. *Price 1/6*

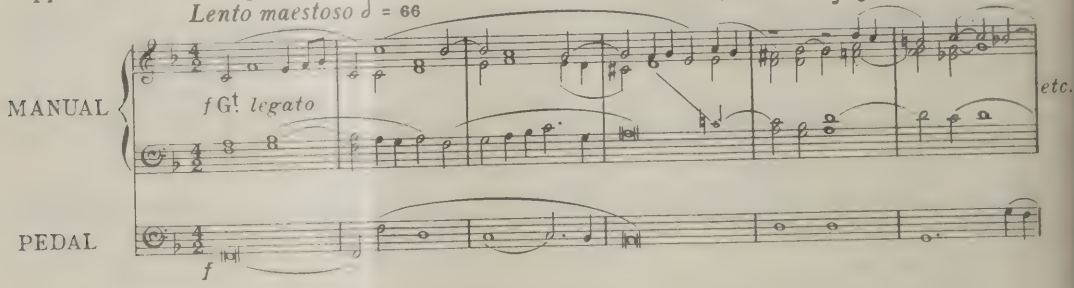
MODERATELY DIFFICULT

TOCCATA in F major

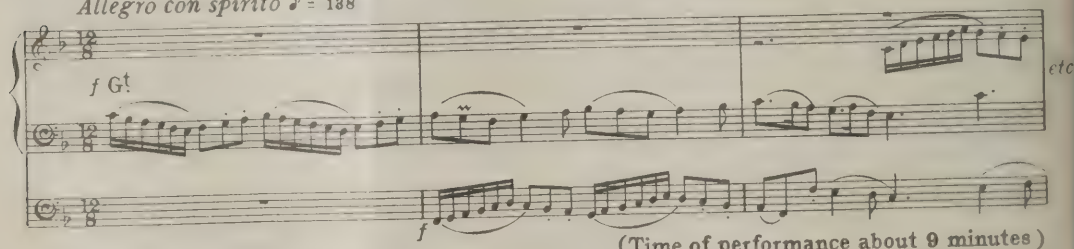
From "Apparatus Musico-Organisticus" (1690)

Georg Muffat

(Edited by John E. West)

Lento maestoso ♩ = 66

Last Movement

Allegro con spirito ♪ = 138



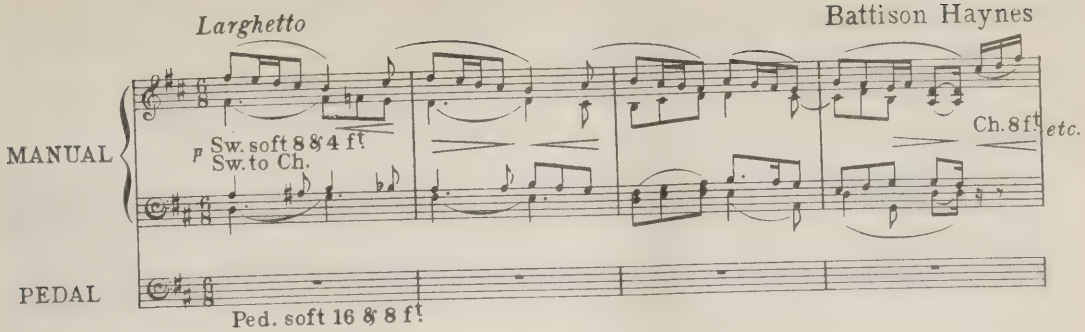
(Time of performance about 9 minutes)

Original Compositions for the Organ Nº 400. *Price 2/3*

MODERATELY EASY

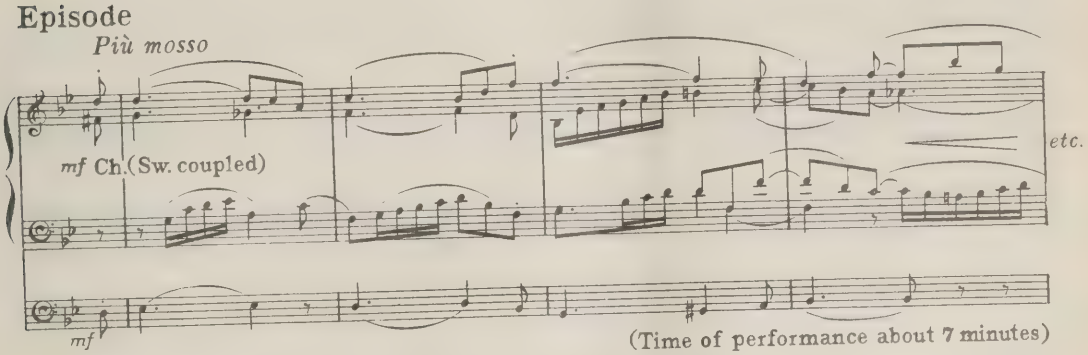
ROMANCE

Larghetto Battison Haynes



Episode

Più mosso



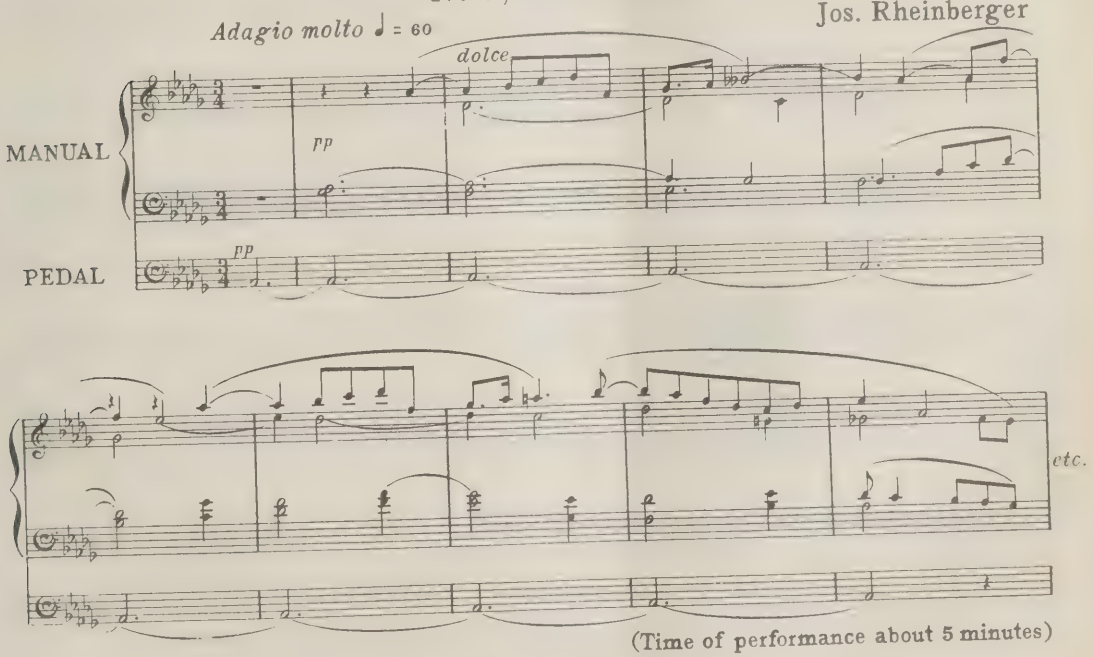
(Time of performance about 7 minutes)

MODERATELY EASY

TWELVE CHARACTERISTIC PIECES Op. 156

Nº 5, Visione

Adagio molto ♩ = 60 Jos. Rheinberger



(Time of performance about 5 minutes)

EASY

CANTILÈNE RELIGIEUSE

Andante espressivo (♩ = 66)

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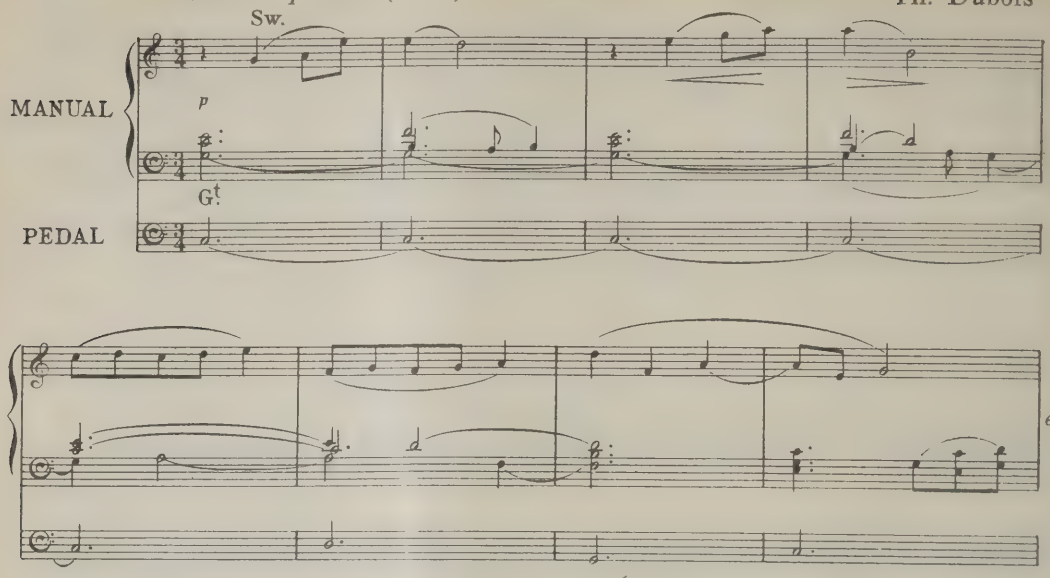
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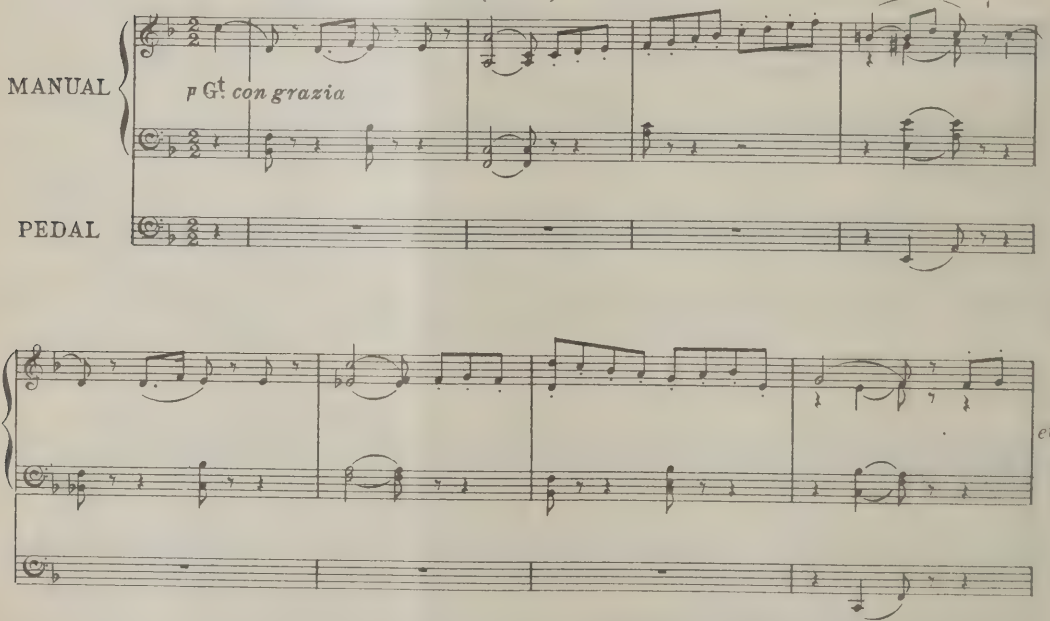

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AND SINGING-CLASS CIRCULAR

FOUNDED IN 1844

PUBLISHED ON THE FIRST OF EVERY MONTH

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MAY 1 1925

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The SOLO-PLAYING TESTS for the next F.R.C.O. EXAMINATION are:

Prelude and Fugue in G major, *J. S. Bach.* (Novello, Book 8, p. 112; Augener, p. 56; Peters, Vol. 2, No. 2.)

Minuet from Sonata No. 1, in F, Op. 149, *Stanford.* (Augener.)

Largo Sostenuto from "A Sea Symphony," *R. Vaughan Williams.* Arranged by *Henry G. Ley.* (Stainer & Bell.)

The selected pieces and the book set for the Essay for the July, 1925, A.R.C.O. Examination, differ from those set for January, 1925.

The CHOIR-TRAINING DIPLOMA EXAMINATION will begin on May 13th.

Two LECTURES will be delivered at the College on Tuesday, May 12th, at 2.30 p.m., by Mr. G. Thalben-Ball. Subject: "The Choir in Church"; at 6.30 p.m., by Mr. Hubert S. Middleton, M.A., Mus. B. Subject: "Country Choirs and Congregations." Admittance free. No tickets required.

All Candidates for the next Examinations must send in their Names for FELLOWSHIP by JUNE 4th, for ASSOCIATESHIP by JUNE 11th. In the case of NEW MEMBERS proposal forms duly filled up must be sent in before JUNE 1st. No names will be entered after the above dates.

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2. THREE CHORALES ... ... *J. S. Bach*
   (*a*) "My heart is filled with longing to pass away in peace."
   (*b*) "Blessed Jesu, at Thy word we are gathered to hear Thee."
   (*c*) "Be glad, now, all you Christian men."
3. FUGUE IN E FLAT ("St. Anne") ... ... *J. S. Bach*

IMPROVISATION.

4. PASSACAGLIA.
5. THREE CHORALES (on the same subject).
   (*a*) In ornamental form.
   (*b*) In contrapuntal form.
   (*c*) In canonic form.
6. TRIPLE FUGUE.

The theme for the Passacaglia, the theme for the three Chorales, and the three subjects for the triple fugue, will be handed to M. Dupré in the interval.

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THE GLASGOW ORPHEUS CHOIR

BY HARVEY GRACE

By the time these lines are in print the fifth annual visit to London of the Glasgow Orpheus Choir will have taken place. London choral enthusiasts have therefore had ample opportunity of becoming acquainted with this most famous of Scottish choirs—opportunity of which they have made the most, if crowded audiences may be taken as a sign. But probably few Southrons know much about the origin and constitution of the Choir, and still fewer are aware of the great part it plays in the musical life, not merely of Glasgow, but of a large and increasing area of Scotland itself. Recent visits to Glasgow have provided me with opportunities for obtaining information on these points, and this article is the result. Its object is not to deal with the Orpheus as a mere choir. This country is so rich in choralism that one might easily name a score of choirs, any one of which would provide ample material for an equally enthusiastic article, though the grounds of enthusiasm would probably be different.

The Glasgow Orpheus, however, is a good deal more than a choir. I believe it to be unique in some important respects, and my object here is to show in what ways it has enlarged the scope of a choral society, and to suggest to choralists elsewhere that what has been done by the Orpheus might, at least in a good measure, be achieved by other bodies, small as well as large.

HOW THE CHOIR STARTED

The origin of the Choir was set forth in entertaining fashion by Mr. Hugh S. Roberton in the programme of the tenth anniversary concert given in 1915. I cannot do better than draw pretty fully on this official, but very unconventional, history. Mr. Roberton throws it into three chapters, the first entitled 'The Wooin' o't.' Let choral conductors who are 'up against' rough material and other obstacles take heart from the following extracts:

> This is how it happened, and when and where. At the east end of Rottenrow there was a courtyard, and in the south-east corner of the courtyard a stair led down (not up) to a small hall. . . . On a certain night in the autumn of 1901 a number of men and women were gathered there to meet their new conductor. They were bright and eager. . . . They looked as if they meant business. I certainly did. I had come straight from a two years' conductorship of a recalcitrant and anæmic church choir. There I had scored a perfectly complete failure, and there I had had my failure crowned by the presentation of a nice silver-mounted baton, accompanied by some nice silver-mounted platitudes. I must have been angry. At least I was in no mood for preliminaries . . . There stood I, and there sat the Toynbee House Choir, some thirty strong.

Sitting through an Orpheus rehearsal recently, and noting the uncanny responsiveness of the hundred and forty singers, I could not but recall this account of the Toynbee thirty, facing their new conductor for the first time. Such moments are big with fate, and every choral conductor has vivid—sometimes painful—recollections of them. Let us see how 'H. S. R.' opened the ball:

> 'What piece do you know best?' I asked. 'We rock away on the billows gay,' they replied. 'Very well then,' I added, 'let's rock away.' And we rocked. They threw it at me in slabs. It seemed to me (having come straight from that church choir) like the elements let loose in a hurry. It tore on its way as a tempest gone mad. It was the loudest noise I had ever heard or ever wish to hear in the name of music, and, to be frank, it was not musical; but there was heart behind it. So after we had mopped our foreheads and adjusted our neck-gear and throat muscles, I spoke. 'Ladies and gentlemen,' I said, 'you have very strong voices—very strong, but I like you. Your singing falls on my ear as the music of Apollo's lyre, not because it is sweet or beautiful (it being neither), but because it is natural. This' [I continued], 'is the basis of all art. And, furthermore, you have enthusiasm. This, too, is well. My proposal, therefore, is that we start now to learn to sing.' It must have been at that point that a voice spake down the chimney (or was it the ventilator?), saying, 'I proclaim the banns.' At any rate, it was precisely at that moment that we took each other for better or for worse, and that is how it happened, and when and where.

EARLY FAILURE

Did the new conductor proceed to work a miracle? He did not. Again let discouraged trainers in a hurry take a lesson and courage from Chapter II. of the history, entitled, 'Married Life':

> After the wedding we settled down to work, and at the end of the season we gave a concert. The audience was small. The programme was tactfully bisected by an 'interval.' A comic singer assisted [!]. At the interval the small audience became appreciably smaller. After the comic singer's last song the small audience vanished. The audience was right. We deserved it. We had been doing foundation work, and we foolishly deceived ourselves and thought to deceive the public that the edifice was showing above the surface. We failed.

It certainly seemed as if the time was ripe for the presentation of another silver-mounted baton and a fresh set of silver-mounted platitudes! But these Toynbee House singers and their conductor meant business—especially the conductor:

> It was a fruitful failure. We set our teeth. Those were the days. My partner (the Choir) was superb. She absorbed choral technique as a young bride absorbs cookery recipes, and at the end of that second season we turned out our first choral pie. Sodden in parts, perhaps, was the paste; but there were some nice brown, crisp bits, and much flavour and aroma about the whole thing. The public approved, and applauded.

The end of the third season saw the Choir engaged to sing at an Exhibition, and there a huge audience at once received it with favour:

> The spirit, chained up heretofore through technical disabilities, peeped forth that night. . . . We began to dream dreams. . . . We were now a successful choir, and about to experience one of the concomitants of success—trouble.

Which brings us to Chapter III.—'Taking up House.'

All this time the Choir had been a mere adjunct of an older body—the Toynbee Men's Social Club:

> We were only lodgers. . . . The Club was the father, the Choir the daughter. And the father . . . wanted the last word in the direction of her affairs; and she, being by that time the principal breadwinner, and respectably married forbye, naturally rebelled. . . . And so it happened that one wet night in January, 1906, rather than break the furniture, we left. . . . We were seventy-two strong as we stood, homeless, on the cold pavement in Rottenrow.

Happily shelter was forthcoming in the shape of Collins's Institute, by grace of Messrs. William Collins, Sons & Co. There the Choir found not only a local habitation, but a name. Hitherto it had been the Toynbee House Choir. Its first step on taking up its new quarters was to re-name itself the Glasgow Orpheus Choir, under which name it has now been steadily growing in fame for twenty years.

THE PRESENT CHOIR

The present strength of the Choir is a hundred and thirty-nine. The question of proportion is always of interest, if only for the reason that it necessarily varies with almost every choir. Here are the Orpheus figures, taken from the current issue of the choir organ, *The Lute:* Trebles 40, Altos 33, Tenors 31, Basses 35. From this same source I take also particulars of the attendance at rehearsals. For the season just ended the average for the whole Choir is 95·2 per cent. as against 94·5 per cent. last season. The four sections have the following records (last season's figures are given in brackets):

Sopranos	...	96·6 per cent.	(95·9 per cent.).
Contraltos	...	93·6 ,,	(93·7 ,,).
Tenors	...	95·5 ,,	(94·0 ,,).
Basses	...	95·0 ,,	(94·7 ,,).

Think of that, easy-going choralists who regard yourselves as slaves to duty if you put in 75 per cent of attendances!

Moreover, sixty-five of these Orpheans have not missed a rehearsal during the season, and twenty-two have been absent only once. It would be interesting to know if any other choral society of the size can show so remarkable a register. Here surely is one of the secrets of the Orpheans' unity and responsiveness to every demand of their conductor.

And the demands of the Orpheus do not stop at a weekly rehearsal and a concert at each term end, as is the case with most choral societies. The Orpheus gives *over forty concerts each season!* Many of these involve a lengthy journey, and naturally only a section of the Choir is called on. The concerts take place as far afield as London, Inverness, and Ireland. This part of the Choir's activities, however, belongs to the missionary side, which will be touched on later in this article. Here our concern is rather with the present constitution of the Choir, and the means taken to maintain its standard.

First, it is worth noting that there is a yearly examination of members. This ought to be one of the first rules of every choral society that aspires to be something more than a pleasant social organization. After all, some such examination has to take place sooner or later, if the choir is not to be swamped by 'has beens' and other passengers. The simplest and least offensive way (if I may put it so) is to make the examination a part of each season's routine.

But an Orphean has to work hard, not only to retain membership, but to secure it. There is now a probationers' class which meets weekly for sight-singing and voice-training; the instructors are professionally engaged, and are teachers who specialise in the subjects.

At this point a reader says, 'Well, if the Glasgow Orpheus, with all these advantages, doesn't sing as few other choirs sing, it ought to be ashamed of itself!' But has the reader forgotten that the Choir began with thirty raw recruits singing 'We rock away on the billows gay' at the top of their unmusical voices? In other words, its start was pretty much like that of hundreds of other choirs all over the country. It has now arrived at the stage of a waiting list, preliminary classes for probationers, and a ruthless annual weeding out, because from the start it had ambition and a policy, and it sought to achieve these by the only way possible—downright hard work. There has been no playing at choralism; the grounding has been on the lines that produce good orchestras—that is, ample, well-attended practices by enthusiasts who are also good readers, with technical command of their instruments. In regard to the last point, it is worth noting that practically all the solo work at its multitude of concerts is undertaken by members. And not vocal solos only: if a group of pianoforte pieces are needed, these also can be provided from the ranks. That the members include a few first-rate accompanists goes without saying.

THE YOUNG IDEA

The long view of the Choir is shown not only in its probationers' classes but also in the Junior Orpheus. This body comprises a choir, and a section (called the 'Sangspiel') for folk-dancing, action-songs, &c. Here, as in the Choir proper, there is also a sight-singing class for probationers. One almost expects to hear of some preliminary work amongst babes in arms, or that ambitious parents put down their infants' names for the Orpheus as cricketing families in England do for M.C.C. membership!

These Orpheus youngsters deserve a paragraph all to themselves. Their section was formed a little over a year ago, and now numbers a hundred and ten. They made their first entry into the competitive arena in 1924, when they sang in five classes, and carried off four first prizes. I well remember hearing them sing in one of the contests; their performance was a revelation of what can be done with children's choirs. Like their seniors, they have now entered the concert field, and their appeal to the public is shown by the fact that at their concert given at St. Andrew's Hall recently every seat was sold weeks before the event, and hundreds of applicants had to be refused. (St. Andrew's Hall seats nearly three thousand.) What did they sing? A Handel air and other unison songs, and two- and three-part pieces—Frank Bridge's 'Pan's Holiday,' Gerrard Williams's 'Arise, fair maid,' and 'Early one morning,' Delius's 'The Streamlet's Slumber Song,' Holst's 'Song of Fairies,' Charles Wood's 'I have twelve oxen,' Rathbone's 'The Birds,' Walford Davies's 'Humpty-Dumpty,' A. W. Robertson's 'Jenny Wren,' Edward German's 'Shepherds' Dance,' Dyson's 'Fairy Song,' and Watt's 'Curfew.' There were also action-songs, shanties, &c.

BALLOTING FOR TICKETS

The Junior concert has 'caught on' to such an extent that tickets will soon have to be balloted for, as is the case with the senior concerts. For some years past the Orpheus has been able to fill St. Andrew's Hall without advertising, and of late the demand for tickets has so exceeded the supply that a ballot has become the rule. Tickets for the recent London concerts had to be doled out in the same way. In these days of jeremiads on the dwindling of the concert public, such a fact as this smacks of the sensational.

PAYING THE PIPER

With its huge Glasgow public eager to eat out of its hand, and ready to pay for doing so, the Orpheus is spared the financial worries that are a part of most choirs' experience. There is no entrance fee or subscription, and the members do not even pay for their music; moreover, their travelling expenses to the numerous concerts are paid out of the Choir funds. There has never been an appeal for public support, and only once have the members been called on. That occasion was twenty years ago, when the male members were asked for a shilling each—which was duly repaid at the end of the year. The explanation is that the public, knowing it will receive value for money, pays the piper—the only sound basis, and more to be desired than subsidies and grants, whether from State or millionaires.

MISSIONARY WORK

But the Orpheus is not merely solvent: it has a surplus. More; it spends royally. And this brings us to a side of the Choir's work that strikes one as being the most notable of all: its activity as a missionary body. Of the forty odd concerts given annually, a good proportion take place in centres where choralism is backward. The Orpheus carries the torch and lights the flame, and with what effect is shown in the number of flourishing choirs that were started through such visits, and by the further fact that of the many competition festivals now held in Scotland the majority owe their inception either to the Orpheus, its conductor, or both.

It is perhaps inevitable that such a Choir should be a kind of training school for conductors. This is a side of its usefulness that quickly strikes one at the Glasgow Competition Festival. Last year, for example, fourteen of the prize-winning conductors were Orpheans or ex-Orpheans; and in the same school graduated the present condutors of the Greenock, Clydebank, and Partick Male-Voice Choirs (three of the leading male-voice choirs in Scotland) and the Glasgow Tramways Choirs, large bodies, male- and mixed-voice. And if, anywhere within reasonable distance of Glasgow, you hear an exceptionally good choir of youngsters, be it from school or co-operative society, the odds are that it is trained by an ex-Orphean. Discussing this point with Mr. Roberton, I asked what happened to choir members when their outside work as trainers interfered with their Orpheus rehearsals. Were they let down lightly in the way of attendance? 'No,' he replied; 'a young conductor who is faced with the problem of finding time for his Orpheus rehearsals is advised to drop the Choir and go out and preach the gospel.'

Those last three words seem to be the best summing up of the Orpheus aims. The gospel of what? Choralism? A good deal more than that. Let us say Music and Fellowship. Its zeal for the first is shown in the undertaking of such enterprises as series of chamber and other concerts. The London and Léner Quartets have each given a solid week of recitals under the auspices of the Choir, and last season a fortnight of chamber music was undertaken, at which all the Beethoven Quartets were played. First-rate pianoforte soloists are engaged for such occasions. This is one of the ways in which the Choir cheerfully risks a part of its cash surplus. Its visits to out of the way centres also absorb a good deal. (One such visit during the past winter was to the Isle of Bute.) And a good deal more will be spent (or at least jeopardised) in a projected London event, on which at present I must not say more than that it will take place, if at all, in 1926, as a kind of prelude to a Canadian and American tour that is now being arranged.

The running of this Choir, with its almost weekly concerts during the season, and its many other activities, is no small matter. Hence it is not surprising to hear that there are three secretaries and two librarians. There is also a council, of which Mr. F. H. Bisset is chairman. I understand that in the government of the choir, 'discord, dire sister,' has never raised her

head. The reason for this almost unique state of things lies in a remark made to me by one of the officials: 'No littleness is tolerated. Our guiding rule is, "If we are going to err, let us err on the side of generosity"'—a comprehensive motto that is worth all the tables of ordinary rules which are set forth in print and mostly broken almost as soon as the ink is dry. As to the second plank in the Choir's platform, one has only to attend a rehearsal to be aware of a spirit of brotherhood that for the time being removes all the wide differences of the members—for the Choir, so far from being (as some English people suppose) a collection of Socialists of the vividest red, is made up of folk holding every sort of religious and political creed. It is difficult to discuss the Orpheus as a social and cultural centre without seeming to exaggerate or 'gush.' I am going to quote a passage from President Bisset's contribution to the anniversary programme already drawn upon. After speaking of some musical achievements of the Choir, he says:

> But I count an infinitely greater thing the function of the Choir as a *revealing* power to its own members. And from an embarrassment of riches, I select two expressions. A member, speaking from a sick-bed from which he never rose, said: 'After I got into the Orpheus it was different. I began to see the inside of things.' Again, a woman member who had left five years before, wrote, after attending a recent Orpheus concert: 'I missed many of the old familiar faces. To you they may be as ships that pass in the night, but to them there can never be darkness again and silence, for they who have passed through the Orpheus have a mysterious undying something within them.' And these are not isolated instances; they are characteristic. So it cannot surprise that many of the troubles commonly regarded as indigenous to choir life find no place here.

Had I read the above a few years ago, before mixing a good deal with Orpheans and ex-Orpheans, and seeing unmistakable manifestations of this 'something,' I should have felt disposed to regard it as mere sentimentalism—a view which a good many readers no doubt hold. But I am now convinced that it is a very real and powerful factor, and to it is mainly due the extraordinary and far-reaching influence of the Orpheus. It is something more subtle and emotional than the team spirit common to all good English choirs. And if we reticent Southrons ever felt it, we shouldn't mention it. We should merely mumble *esprit de corps*, and hastily begin to talk of something else.

Something of the unabashed feeling disclosed in the quotation above shows itself in the Orpheus programmes. English critics who have complained, not without reason, of the inclusion of some items that are poorish musically, and undeniably sentimental in style, must not forget the temperamental difference between the North and South of the Tweed. Both Scotch and English are among the most emotional—even sentimental—of races. But the English repress it in their best music and its performance; only in their third-rate balladry is it allowed to show itself. The Scots, on the other hand, find in all their music an outlet for feeling. That this is so is shown by the highly emotional character of Scottish folk-song as compared with English. And I have heard Scots (including Mr. Roberton) say that even the best of English choralism strikes them as being cold. Moreover, in regard to the musical quality of the Orpheus programmes, two further points call for mention: (1) As has been shown, much of the Choir's work is of the propaganda type, and without doubt converts are more readily made by a menu containing a leaven of somewhat obvious items than, for example, by one of the impeccable programmes of the London 'Oriana' Choir. (2) One of the aims of the Choir has always been the fostering of the national spirit in music. This policy involves the inclusion in the programmes of a good many arrangements of Scottish songs. Unfortunately this is too often a weak side of the scheme, for it cannot be said that Scotland has yet produced men able to do for her folk-song what Vaughan Williams, Holst, Stanford, Charles Wood, Whittaker, Herbert Hughes, and others, have done for the folk-tunes of England and Ireland.

ORPHEUS; AND HIS *LUTE*

No matter how admirable the organization of a choir may be, in the long run it stands or falls by its conductor. This being so, all that has been written above is by implication the completest of tributes to Hugh Roberton. Little therefore need be added, the more so as he is now well known in England through his work as an adjudicator. Many gatherings in the South have enjoyed his unique mixture of idealism, hard commonsense, and humour. I do not apologise for calling the humour 'pawky'; the overworked adjective cannot be kept out or bettered. At the Orpheus rehearsal I attended, I noted down some of his richest and ripest *dicta*, but on referring to them I see that their effect owed much to their appositeness and manner, and not least to their priceless Doric; cold print cannot do them justice. Happily, his booklet on choral training contains a good deal of his wisdom in solution, so readers may sit at his feet, though for full enjoyment H. S. R. must be heard (and even seen) rather than read. That last word serves as a reminder of Roberton's no mean literary gift. Two short plays, 'Kirsteen,' and 'Christ in the Kirk-yaird' (Collins), and brief poetic flights that appear from time to time in the Glasgow press, are the slight but unmistakable evidence of this gift. And in this connection, that racy monthly *The Lute* at once comes to mind. It has been published since 1912, and until recently was the only organ issued in connection with a choral society. (A year or so ago a London choir, the South London Philharmonic, started a very readable effort of the kind.) *The Lute* is edited and largely written by Mr. Roberton, and there are a good many English conductors and others who have it sent to them regularly.

Finally, this article is written, not so much to glorify the Orpheus or its conductor as to show how much more than a mere collection of singers a choral society may become. Few choirs had a more humble or unpromising origin than the Orpheus. There are many hundreds of small choirs much further advanced and better equipped than the thirty beginners who, twenty-five years ago, in a Glasgow back street, threw 'We rock away on the billows gay' in slabs at their new (and rather sore) conductor. Why should not most of these choirs become in time as the Orpheus, missionary bodies, and centres not only of fine singing, but also of light and fellowship? True, the Orpheus has a highly-gifted conductor; but the country abounds in conductors hardly less gifted, though in different ways. Nobody can frequent the competition festival arena without meeting men and women in plenty endowed with a natural genius for leadership and choralism. When their choirs give them a chance by turning up at rehearsals with an average of nearly a hundred per cent., and by working enthusiastically from start to finish, they will be able to produce results remarkably like those obtained by Hugh Roberton.

JEAN DE RESZKE AND MARIE BREMA: SOME REMINISCENCES

By Herman Klein

How swiftly time flies! A quarter of a century has slipped away since that great closing decade of Victorian opera in which Jean de Reszke and Marie Brema played their parts; and soon it will be thirty years since we laid to rest at Brompton Cemetery their over-busy impresario, Sir Augustus Harris. *E pur si muove.* Yet both artists, after quitting the stage, had remained in harness in their studios, one at Nice, the other at Manchester, until they died just recently within a fortnight of each other. And both were first-rate teachers.

In the life of a great singer there are generally a few features of romance. That of Jean de Reszke not only had such features: it *was* from first to last a big romance! If only one in fifty of the operatic tenors we read about in novels were creations with half the romantic charm and the deep human interest of this very real man, they would tax our credulity and patience much less than they do. But truth was ever stranger than — and superior to — fiction. Some day, therefore, I hope that Jean de Reszke's history will be written. Certain it is that the present writer is not out to attempt anything so ambitious, alike as to scope and magnitude, within the limits of this article.

THE DE RESZKE FAMILY

The de Reszkes were an intensely musical family. Their home at Warsaw in the 'sixties must have echoed to the sounds of vocal practice almost as loudly and constantly as that of the Pattis at New York had done a few years earlier. (Adelina, it is worth noting, made her début as a wonder-child in 1850, the year in which Jean was born.) There were three sons and a daughter, all with good voices, and all but one of them—Victor, the youngest—destined to win great fame on the operatic stage. Josephine, the first to sing under her own name, was much admired at the Paris Opéra in the late 'seventies, and when I heard her on her first appearance at Covent Garden, in 1881, she struck me as being a fine dramatic soprano; but she soon married, and retired. Edouard, who had followed closely upon his sister at Paris, preceded her here by a season, and even then it was a sheer delight to listen to his rich *basso cantante* in rôles such as St. Bris, Basilio, Il Conte Almaviva, Walter in 'Guglielmo Tell,' Alvise in 'La Gioconda,' and, later on, Mephistopheles in 'Faust.'

Meanwhile, what of Jean? His voice, after it had 'broken,' came back at a rather early age, and he was only fifteen when he began to study at the Warsaw Conservatoire under Ciaffei, a former operatic tenor. Here the initial error occurred. Jean's low notes were the first to develop, and being of unwonted strength, as is often the case when the growth of the man's voice is slightly premature, Ciaffei arrived at the conclusion that his pupil was a baritone. There was no one to contradict him, so as a baritone the youth was duly trained, and in baritone parts he sang with varying success for the first few years of his stage career. By the advice of Cotogni, with whom he studied for a short time in Italy, he obtained an engagement with Mr. Mapleson, and in April, 1874, made his début at Drury Lane as 'Signor de Reschi,' with Her Majesty's Opera Company. It was in the following season that I first heard him sing as Valentine in 'Faust,' with Capoul in the title-rôle, Rota as Mephistopheles, Trebelli as Siebel, and Christine Nilsson as Marguerite.

Years afterwards I was to tell Jean de Reszke, to his infinite amusement, that of all the members of that notable cast the Valentine alone had left me cold and unimpressed. 'Quite right, too,' was his retort, 'only see what an ample revenge I took afterwards when I became the Faust, and killed off all the Valentines who reminded me of myself!'—for, after a while, as his voice went on developing and the high notes grew rounder and easier, he ceased to believe that he was really a baritone. Then, somewhere about 1882, he met Sbriglia, the teacher, at Paris, and decided to leave the theatre for a time in order to acquire the method of that professed believer in the value of 'nasal resonance'—for Sbriglia was of the same opinion as Jean himself; and, as the latter told me the story, there was an understanding between them that the experiment should be carried out purely on its merits. In other words, there was no question of converting a baritone into a tenor, or otherwise forcing the voice beyond its natural limits (Jean could sing a good A natural or even a B flat before he went to Sbriglia), but simply to adjust the

vocal apparatus to what seemed to be its proper *tessitura*, and decide after a sufficiently prolonged test whether the organ would remain equal to the strain.

JEAN DE RESZKE A TRUE TENOR

In the opinion of those well qualified to judge, the experiment proved a complete success. Massenet was among the first to pronounce the newly-placed voice a genuine tenor. He wrote his opera 'Le Cid' with Jean de Reszke in view, and designated him for the principal part when it was produced at Paris in November, 1885. The success of the Polish singer was quickly established, and in another twelvemonth he was the *enfant gâté* of the Opéra *abonnés*.

It was this that attracted the attention of Augustus Harris when he was hatching the scheme for his preliminary season of Italian opera at Drury Lane. He asked me for my opinion, and I unhesitatingly advised him to depend upon the Polish brothers rather than upon any prima donna then available, as the nucleus of a new constellation. The opening night, June 13, 1887, was one of the most brilliant ever witnessed in this metropolis. It settled the fate of the whole enterprise, as well as that of Jean de Reszke, who instantly became an artist of world-wide fame. Also, incidentally, it was followed by a loss of £10,000 on the season, but the rescue of 'grand opera' from a moribund condition in this country.'

So completely was the modest young 'baritone' of the Mapleson days forgotten, that I can scarcely recall a comparison of any sort being made between him and the splendid fully-fledged tenor who now came into the picture. The fact was mentioned, no more. I wrote myself that

> This truly great artist once sang as a baritone, but his voice is now unmistakably a *tenore robusto*. His high notes, produced with ease, and always in perfect tune, are of magnificent quality and resonant as a bell. He sings without a suspicion of the *tremolo*, uses the *mezza-voce* with moderation, declaims with splendid vigour, and phrases with a purity and nobility of expression that never fail to impress.*

This was with reference to his Radamès. Later in the season I also described him in turn as 'an ideal Lohengrin,' 'an unsurpassable Faust,' and 'a superb Raoul'—epithets that were to cling to those impersonations so long as he appeared in them. Afterwards came the long series of wonderful seasons at Covent Garden, about which Lord Wittenham wrote so eloquently in *The Times* of April 6. (He was originally Mr. G. Denison Faber, the lessor of the opera house, and a great admirer of the de Reszkes.) This otherwise charming appreciation of the lamented singer was to my thinking entirely spoilt by the following paragraph:

> As regards his wondrous singing, one must never forget, as he never forgot, that he was a forced-up baritone; that he was not really comfortable on the top tenor register; that only his marvellous art of singing enabled him to do what he did with all his tenor parts. . . . He was not a truly dramatic tenor, for the reason I have given, though he sang so many dramatic parts. I felt this first one night at Covent Garden, long ago, while he was singing a great passage as Raoul in 'The Huguenots,' when his voice broke.

Now there are some statements here that require proof. The matters of opinion may go for what they are worth, but I for one cannot accept without better evidence Lord Wittenham's assertion that Jean de Reszke 'never forgot he was a forced-up baritone.' What I would like to know is when he declared or admitted that he was such. He never did so in my presence, and I was his intimate friend as well as his severest critic during the whole thirteen years that his voice withstood a strain which no baritone on this earth could have borne for six months. No art, however marvellous, could have worked that miracle in parts like Tristan and Siegfried, or even Walther von Stolzing, with the 'Preislied' awaiting him at the very end. Was it then that Jean de Reszke was not 'really comfortable'? If so, I never noticed it. And on what date, I should like to know, did his voice actually 'break' in 'The Huguenots'? The catastrophe was never reported on the Rialto.

THE EVIDENCE

Truth to tell, there are always sapient folk ready to discuss great tenors, to compare their voices, and (unless they be born Italians like Mario and Giuglini, or Tamagno and Caruso) to cast doubts upon their 'genuineness.' I have listened again and again to this kind of thing with reference to Sims Reeves and Edward Lloyd—especially Lloyd, whom some people would have was a counter-tenor, and not a true tenor at all. To me it matters little what a voice be called so long as it is beautiful, beautifully used, and equal to the task that beautiful music imposes upon it. 'A rose by any other name,' &c. But as regards Jean de Reszke, I contend that the unalloyed perfection of his method (apart, I mean, from his amazing breath-control or his impeccable phrasing), the exquisite and unforced timbre of his voice, the ease of his *sostenuto*—these were things that no singer could have accomplished and maintained for year after year if working upon an artificial tension of the vocal cords.

I once questioned his New York doctor, Holbrook Curtis, on this very point. His answer was conclusive: 'Jean's vocal cords are perfectly strong and healthy. There is nothing the matter with his throat; his trouble, when he has any, is much more of a bronchial nature. The vocal cords do not show the slightest evidence of strain.' This was at a period when he was visiting America for four or five months in every year (1890 to 1898), singing heavy rôles two and three times a week in a climate that certainly suited him better than ours. But even in London I can only

* 'Musical Notes' for 1887. London: Novello.

remember his complaining once that he was being worked too hard—it was, I fancy, in 1896—when he objected to singing Roméo only two nights after he had sung Tristan. 'They must give me long enough,' he said, 'to recover my *mezza-voce*.'

THE ARTIST AND THE MAN

Looking back upon the wonderful career of this gifted singer, one cannot fail to be struck by the steady and increasing artistic growth to which it bears witness. At first he was bound by the traditions and conventions of the Italian school in which he had been trained. He confessed that he hated having to sing Lohengrin in Italian, and would much prefer, if possible, to sing Meyerbeer and Gounod in French. The chance did not come until 1889, when Sir Augustus Harris mounted 'Roméo et Juliette' for him and Edouard and Melba. It was the outcome of the brothers' triumph in the November of the previous year, when Adelina Patti appeared with them in Gounod's work at the Paris Opéra, the composer conducting. I saw both performances, and to me they brought the revelation of a new Jean de Reszke. Here I agree with Lord Wittenham: 'As Roméo he broke one's heart with his acting and singing. Who can forget his "Non, ce n'est pas le jour"?' Who, indeed!

From that time he went forward to higher things. He studied and analysed his parts more deeply than before. His success as Walther in 'Die Meistersinger' (in the hated Italian) fired his ambition to master Wagner in German. It took time, but he did it. His first season in the States encouraged him immensely, and he worked harder than ever. He wrote me from Chicago in December, 1891:

> I send you cuttings so that you may know how successful your friends are in America. I have sung here 'Lohengrin' (2), 'Faust' (2), 'Huguenots' (2), 'Roméo' (1), and 'Otello' (2), with 'Lohengrin' once at Louisville. That makes ten representations in a month!

He could scarcely improve as a singer, but as an actor he certainly went on doing so; and the climax that was to reveal his genius in fullest splendour came with the proud moments when he first sang Tristan and Siegfried in London in 1896.

Two years later he wrote to me that his artistic yearnings were satisfied, and also that he had had enough of work in America. In 1900 he sang at Covent Garden for the last time. Of his labours as a teacher at Paris and at Nice I can only say that his pupils were all intensely devoted to him, that their stage training bore the *cachet* of his supreme talent in a greater degree than their vocal equipment, which perforce had to be left too much to the attention of his assistants. But alike as artist and friend, he was one of the most lovable men I have ever known.

MARIE BREMA

A woman of unusual intelligence, energy, versatility, and industry, a thorough musician, and endowed with rare artistic feeling and perception, Marie Brema was a shining example of what an accomplished amateur can rise to with the will to learn and to succeed. I had heard of her at Liverpool and in the North of England long before she came out as a professional singer in London; but I cannot remember actually hearing her until her operatic début at the Shaftesbury Theatre on October 19, 1891, when she sang the small part of Lola in the first performance of 'Cavalleria Rusticana' given in this country. Her voice escaped notice on that interesting occasion. The *Sunday Times* described her as 'attractive,' the *Musical Times* as 'tactful.' About her singing, not a word.

I see that 'Grove' states that she made her first appearance in London at the Popular Concerts on February 21 of the same year, but can find no account of the incident. It was a Saturday, and I attended the Crystal Palace concert, at which, by the way, Lady Hallé was too ill to play, and Miss Ilona Eibenschütz (now Mrs. Carl Derenberg) appeared as soloist in her stead. My 'cuttings' show that the singer at the 'Pop.' was Mr. Braxton Smith; and further search reveals that the name of Miss Marie Bremer (as she then spelt it) was first mentioned by me as the 'delightfully acceptable vocalist' at a recital given at St. James's Hall on May 6, 1891, by Jean Gérardy, assisted by M. Ysaÿe and Herr Benno Schönberger. Perhaps Sir George Henschel could explain this.

But her first two or three years before the London public were years of promise rather than realisation. Whilst singing at concerts, and even at a Festival (Birmingham, 1894), she continued working hard with a stage career in mind. The outcome of this was made manifest by the immediate successes that she won at Bayreuth and in America. Madame Wagner justly admired her fine mezzo-soprano voice, her tall, statuesque figure, her noble carriage; she allowed her to sing such parts as Ortrud and Kundry, and the result vindicated her choice. Marie Brema appeared at New York in 1894-95 with Walter Damrosch, making a hit as Ortrud and Brangäne, singing other parts in Italian, German, and French, accumulating a rich experience that was to qualify her for the high position she won as an 'international' artist.

On her return to Europe one noted a great advance in her art. She demonstrated it at Covent Garden, and again at Bayreuth; then at Brussels and Paris, where her Amneris, her Dalila, and her Orféo set the seal upon her Continental fame. The London triumphs of this talented Englishwoman, when she was measuring her gifts side by side with the greatest exponents of her art, culminated, I think, in a superb impersonation of Brangäne during the season of 1898. This was on the June night when 'Tristan und Isolde' was given for the début of that

glorious artist Milka Ternina as Isolde, with Jean de Reszke as Tristan and Anton van Rooy as Kurwenal—a cast that has not been matched since. The beauty of Marie Brema's tone on the long, sustained high notes of Brangäne's warning to the lovers was something to be remembered.

It was always a pleasure to hear in oratorio a singer so dramatic, yet so refined and intellectual as Marie Brema; but after all she was in her true element on the stage, where, as a natural actress full of passionate fire, she always shone to most advantage. Thus her admirable revival of Gluck's 'Orpheus' at the Savoy Theatre in 1910 afforded to a new generation a welcome demonstration of the many-sided beauties of her art, revealing alike classic dignity, grace, and prescience in every detail. It was, in a word, characteristic of the woman herself.

After her retirement from active work as a singer she resided and taught at Manchester, where her classes of course were always full. I was fortunate enough to meet her again, after a long interval, only a few months ago, bright, cheery, smiling, interested as ever, and obviously glad to shake hands once more with a very old friend.

Ad Libitum

By 'FESTE'

The children's concert is now well established in this country, and is one of the most beneficent and practical features of our musical life. Some of us may hold the view that an undue amount of importance is attached to things that don't matter overmuch, such as the shape and size of instruments, or the ability to spot the second subject at its recapitulation. But there can be no doubt that, in a general way, the movement is pursued on lines which are attractive—a prime consideration—and which make no undue concessions in the matter of quality or taste. The attraction is entirely musical. We have not yet found it necessary to use low comedy as a bait. We cannot imagine (say) Dr. Malcolm Sargent telling his audience of youngsters that George Robey was about to visit the concert-hall and give them a violin solo; the announcement being followed by the arrival of the comedian, eloquent eyebrows and all, who (after requesting his audience to 'Desist!') would proceed to take his part in a concerto, finally revealing himself as a member of the orchestra disguised. Yet this kind of thing happened at Philadelphia recently. Before me lies a cutting from the *North American* headed:

STOKOWSKI SHOWS CHAPLIN TO CHILDREN

IMITATOR OF FILM STAR AMUSES AUDIENCE AT ACADEMY

ARDENT FANS FOOLED

The article opens:

> It was a wonderful occasion for the children at the Academy of Music yesterday afternoon. 'Last night,' began Mr. Stokowski, 'I heard a very loud auto-horn, and, looking out of my window, saw a beautiful, big Rolls-Royce draw up; and who do you think had come?' 'Charlie Chaplin,' answered all the children, who had thought of nothing else since the last children's concert, when Mr. Stokowski promised Charlie would play for the children this time.

The suspense was kept up by Mr. Stokowski telling the children that he didn't know where Charlie was staying, but it was hoped that he would be able to turn up in time to play. In preparation for his arrival the audience practised 'Charlie is my darling,' and the further period of waiting was filled in by a performance of a Mozart Overture and the 'Unfinished' Symphony, 'which,' said Mr. Stokowski, 'is the most beautiful Symphony in the world, and some of you have heard it in jazz form.' [Poor Schubert!]

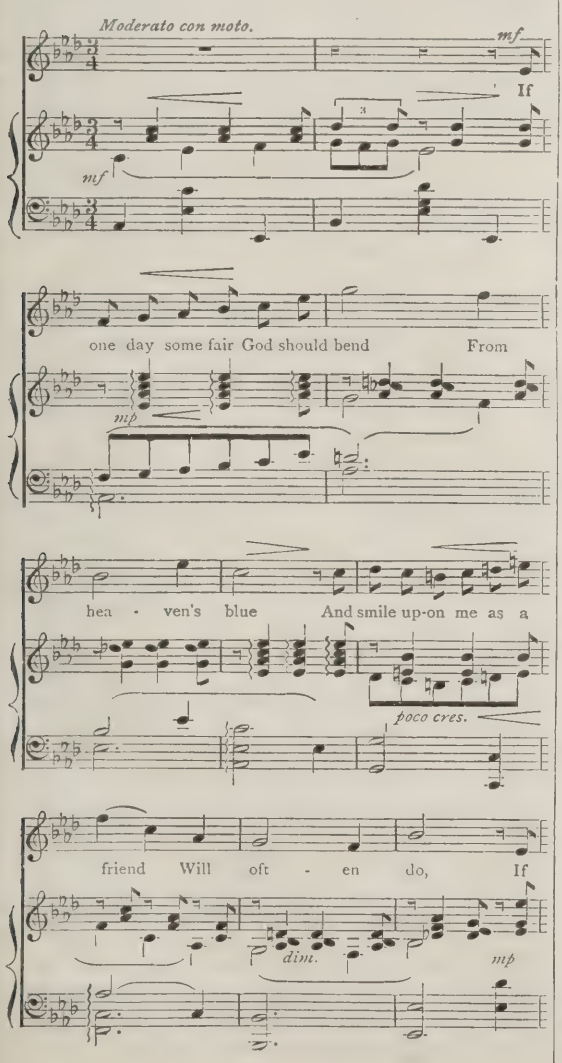
> And then, just when every one was beginning to despair of Charlie's arrival, there was a loud honking, considerable off-stage noise and excitement, and a positive announcement that 'Mr. Chaplin has arrived.' Naturally, every one was thrilled, and they even brought out the beautiful red carpet that is specially reserved for soloists. Charlie was evidently in great haste, for he tripped over the red carpet, but managed to turn the fall into a beautiful somersault, landing exactly next to Mr. Stokowski's stand, where he carefully readjusted his derby hat and cane, and brushed his elongated shoes with a special whiskbroom. Then there were further difficulties while Charlie tried various 'cellos before he found just the right instrument. Whatever doubt there was as to 'Charlie's' identity, there was certainly none as to his being a real 'cellist; for he played very beautifully, and was able to make the funniest faces while he played the saddest music. Even after the little guests had found out it wasn't actually 'Charlie himself,' they admitted the substitute was near enough the real thing to have fooled the most ardent Chaplin fan.

Well, this old country may be a bit backward in some respects, but if the Philadelphian method of training the audience of the future is supposed to be 'progress,' let us hope she will always keep her place well behind the leaders. Incidentally, the episode explains a paragraph that recently went the round of the press, to the effect that Charlie Chaplin had appeared as a violoncello soloist at a Philadelphia symphony concert. 'It is not generally known [said the paragraphist] that the famous film artist is also an accomplished musician.' No; it isn't generally known. The extreme slenderness of Mr. Chaplin's musical 'accomplishments' was shown in these columns during his visit to England a few years ago.

In the *Sunday Times* of April 12, Mr. Newman had some interesting things to say (in an interview) on the state of music in America. He tells us that the American public is immensely interested in public music-making, and throngs both concert-room and opera-house in a way that is unknown on this side of the water. But is it not a fact that, so far as the concert audience is concerned, the interest is rather in the performer than in the music? For example, I have read somewhere that the main feature in the announcement of an orchestral concert is the name of the conductor: the programme is quite a secondary consideration. This is only another form of prima donnaism; it is not unknown

in this country, but we can at least claim that the public attendance is influenced far more by the choice of music than by the name of the conductor. A further sign of a curious lack of sense of values is shown in the American musical press. Here is an example: the front page of one of the most important of these journals contains a large portrait of Mr. Charles Wakefield Cadman, caught in the act of composition. Beneath is the following:

> A new song from so eminent and popular a composer as Charles Wakefield Cadman is always an event of national interest and importance. It is an event of especial interest when the work is of a kind that will be sure to attract not only the musically trained and gifted, but also the ignorant and numerous mass of music-lovers as well. The reason that Cadman is really great is because he has been able to attract the masses as well as the classes. The publication by Harms of his new song, 'My Desire,' is an event equal to the publication of his 'At dawning,' 'I hear a thrush at eve,' or 'The land of the sky-blue water.' It is that kind of a song and will have that kind of success.

On another page of the journal is a facsimile of the opening page of 'My Desire.' It is the merest 'shop' balladry, as will be seen from this sample:

Now, we have plenty of the 'My Desire' type of composer in England—in fact, if America wants a few more, we can spare her a cargo. Every European country is well supplied, but I know of no prominent musical journal in England, France, Germany, or Italy, that would give up its front page to a portrait of one of its Cadmans, call him 'really great,' and solemnly announce that a new song from his pen was 'always an event of national interest and importance.'

We have a better sense of values than that, and we reserve such expressions as 'great' and 'national importance' for something more momentous than best sellers. I do not write this without some knowledge of Mr. Cadman's work. I have a good deal of his pianoforte music, and some of his songs, and without wishing to be offensive I must say that over here his place would not be among the 'really great,' but among the large number of successful writers of shop ballads. There is room for such composers in the scheme of things, but their place is quite undistinguished, lucrative though it be. Americans must not complain of our disinclination to take their country seriously where music is concerned, so long as anomalies of this kind are common features of her musical journals—which presumably represent the average musical outlook. And if a reader points out that this 'featuring' of 'My Desire' and its composer is merely a matter of publicity, bought and paid for, I can only reply that the explanation makes the matter worse.

Judging from some recent experience at pianoforte recitals, the time is ripe for overhauling our ideas of *tempo* and rhythm, and, above all, of *tempo rubato*, especially so far as it concerns the performance of Chopin. Many eminent recitalists have reached a stage when their studied avoidance of anything like the time and rhythm indicated by composers has become an irritating convention—and one, moreover, that is being copied by the small fry in the domestic circle with devastating results.

When I saw that Miss Mània Seguel was to give a Chopin recital at which she would follow the *rubato* rule of keeping the left hand in strict time, while the right fluctuated in pace, I made a point of turning up.

Miss Seguel's programme led off with this quotation from Henry T. Finck's 'Success in Music':

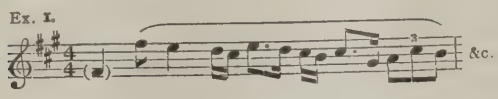
> *Rubato* means robbed, and it would almost seem as if most of the historians, biographers, and lexicographers, in writing about Chopin's *Tempo rubato*, had been temporarily robbed of their wits. They are impressed, puzzled, paralysed, convinced by the testimony of his pupils that he used to say to them that however much the singing hand might fluctuate in pace, the accompanying hand must play strictly in time.

On reading the quotation, my first impression was that the recitalist wished to show us, on the authority of Mr. Finck, and by her playing, that the dictum ascribed to Chopin was absurd. A

note, however, went on to say that she would 'follow the rule in all those pieces which lent themselves to the treatment.'.

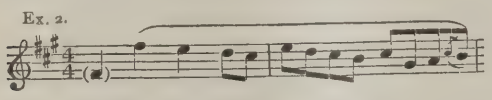
I have never been convinced that Chopin laid down this rule. Wouldn't it often lead to the harmonic implications of the right hand running counter to those expressed by the left? I cannot say that Miss Seguel's performance shed any light on the question; it seemed to be just ordinary, rather insensitive playing. She began with the Nocturne in F sharp minor, and delivered the main theme in a distorted rhythmic shape that became more mechanical with each repetition. As nearly as I could note it down, the tune came out like this:

Ex. 1.



For the life of me, I cannot see that this is an improvement on Chopin's version. In fact, without putting in a plea for rigidly strict time in music of this sort, I believe that an exact performance as Chopin wrote it:

Ex. 2.



is more expressive and poetic, and even more *free*, than the *rubato* form in Ex. 1. I could not stay for the whole of the programme, but I remained long enough to be convinced that Miss Seguel's *ad libitum* treatment of Chopin's melodic line was decidedly more stiff in effect than a faithful following of the copy would have been.

I have since looked up this matter in an excellent little book by Jean Kleczynski (translated by Alfred Whittingham, and published by William Reeves), 'How to Play Chopin.' The author bases his conclusions partly on information obtained from pupils and friends of Chopin, and we may therefore regard him as an authority. He has a good deal to say about *rubato*. After showing that, so far from being an invention of Chopin's, its origin may be seen in some florid passages of plain-song, he says:

> Some of Chopin's pupils have assured me that in the *rubato* the left hand ought to keep perfect time, while the right indulges its fancy; and that in such a case Chopin would say, 'The left hand is the conductor of the orchestra.' Many passages of the Berceuse can be executed in this manner. Paganini also, playing with the orchestra, recommended that the instrumentalists should observe the time, whilst he himself departed from it, and then again returned to it. It is, nevertheless, my belief that this means can be employed only in certain particular cases; and I therefore can only regard it as a *demi-rubato*.

He had previously quoted Liszt's well-known definition of Chopin's *rubato*:

> Suppose a tree bent by the wind; between the leaves pass the rays of the sun, a trembling light is the result, and this is the *rubato*.

Somebody else has likened it to the waving branches of a tree, represented by the right hand, the left hand being the stable trunk.

On this Kleczynski says:

> There are passages in the works of Chopin, in which not only do the leaves tremble (to continue the comparison of Liszt), but the trunk totters. For instance, the Polonaise in C sharp (Op. 26), third part, measures 9-14; Nocturne in A flat (Op. 32), the middle part. We may quote also the Impromptu in A flat; here everything totters from foundation to summit, and everything is, nevertheless, so beautiful and so clear.

Evidently there is no place in Chopin as a whole for strict time in one hand and free in the other. In fact, the more one goes into the matter, the more certain it seems that the 'rule' ascribed to Chopin himself is applicable only in brief sections where the right hand executes a decorative passage over a left-hand figure; or in such a piece as the Berceuse, which is an extended example of the same thing, and wherein the monotonous regularity of the rocking left-hand figure has significance.

Such evidence as is forthcoming seems to show that Chopin's freedom of *tempo* never degenerated into the eccentricity of the more enthusiastic rubatoists. Moscheles tells us that 'Chopin's manner of playing *ad libitum*, a phrase which to many signifies deficiency in time and rhythm, was with him only a charming originality of execution."

> We see, therefore [adds Kleczynski], that even the *rubato* is never a defect in the time; the idea of rhythm, and consequently *the relative value of the notes*, must never be lost, apparent changes and momentary incongruities notwithstanding.

I have italicised the words that seem to contain the whole matter in a nutshell. The trouble with most of the *ad libitum* playing of to-day is that it destroys this relative value of the notes, and with it the rhythm. Kleczynski goes into the question at too great length for further quotation here. I can only say that he shows *rubato* to be merely the application of the ordinary laws of good and sensitive phrasing. It is not, as many people suppose, something that belongs almost exclusively to Chopin's works, though naturally there is greater scope for it in his music, with its highly-organized melodic line, than in (say) polyphonic writing, or in works of a straightforward rhythmic character. Yet lots of eminent pianists turn it on indiscriminately. I recently heard, on a player-piano, performances by a dozen of the most famous pianists of to-day, and could hardly sit through some Bach and Beethoven pieces in which scarcely a bar was without a hold-up. It was maddening to feel that the culprits were beyond reach of an injunction to 'Get on with it.' By the way, Kleczynski puts forward as an explanation of the non-success of Chopin's E minor Concerto, the view that '*rubato* is applicable only to somewhat short movements; applied to longer compositions it might become monotonous.' Be that as it may, the remark is a useful reminder that excessive freedom can become

as uninteresting as too much regularity; moreover, of the two faults, it is the less likely to give us the composer's message, especially in the case of the early classics.

Save us from our friends! Woman as a composer has had something less than justice done her, perhaps, but the severest crusher comes from the *Radio Times*, in an article on 'Women's Work in Music.' After pointing out that 'it is rather remarkable that there has been no woman Beethoven, no woman Schubert, and no woman Mozart,' the writer proceeds:

> Since woman has become 'emancipated,' however, she has shown that in the realm of music, as in other spheres, she can perform wonders.

Unfortunately, particulars of these 'wonders' are not given. The bulk of the article consists of a natural tribute to Dame Ethel Smyth, after which we descend abruptly to Carrie Jacobs-Bond, the composer of 'A Perfect Day,' who deserves to be called the woman Schubert on one score at all events: 'she has written several hundred songs.' Moreover, a further tribute to women's work in music is evidently supposed to lie in the fact, solemnly set forth, that 'the most famous song in the world, "Home, sweet home," was written by a third cousin of the composer of "A Perfect Day."' It is a pity he didn't happen to be a woman as well.

The final paragraph of this damning indictment of the woman composer must be quoted in full:

> Space forbids mention of even a fraction of the compositions by women that are known all over the world. One only needs to remember 'Because,' by Guy d'Hardelot; the 'Indian Love Lyrics,' by Amy Woodforde-Finden; 'Violets,' by Ellen Wright; 'Two Eyes of Grey,' by Daisy McGeogh, and many of the works of Liza Lehmann to realise that women can more than hold their own with men as composers of the first rank.

Turn that over in your mind for a bit! 'Because,' 'Two Eyes of Grey,' and the rest are proofs that 'women can *more than hold their own with* [*i.e.*, they are superior to] men as composers of the first rank.' Make a short list of 'men composers of the first rank' and set them beside Guy, Daisy, &c. . . . Yet we were told above that there has been 'no woman Beethoven, Schubert, or Mozart.' However, perhaps the balance is made right by the fact that there are enough and to spare of men Carrie Jacobs-Bonds and Guy d'Hardelots.

The *Radio Times* really ought to appoint somebody to overlook its articles on music. The biographies that appear from time to time generally lay emphasis on the pictorial and sentimental things that don't matter, and the articles in which well-known singers discuss their favourite songs are usually feeble in matter and manner. Yet the writers have good models before them in Mr. Scholes's simple, straightforward notes on the chief items in the concert programmes. With its enormous public, the *Radio Times* ought to be a valuable means of providing really good musical journalism to thousands who never read about the art elsewhere.

One or two readers point out a slip in my note on the musical examples quoted from Tcherepnin's Sonata for violoncello and pianoforte (*see* p. 325, April issue). In speaking of Ex. 2, I wrote 'F natural and G flat' instead of 'D natural and E flat.' I have parted with the copy, so I cannot be sure whether I misread the clefs, or whether the printer made them treble instead of bass. Fortunately the music is of the accommodating kind wherein such details matter little. Any old clef will do.

THE MUSIC CRITIC

By Basil Maine

It is greatly to be feared that Mr. Ernest Newman's articles on the sorrows of the music critic, which have lately appeared in the *Sunday Times*, will lead the laity of the musical world to generalise too freely as to the nature and attitude of the other members of his calling. It is the more to be feared in that Mr. Newman's words are widely broadcast in the land, and that they carry the weight of his full experience and are pointed by his rare mentality. These articles, which were prompted by various sage remarks, gathered from some of Dr. Percy Buck's lectures, are in effect a confession of faith; even more literally, they are a confession of illusion. Mr. Newman, after devoting many years to the analysis and performance of music, finds himself impelled to declare roundly:

> At a liberal estimate, I should say that the proportion of perfect to fairly good performances is, in the case of short solo works, one in a hundred, in the case of long orchestral works, one in a thousand, and in the case of operas that involve the co-operation of so many and such different factors, one in fifty thousand. Is it any wonder then that nothing seems to the man in the street to please the critic? In the nature of the case very little *can* please him entirely.

Now, this to me is an astounding statement. I would not go so far as to dispute the actual figures. With regard to the fifty thousand operatic performances, I can only say I was not there. But it is the implication that is so startling, for Mr. Newman leads us to assume that there was a time when he fondled the illusion that he would meet with perfection at every other turn, or, let us say (to answer by the method), at one turn in ten in the case of short solo works, at one in a hundred in the case of long orchestral works, and of one in five thousand in the case of operas. Yet, knowing his austerity of judgment and the salted touch of cynicism which he brings to its expression, it is difficult to believe that he entertained so naïve a hope at any time. He was never the man to expect the impossible; you cannot imagine him running feverishly to the Albert Hall because a concert-agent with an eye for business has suddenly

cried out, 'Lo, there!' He is too shrewd to hope for anything beyond an average attainment, and more often than not he has been proved in the right. Then why this continued pursuit after Perfect Perfection? Why this bitterness because it is nowhere to be found? It is the very essence of all criticism that it must be infused with idealism —an idealism so jealously high that no outstretched mortal hand can touch it. But—and this is important—the idealism or 'perfection' in the critic's mind must not be wholly revealed at any given moment, lest those who are criticised be stricken with despair. There must be wisdom in the application—wisdom, and a touch of human kindness. This is not to admit that we must suffer fools gladly. Suffer them we must—and nobody is called upon to suffer more of them than the music critic—but we need not simulate gladness.

Musical criticism has experienced a great change during the last ten years or so, and the time will soon arrive when the fools will look in vain for a tactful 'notice' of their folly; there will be no question of libel; they will be quietly ignored. That method has already been adopted in some of the daily papers. But all recital-givers are not fools; let us allow for forty out of a hundred who are not. They must be looked to, and when we, the visiting priests, go to hear their confessions, we must remember that 'Perfection,' like 'Infinity,' is merely a convenient word for something beyond the content of the human mind. Of course it will go ill with us if we let it be known that 'Perfection' is a thing we have never experienced, and therefore cannot apply as a unit of judgment; we must be Jesuitical, and at all costs maintain 'the shows of things.' Yet every critic knows in his heart—and will Mr. Newman deny it?—that the most he can acquire is a perception so keen that he will be able to recognise the various imperfections at a glance, note the causes, and set them down in comprehensible terms. As for the completely perfect performance, whether of a single song or of an entire opera, there is no absolute standard that we know of whereby it may be recognised and acclaimed.

CAN THE CRITIC ENJOY?

The mind of the music critic, like that of the dramatic critic, must be for ever performing a feat of attention not less astounding than that of the juggler who balances a table on a billiard cue upon his nose, and at the same time twirls a bowl of roses on the forefinger of his right hand. The mental reception of a musical performance for the purpose of judgment implies the simultaneous processes of analysis and co-ordination. This habit of mind necessarily precludes the sensation of pleasure in the ordinary meaning of the term; that is to say, the critic would not be able to enjoy a performance in the same manner and degree as an average audience would enjoy it, for this clear reason, that the audience has come for the purpose of enjoyment, and the critic for the purpose of criticising. On rare occasions the critic finds that his preconceived standard has been satisfied, and the resulting pleasure is immeasurably greater than that of the average member of the audience, who has no standard at all, or none more definite than that connoted by such exclamations as 'Charming!' 'Too lovely!' 'So full of feeling!' and the rest. And here I find myself running parallel to Mr. Newman, who writes at the beginning of his article:

> There is no delight in the world to compare with that of an experienced musician listening to a fine work finely performed.

This is a heartening declaration, and, of course, must be extended to all forms of critical appreciation to be strictly true. But why need Mr. Newman deduce from this that there are no grades in this delight—that the 'experienced musician' is a kind of spoilt child who must never be brought into contact with anything but perfection, lest he stamp and scream with frenzy? Many music critics, after a few years of hard experience, have come at last to be thankful for a little thing; many of them—I do not say that they are in the majority—will remember with infinite pleasure an individual performance of Hugo Wolf's 'Neue Liebe' because of the perfect singing of the one phrase, 'Ein süsses Schrecken geht durch mein Gebein!' or a performance of Verdi's 'Otello,' because the 'Credo' was superbly sung. This does not mean that they have ceased to retain their original standards of judgment; it merely means that they no longer expect those standards to be satisfied. When, perchance, some mortal singer, or violinist, or conductor, rises and touches the seemingly unattainable height, even for the briefest moment, then you will see these wiser and more human critics hurry from the concert-hall to send the glad news to their several journals: 'Be glad with us,' they write, 'for we have heard with our ears what we believed in our hearts.'

Mr. Newman writes to provoke—an excellent reason. There is another paragraph which calls for special protest. Under the heading 'An Instructive Parallel,' he says:

> You would not ask the ordnance surveyor to carry about with him two sets of measurements, one for the man who has had his land for a generation, the other for the man who bought his land yesterday. Is it any more reasonable to expect the musical critic to have two or three different measuring tapes in his pocket?

This again is very enlightening as to Mr. Newman's attitude towards criticism. It reveals that his ideal music critic is the man who eliminates personal feeling entirely, and becomes an automatic dispenser of laws. But this is too easy, and moreover, this view is based upon the false assumption that the laws and canons of music are as immutable as those of the Medes and Persians. It also destroys at one fell swoop the most important element in criticism —the personal element. Every schoolmaster knows that the only true way of education

is to meet each special case on its own ground; and to do this he must be constantly adjusting the measuring tape. He knows full well that an examination list which proclaims term after term that A has a ninety-seven per cent. intelligence, and that B's is fifty-four per cent., will ultimately defeat its own end. (He makes no adjustment for the ten per cent. intelligence, for, if he is wise, he knows that either the case is hopeless, or, more likely, the recurring ten indicates that the subject for which this mind has a special aptitude is omitted from the ordinary school curriculum.) But in order to maintain the excellent standard of A, and improve B's very fair attainment, he must never cease to inspire B with sanguine hope and A with wholesome fear. The music critic is constantly called upon to deal with similar cases. A young singer with an unmistakable musical endowment, a good voice, and intelligence, can be either advanced or entirely destroyed at a single recital. And the critic has the power. He can employ one of two methods: either he can stand upon his Olympic height and cry, 'Leap to this place,' knowing what will befall and caring not; or he can descend a little, and tentatively hold out a helping hand. How much he will descend is a question each critic must decide in his own mind; that is part of the exercise of his critical faculty. For the first principle of criticism is the ability to criticise one's self.

The analogy between critic and schoolmaster must not be pressed too far; they are not altogether alike, although they are next of kin. But most emphatically the music critic is not an ordnance surveyor; nor can any relation be established between them within the bounds of legitimacy.

'AT THE BOAR'S HEAD'

By Ernest Newman

It is said that after Stradivari's death his heirs found a large number of fiddle backs and bellies in his workshop, all ready to be made up into Stradivari violins. They put them together in the regulation way, but in no case succeeded in making a first-rate Stradivari. The explanation put forward is that it is not every good fiddle front that will go perfectly with every good fiddle back. To get the ideal instrument there must be a selection of two resonances ideally fitted for each other. Modern science has attempted this in its own way: old Stradivari apparently achieved it in *his* way—unconsciously, perhaps, by a sort of sixth sense.

I have been reminded of this story by the attempts that have been made to pooh-pooh Gustav Holst's achievement in 'At the Boar's Head.' All he has done, it has been said, is to take sundry passages from Shakespeare and some thirty-five or forty folk-tunes, and pin the tunes to the prose; and as the prose is good and the tunes are good, it is no wonder that something good has resulted from the pinning. It is implied that this sort of thing is so easy to do that there is no credit in doing it. To anyone who thinks like that, I can only say, 'In that case, suppose you try your own hand at it? There is still a good deal of Shakespeare left over: there are hundreds of good old melodies still crying out to be taken modern notice of. Why not do what Holst has done, and, since it is so easy, do it better?' But I fancy that the next person who tries his hand at it will not find it anything like so easy as it looks. For this, as for all simple-looking but really subtle things, one needs a sixth sense.

Holst has told us how the idea of the little opera—or the 'musical interlude,' as he prefers to call it—came to him. During a recent illness he was solacing himself by reading 'Henry IV.,' and at other times by glancing through the melodies in Playford's 'Dancing Master' and various collections of English folk-tunes by Cecil Sharp and others. To his astonishment he found some of Falstaff's chatter racing through his head quite naturally to some of the tunes. Then it occurred to him to run together into a connected whole various episodes from the two Parts of the play—which he has done with considerable skill—and to set virtually the whole text to old melodies. His own chief musical contributions to the score are a recitative for Prince Hal ('I know you all, and will a while uphold The unyoked humour of your idleness'), and a tune for two of the Sonnets, which he puts into the Prince's mouth in the scene in which he and Poins, disguised, wait upon Falstaff and Doll Tearsheet: the tune is afterwards combined contrapuntally with the old 'Chevy Chase' (sung by Falstaff to the words 'When Arthur first in court began'), and the two are worked up into a quintet for Hal, Falstaff, Poins, Doll Tearsheet, and Dame Quickly. Almost the whole of the rest of the score is made up of traditional tunes, not, however, in the form of lyrics in a spoken text, as in 'The Beggar's Opera,' but woven into a continuous vocal and orchestral tissue.

The dramatic pasticcio has been skilfully put together out of the many well-known scenes at the Boar's Head: the ensemble just referred to comes at the right moment to afford contrast to the dialogue that has hitherto prevailed; and later, diversion is given by a military march, the singing of the soldiers ('off') as they go to the wars, and other episodes that give relief and point to the action while at the same time lending themselves to musical treatment. Of the expertness—in its way a kind of inspiration—shown in the choice of the melodies I have already spoken. The tunes are always appropriate to the mood and the words, and sometimes chime so perfectly with them that we can hardly imagine better ones being invented expressly for the purpose. Had an opera composer written, in the ordinary way of business, a snatch so 'just right' in its simple pathos as the little tune that symbolises the genuine affection the Hostess and Doll have for the fat old rascal of a knight, we should be

writing paragraphs on the uncanny power of genius to say so much in so few notes. Had Verdi written the music to Falstaff's speech when, for Harry's moral benefit, he impersonates the King, we should all have been saying that only Verdi could have done it; yet the music of these eight pages of the score is a pasticcio of old tunes, the appositeness of which to Shakespeare's juicy text was never suspected till Holst's sixth sense revealed it to us.

After the first performance, at Manchester, on April 3, one or two of my colleagues complained of a certain monotony in the score. Putting the æsthetic question aside for the moment, on the technical side this is really a tribute to Holst's skill: it means that, though working with such haphazard material, he has at any rate made a continuous tissue out of it. Here again the choice of tunes often shows an almost uncanny rightness. Dame Quickly's long tirade against Pistol is musically so much of a piece that the ordinary listener would never suspect that more than one old tune has gone to the making of it; there is a sort of family relationship between them that shows plainly enough in their physiognomy when it is pointed out to us, but that, casually turning over the third and then the tenth volume of Cecil Sharp's 'Country Dance Tunes,' we should not have expected to exist between 'Maiden Lane' and 'Pepper's Black.' The military march, again, that breaks in upon the quintet, seems to be all one tune, but the first five bars of it are 'The Queen's Birthday,' from Sharp's eleventh volume, the immediately following bars are 'Jenny come tie,' from the eighth set, and the finish is from 'The Queen's Birthday' again. After about a dozen readings of the score and two performances of the opera, in fact, I am more astonished than at first at the skill with which the musical tissue has been put together; and I can only say once more that if anyone thinks this kind of thing is easy, he has but to try his hand at it himself.

Neither the Manchester performance of the B.N.O.C. nor that at Golders Green, on April 20, quite did the work justice. Each had its good points, each its little failings. At the first performance there was naturally a general lack of confidence and ease; at the second, while everything ran more smoothly on the stage, and each individual performance was better, the quintet was scrambling and out of focus. The general style is a new one for our singers, and it tries some of them severely. We shall probably not see the Falstaff of Mr. Norman Allin or the Doll Tearsheet of Miss Constance Willis bettered, and the minor parts are all efficiently done. But Miss Treweek cannot persuade us that she is Shakespeare's Dame Quickly, and Mr. Tudor Davies makes Prince Hal too much of a conventional figure from Italian opera. The first thing necessary in a work of this kind is to get the racy, pithy text over to the audience with all its natural vigour and pungency; and this is impossible unless the voice is well forward and the tongue trained to articulate swiftly and pointedly in music. In order that the words shall tell, Holst has kept the orchestra down throughout, and refrained from much symphonic elaboration. If, then, the singers do not reach us with the text, and with the proper bite in every accent, we are left high and dry, without the orchestral flood of tone that in other operas can compensate us for a temporary failure on the stage.

The charge of monotony to which I have already referred is æsthetically not wholly unjustified. I should phrase it otherwise, however; what the opera needs is, as I have put it elsewhere, airing and spacing. The texture is all good, but it is too continuous. Holst has been too prodigal, as Hugo Wolf was in 'Der Corregidor,' the fault of which is not that it has too little fine music in it, but that it has too much. In both works, not enough concession is made to that weakness of theatrical human nature that demands moments of relief in order the better to savour a good thing. There are not enough doors and windows in the score, not enough mere plain-carpeted and unfurnished corridors in which we can relax a little while we go on from one room full of good things to another. The importance of all this is realised when we listen to 'Gianni Schicchi' after 'At the Boar's Head.' Puccini and his librettist are cunning old hands at the theatrical game. They make their dramatic and musical line a series of leaps above the plain and returns to the sea-level: Holst keeps us on virtually the same level throughout, gives us too little room to turn round in, and keeps our attention too constantly strung up. If he could stretch the line out a little thinner here and relax it a little there, and give us more time to take our breath in this flood of words every one of which is too good to miss, the opera could be made a sure stage success. But even as it is, 'At the Boar's Head' is a feast of good things, and a remarkably clever experiment in a quite new form.

SOME IDEAS ON THE CONCERT PROBLEM

By KAIKHOSRU SORABJI

There has been much talk lately of matters concerning concert-giving—how to make them a paying proposition, how to attract audiences, and how to exterminate the dead-head 'abuse.' But as usually happens in such newspaper discussions the matter has been skimmed round, and the essential matters either overlooked or ignored, and that so pointedly that one is more than a little inclined to suspect a tacitly, if not explicitly, concerted action. We all know these journalistic controversies of which the last aim is getting to the heart of the matter, and the first, and only, as a rule, the filling up of newspaper space. Some time ago I made observations on this subject in one of my *New Age* articles, but as the matter is as insistent then as now, no apology is needed for further reflections of a like nature. No one has apparently had the commonsense to draw attention to the fact that concerts in London take place, at the height of the season, at the rate of from anything between forty and seventy—and

perhaps more—a week ; that of those it is safe to say that not more than one or two at the most are worth going to and paying for the privilege of going to ; that the number of artists who make money out of recitals is so small that they can be counted on the fingers of one hand ; that it is a sheer impossibility that such numbers, with the minute public of concert-goers in London—minute as compared with the population, and at most a few thousand out of millions—could under any circumstances pay, as there is not the public to support them. As I have pointed out before, the keen music-lover and concert-goer is generally a person of very limited means. One or two concerts a week are the most that he can run to, and naturally he will spend his money only on the best ; it is, therefore, grotesque and impossible that all the swarms of second- and third-raters can expect to make money by concert-giving, and, indeed, it is perfectly clear that hardly any of them do. Seventy-five per cent., I think it is safe to say, of all the concerts given in London, are purely and simply a form of publicity, a bait wherewith to attract press-notices to use as levers to securing engagements in the provinces, at other concerts, and abroad. Under these circumstances to thunder against the dead-head is merely stupid, when it is not dishonest. An artist is giving, let us say, a recital, for the purposes I have mentioned above ; he does not expect to make anything by it, but reckons on a cost of, say, £75. He knows that he cannot hope to attract a large paying audience, and the spectacle of about a couple of dozen people in a hall seating several hundred is neither reasonable nor pleasant. He therefore has recourse to his *only* means of getting an audience—that is, liberal papering. But to abuse the people who are used for the papering is as absurd as it is unjust. The only thing that can really be taken exception to is the way in which the papering is so often done. No intelligent and experienced concert-goer needs to have his attention drawn to the extraordinary people who can be seen stealing with an air of slinking self-consciousness to seats for which they palpably have not paid, and would not pay if they could—possibly quite wisely ; people who, under ordinary circumstances, never go inside a concert-hall, who are totally unfamiliar with their surroundings, and who have an air of wonder and dread as to what is going to happen to them next. But when musicians or writers on music of some standing ask, for purposes of criticism or review, for the customary professional privilege—in the case of concerts which every one knows cannot attract an audience of a paying public—and receive (as has happened to the present writer) an absurd printed slip informing them that owing to the great demand for tickets it is not possible to grant the privilege, and when—doubting the silly subterfuge—they have had the curiosity to buy a ticket and find for themselves a half-empty hall with appreciable numbers of what may be called the dead-head dummy type in it, they cannot but wonder at the mentality of both concert-agents and concert-givers, and repeat *Quem Deus perdere vult, prius insanit.*

Again, in a venture of the unheard-of precariousness and uncertainty of concert-giving, it seems almost inconceivable that artists should neglect to insist upon some system of co-ordination whereby events of prime interest are saved from the risk of clashing, if occurring on the same day and hour, as happens with a frequency that is desolating, and worthy only of Bedlam. It should be easy enough. Concert-halls are booked up months in advance, and it would be the simplest thing in the world for advance fixture lists to pass from agent to agent, so that they could arrange their artists' concerts without the chaos that at present prevails, and which in the long run cannot but injure the agents themselves. An instance only too typical occurred not so very long ago. On *one* Saturday afternoon, after weeks of nothing of the slightest importance or interest, weeks empty of a first-class concert or recital, there took place *at the same hour* three events of prime interest from the concert-goer's point of view ! A recital after long absence by Moiseiwitsch at Queen's, the Flonzaley Quartet at Wigmore, and one of Ravel's rare appearances, with a couple of new works at Æolian Hall ! Stupidity could go no further ! It will perhaps be argued that the people who go to hear a popular pianist such as Moiseiwitsch would not go to hear the Flonzaley Quartet or Ravel, but it is perfectly conceivable that many at each would have been glad to go to either of the others had all three not clashed in this preposterous manner. It is no good pointing to the ten-thousand audience gathered to hear a Galli-Curci, for no one will surely be so simple as to pretend that an audience of that kind has the slightest interest in music apart from high notes and the 'human appeal' of months of sedulous and remorseless press-stunting—that, like all press-stunting, concerns itself with the sweet, lovable nature of the singer, her earnings, her likes and dislikes, her impressions of London, her thoughts on nothing in general, and anything conceivable almost but her merits as an artist, naturally the last thing to interest a potential ten-thousand Albert Hall audience on a Sunday afternoon. People of that sort never go near a decent concert, and they form no part of the tiny, microscopic number of regular and enthusiastic concert-goers and music-lovers on whom music in London depends for its sole support.

Then there is the sore question of programmes. An inspection of some two dozen or so advance programmes taken from the stands of Queen's Hall, the Æolian, the Wigmore, reveals repetitive monotony and dull lack of enterprise that are simply desolating. Season after season, concert after concert, year after year, the same narrow round of threadbare works, which, having been heard at the hands of the supreme masters of interpretation, no one wants to hear from third- and downward-raters, except their adoring relatives and friends and—their worst enemies : the two are generally synonymous. But of course the most eminent artists are almost the worst offenders in this respect. In the space of a fortnight during the last season the 'Appassionata' could have been heard some half a dozen times. But Op. 111, an infinitely greater work, belonging absolutely to another universe than the much-pummelled 'Appassionata,' we are lucky if we hear once a year.

It may be suggested—as some think and hope—that the feverish, frenzied mania for concert-giving will in the end 'die by its own too-much,' and that the sort of thing we witness at the height of any London concert-season is merely the last hectic spasms of activity before the public concert declines, and finally disappears altogether. To those to whom music is almost a religion, the prospect of the total disappearance is not welcome, for they regard a great performance of master works as a kind of religious celebration, and to them the loss would be as awful as would the deprivation of the celebration of

High Mass—one of the greatest and perhaps *the* greatest spiritual experience left to the modern world, surely supreme among rituals in emotional expressiveness and artistic completeness—be to a devoted and devout Catholic. But the disappearance of ninety per cent. of concerts—and concert-givers—would be an immense service to music, and would be the greatest preventive (or at least would put a stop to) the systematic debasement of standards by third-, fourth-, and other raters. How this can fail to happen, with the enormous and ever-increasing diffusion of wireless, it is not easy to see. The music-loving part of the public will be still more difficult to entice to concerts by nobodies when they can listen nightly to performances at least as good from the broadcasting stations. Hence, I suppose, the outcry against wireless, an outcry in which it is noticeable that no artist of the first order has joined, for they know it cannot touch them. The same remarks are also applicable to the gramophone in some of its rather surprising later developments of recording—as, for example, in the case of that remarkable instrument the New Edison. In fact, the gramophone does more; it will actually drive away from a concert one who is already there. It certainly does that to me often. When, for instance, having gone to a Promenade to hear a certain work, there is a singer announced to sing a Handel or Mozart aria, what conceivable inducement is there to sit and endure the murder of that which I can hear sung by such supreme singers and interpreters as de Gogorza, Evan Williams, Bavrientos, or Onegin?

Again, music suffers from the monstrous delusion that it is a thing which must be made to pay literally in cash, and the still more monstrous necessity that in order to exist—in England, at any rate—it has to be made to pay. That, of course, is the result of the ruthless and utterly anti-human and humane industrialisation which England and the rest of Europe—in varying degrees of acuteness, according to how far gone different parts of it were in the disease—is gradually discovering to be the almost unmitigated curse, the hideous blight on all the highest and best, most gracious and beautiful in life, which it is. Perhaps there will come a time when the notion of asking of music that it shall pay, and compelling musicians or any artists to prostitute their souls under duress of depriving them of the barest means of physical existence, will be looked on as equally horrible as the idea would seem to any decent human being now of asking him whether the highest and sincerest emotions of which he was capable *paid* him to feel them, and that if this didn't, demanding what right he had to feel them. But then, of course, decent human beings . . . *Une chaumière et un cœur. Ce n'est pas si ridicule : il y a de ces jolies chaumières ! Malheureusement les cœurs sont rares.*

Sir Frederic Cowen will be the guest of honour at a dinner to be given by the Music Club at the Hotel Cecil on Thursday, May 14, at 7.15 for 7.45—a well-deserved tribute to Sir Frederic's sixty years' service to music. The chair will be taken by Mr. T. P. O'Connor. Tickets are to be had from the hon. secretary of the Music Club, Mrs. Rose K. Farebrother, 19, Berners Street, W.1.

Hither Green Choral and Orchestral Society, now in its twenty-third season, gave a very praiseworthy performance of 'The Dream of Gerontius' on March 28, under Mr. Ernest Dumayne.

TWO PATRIOTIC SONGS BY HANDEL

By Arthur M. Friedlander

The object of this brief article is to bring forward what may not be generally known to the British public—nay, more, to British musicians—the very interesting fact that Handel composed music for a patriotic song, during the time of the Great Rebellion, for a particular corps of the British Army, viz., the Gentlemen Volunteers of the City of London,* which the writer of these lines ventures to think worthy of receiving more publicity than that afforded to possessors, like himself, of a copy of the *London Magazine*, dated November, 1745, and to visitors to the British Museum who are interested in research work connected with Handel's compositions.

On inquiry of Mr. W. C. Smith, Department of Printed Books, British Museum, he kindly informed me that the song was there. I found it was printed on a single sheet, folio, without any date or name of the publisher!

Before entering into further details in connection therewith, mention should also be made of the composer's 'Song on the Victory obtained over the Rebels by His Royal Highness the Duke of Cumberland,' which is to be found in the issue of the above-mentioned journal for 1746.

There are no less than four other publications of this song on single sheets, folio, in the Museum. Whilst three copies have an added instrumental part to the chorus, which is missing from the other copy and that of the magazine, two copies contain a slight variation in the concluding words of the first verse. Instead of 'all nature looks gay,' there is, 'all nature's gay.'

On subsequent visits to the Reading Room, I consulted the catalogue of secular manuscript music, thinking perhaps that Handel's original scores might be mentioned therein. Though this did not prove to be so, there was a reference to a manuscript copy of the 'Song for the Volunteers,' which was made by Michael Rophino Lacey, either from the original at Buckingham Palace, or elsewhere. This I procured, and on examination of it found that the sheet folio copy was slightly more correct than that in the magazine. A touch of humour, found in connection with my inspection of the manuscript, consisted in the statement made in pencil at the heading, 'no time marked,' whereas the sign 𝄵 is actually marked in the first bar!

Eventually I approached Mr. W. Barclay Squire, Curator of the music on loan from the King's library at Buckingham Palace, as to Handel's autograph score being in this collection. But he has not been able to trace it. At the same time, he kindly informed me that the song was reprinted by him, in a paper on 'Handel in 1745' written for the Reimann Festschrift in 1909.

On perusal of this I find the following statement:

> Whether all this stir of patriotism roused Handel, or whether he received a commission from the theatre, it is impossible to say, but on November 14 the *General Advertiser* announced that at Drury Lane that evening there would be sung, at the end of the play of 'The Relapse,' a Chorus Song set by Mr. Handel for the Gentlemen Volunteers of the City of London.

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* Major A. G. Parkyn, Librarian, Royal United Service Institution, has informed me in connection with the Volunteer Movement of 1745, that 'These Corps were originally raised in 1744, and were called the Gentlemen Volunteers of the City of London.' In connection therewith readers are referred to 'A History of the Volunteer Forces.' By Cecil Sebag-Montefiore.

To this I would add : While it is feasible to think that Handel received some monetary benefit for the use of his song at the theatre, it is highly probable that he originally composed it for the purpose stated at its heading.

As bearing upon the subject as to whether Handel received a commission from the theatre, it may be of interest to compare the following from Julian Marshall's article on the composer in *Grove :*

> . . . at the end of the season 1744-45 he was again bankrupt, and seems to have been, for the time, overwhelmed by his failure, for during a year and a half he wrote scarcely anything.

In view of these circumstances, Handel may also have been led to contribute the song under notice to the *London Magazine.*

Adverting once more to Mr. Squire's paper, I find he has not mentioned some rather interesting details in connection with the song which I have culled from the *General Advertiser*, November 15, 1745.

On the front page of this issue occurs the following announcement :

> Last night the Song compos'd by Mr. Handel, for the Gentlemen Volunteers of the City of London was perform'd at the Theatre Royal in Drury Lane, with universal applause.

In the theatrical advertisement, it states in reference to the second performance of the song ('by particular desire').

Of no less interest is the following advertisement which also occurs in the same issue :

> New Musick.
>
> This Day is published
>
> A Song made for the Gentlemen Volunteers of the City of London, and sung by Mr. Lowe, at the Theatre Royal in Drury Lane. Set to Musick by Mr. Handel.
>
> Printed for John Simpson, opposite the East Door of the Royal Exchange.

Quite as important, if not even more so, is the fact that although Mr. Squire alludes to the copies of both songs in the *London Magazine*, and those of the sheets, folio, he has neither mentioned the existence of the manuscript copy of the 'Song for the Volunteers,' which I have seen in the Museum, nor has he even stated—a matter of considerable consequence and interest—anything in regard to Handel's autograph copy.

Perhaps my bringing forth this fresh evidence may be the means of ascertaining the whereabouts of Handel's manuscript. Even apart from consideration of these details, it is very gratifying to find that the results of the investigations which the present writer has achieved in connection with these unique songs, which are of historical and patriotic value, are made known to the public through the medium of a *British* musical journal.

On comparing the MS. version of the 'Song for the Volunteers,' and that of the short folio with that contained in the magazine, it is found that the latter has possibly a misprint for the first bass note (E instead of D) of the third bar after the first double-bar, the eliminations of the figure 6 under the first bass note of the fifth bar before the close, and the words *Da capo* in the last bar.

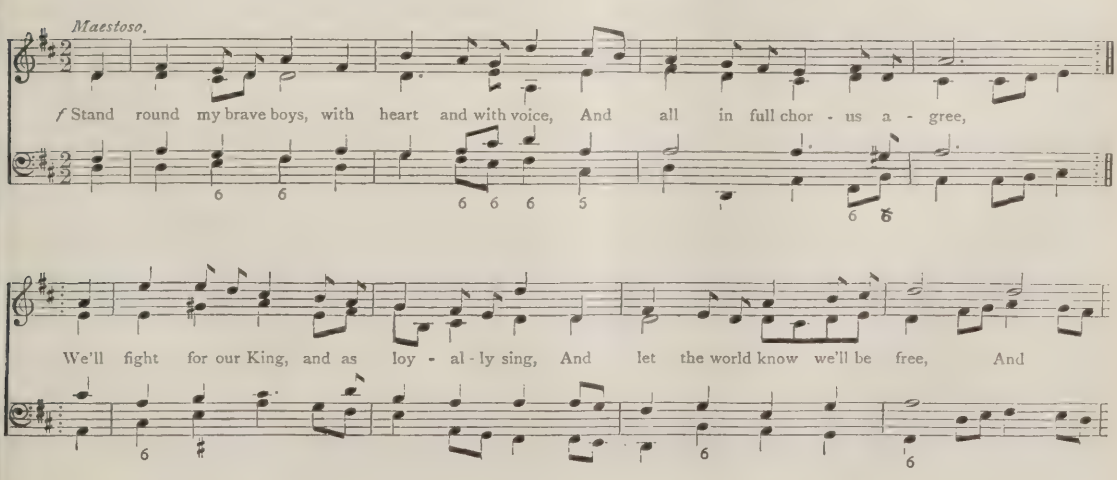
In regard to both songs as they appear in the periodical, and which are here reproduced, it should be stated in connection with the first, that only the voice and figured bass parts are given. The inner parts have been added by the present writer, who has also put in the notes that appear in small type to the concluding phrase, which in the original version seems rather bald, being only a bass part.

As to the second song, he has also added therein the inner parts, the bass not being figured. Moreover, the additional instrumental part to the chorus, which is omitted from the magazine copy, has also been inserted, as well as some marks of expression which were not in the original copies.

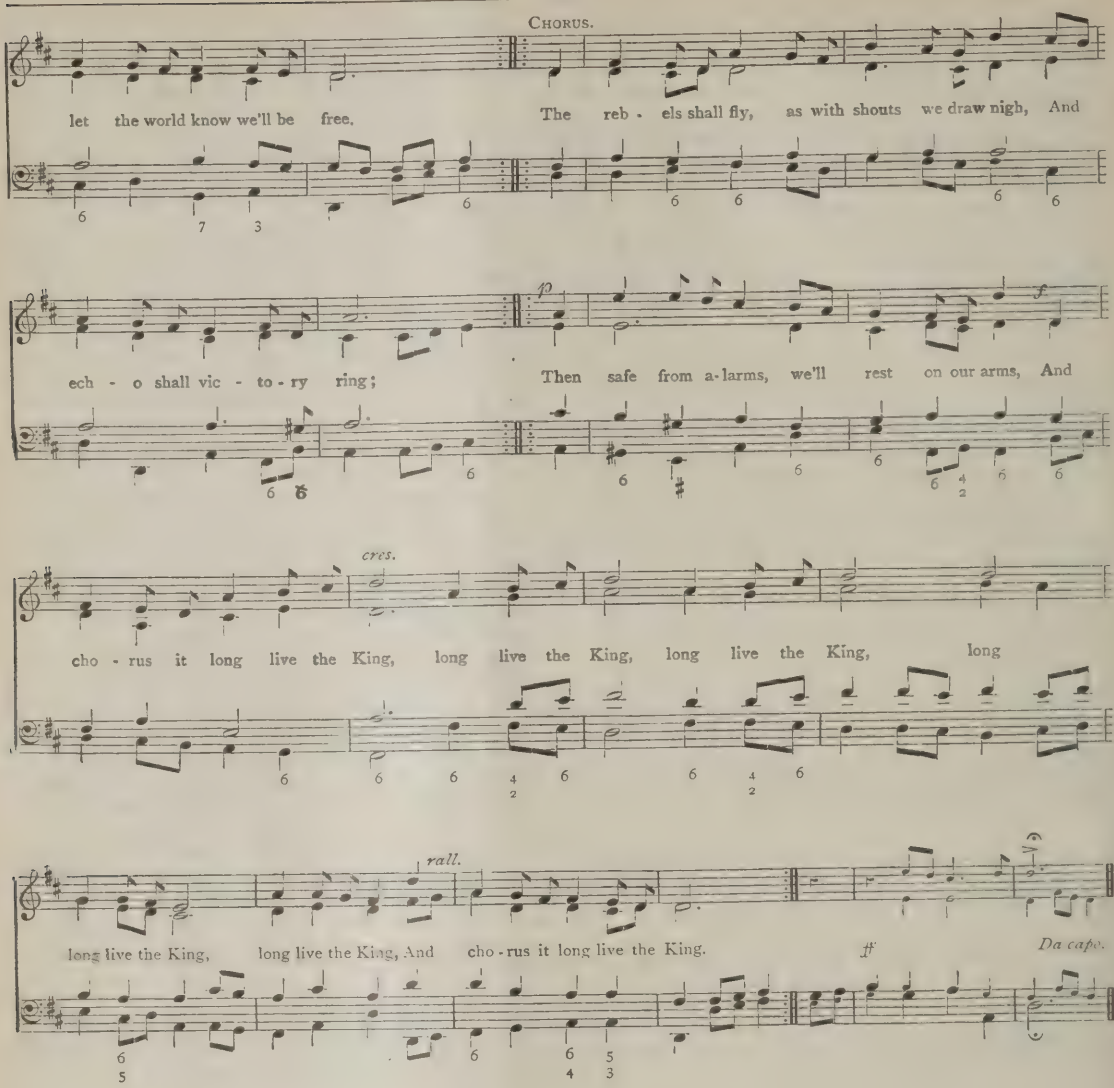
What a splendid contrast do we find in these songs ! Whilst the first is a fine specimen of a sturdy and stirring tune, the second is a splendid example of light, joyous, and gay music.

A SONG MADE FOR THE GENTLEMEN VOLUNTEERS OF THE CITY OF LONDON

Set to Music by Mr. HANDEL


Maestoso.
f Stand round my brave boys, with heart and with voice, And all in full chor - us a - gree,
We'll fight for our King, and as loy - al - ly sing, And let the world know we'll be free, And

C


Chorus.
let the world know we'll be free.
The reb - els shall fly, as with shouts we draw nigh, And
ech - o shall vic - to - ry ring;
Then safe from a-larms, we'll rest on our arms, And
cres.
cho - rus it long live the King, long live the King, long live the King, long live the King, long
rall.
long live the King, long live the King, And cho - rus it long live the King.
ff
Da capo.

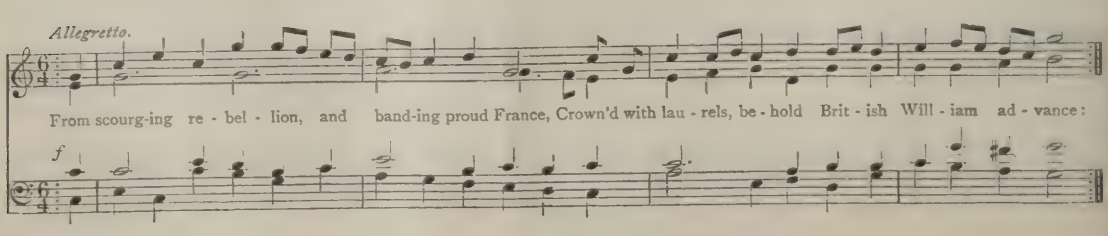
Other stanzas of the 'Song for the Volunteers' are as follows :

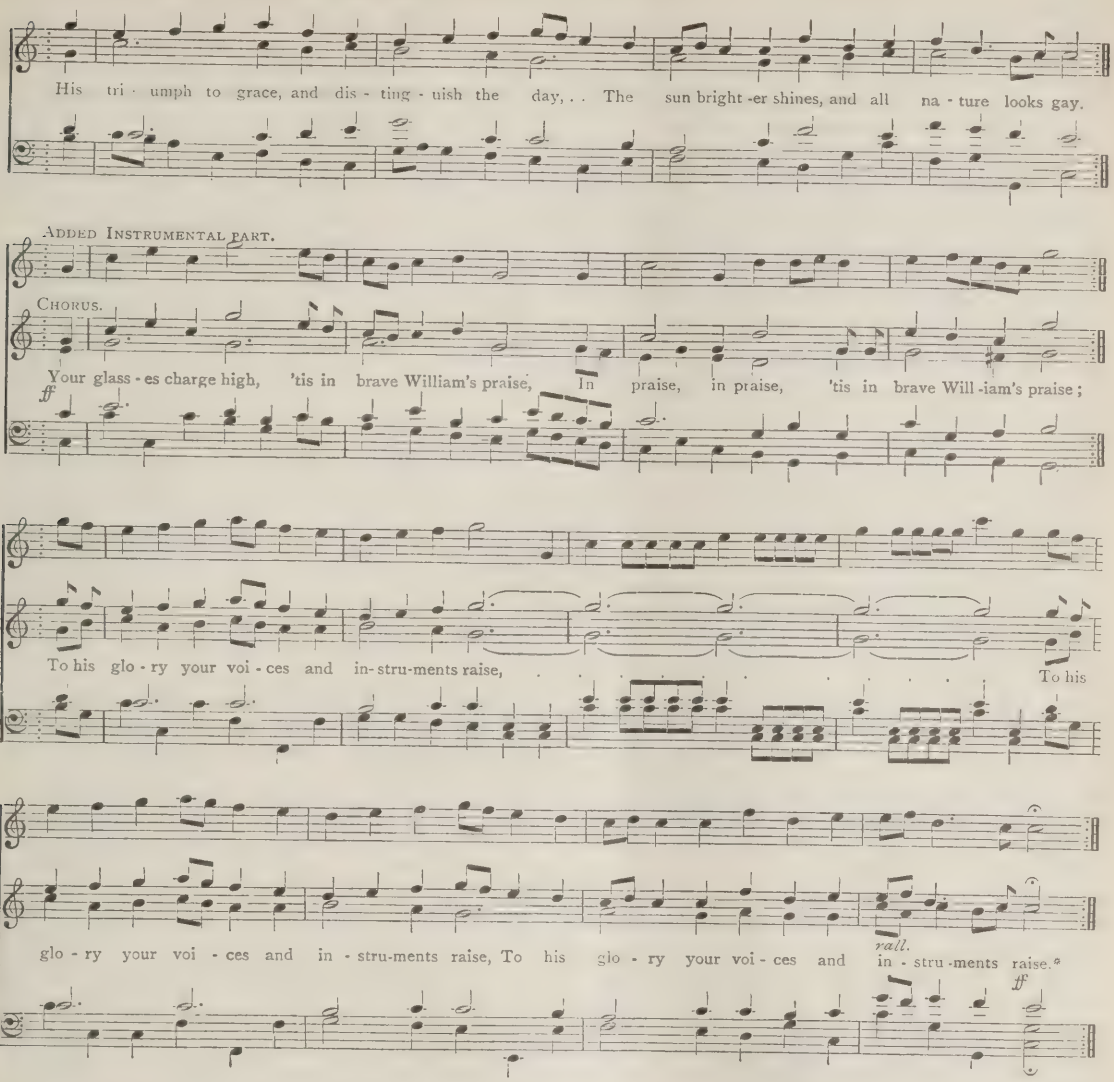
With hearts firm and stout, we'll repel the bold rout,
And follow fair Liberty's call;
We'll rush on the foe, and deal death in each blow,
Till conquest and honour crown all.
The rebels, &c.

Then commerce once more, shall bring wealth to our shore,
And plenty and peace bless the Isle;
The peasant shall quaff off his bowl with a laugh,
And reap the sweet fruits of his toil.
The rebels, &c.

A SONG ON THE VICTORY OBTAINED OVER THE REBELS BY HIS ROYAL HIGHNESS THE DUKE OF CUMBERLAND

The Words by Mr. Lockman. Set by Mr. Handel. Sung by Mr. Lowe, &c., at Vauxhall Gardens




His tri - umph to grace, and dis - ting - uish the day, . . The sun bright -er shines, and all na - ture looks gay.
ADDED INSTRUMENTAL PART.
CHORUS.
Your glass - es charge high, 'tis in brave William's praise, In praise, in praise, 'tis in brave Will -iam's praise;
ff
To his glo - ry your voi - ces and in- stru-ments raise, To his
glo - ry your voi - ces and in - stru-ments raise, To his glo - ry your voi - ces and in - stru -ments raise.*
rall.
ff

The Musician's Bookshelf

'Bizet.' Par Paul Landormy ('Les Maîtres de la Musique').

[Paris: Alcan, 7 fr. 50 c.]

'Carmen' de Bizet. Par Charles Gaudier ('Les Chefs-d'Œuvre de la Musique').

[Paris: Mellottée, 3 fr. 50 c.]

It is fifty years since Bizet's death. 'Carmen' saw the light on March 3, 1875, at the Opéra-Comique, Paris. Bizet died on June 3 following, aged thirty-six. It is natural to deplore the early death of so many men of genius, but let us at the same time be grateful for what they were allowed to do. Bizet might have died at thirty-five. Then, apart from the charming 'Arlésienne' scraps, there would be nothing to keep his name green.

And moreover (if we wish to invent consolations) there is the possibility that if Bizet had lived until to-day he might not have added to the glory of 'Carmen.' After all, Gounod lived long, but do we of 1925 feel any special cause for gratitude that he did not soon die after writing 'Faust'? We should have lost a few pretty little things, but we should have been spared others, and might have been exercising our fancy to-day on the unwritten masterpieces of a frustrated Gounod's lost maturity.

The brilliant beauties of 'Carmen' are in the nature of a happy accident, which occurred to a commonplace and rather unattractive man—how, neither of the authors of these jubilee books can tell us. How poverty-stricken are Bizet's other operas Londoners know from the recent Beecham revivals of 'The Pearl-Fishers' (1863), 'The Fair Maid of Perth' (1867), and 'Djamileh' (1872). But after these came the dazzling 'Carmen,' which holds the field still, and promises to hold it long.

* The tenour of the poem, which runs to five stanzas, is sufficiently expressed in the words here given

These two little books overlap, but both are good, and to M. Landormy one is especially grateful for a fairly critical attitude. In these days of musical nationalism it is uncommon to hear a French critic speak plainly of one of the national idols.

Bizet came of a musical family, in which it seemed quite natural for him to enter the Conservatoire at the age of nine. He becomes an altogether remarkable pianist, and as a score-reader can astonish even Liszt. As a youth and 'Prix de Rome' he has a rather artless outlook. He associates Rossini with Mozart ('the two greatest musicians'), as opposed to Beethoven and Meyerbeer, the masters, in his eyes, of 'dramatic passion' instead of 'pure and facile art.' M. Landormy deduces that 'Bizet had no very sure or delicate taste, and we shall have plenty of further occasions to notice this.' One of his teachers at Paris prophesied, 'He will never be a dramatic composer, for he has not a pennyworth of enthusiasm.'

For this he has been ridiculed. Our author, however, asks:

> But was Bizet indeed an enthusiast? We shall see him speaking so frigidly of his art, calculating the profits of it with so material a mind, making plans wherein noble ambition and a high ideal count for so little, but greed for immediate success so much—popular success, the success that is reckoned in sound, clinking cash. . . . If one day he happens to write this 'Carmen' which is so to upset his contemporaries, no doubt it is in spite of himself and under the illusion that he is going the way to please them. Genius speaks louder in him than character. . . . In no artist is the truth made plainer that a man may profoundly differ from the genius which leads him, and can even struggle against that mysterious force which is like a stranger to him, and can do his best to stifle it.

But M. Landormy is a thought severe on the young Bizet's letter home in which he names his first goal as the earning of 100,000 francs ('just two little successes in comic-opera'), so that his father may give up music-lessons, and the family live happy ever after on their income. Bizet is a lively letter-writer. Here he has been earning hard cash (as Wagner, too, did, with even more distaste) by scoring dance-music:

> Oh, but I have had my revenge! I have made that orchestra more caddish than its nature is! The cornet utters the howls you hear at a low-down fair-ground. The ophicleide and the big drum delightfully mark the first beat of the bar along with the bass trombone and 'cellos and double-basses, while the second and third are bludgeoned by the horns, violas, second violins, two first trombones, and the side-drum. Yes, the side-drum! If you could only see the viola part! And there are poor wretches who spend their lives playing such stuff.

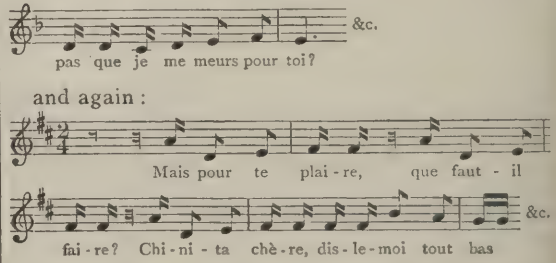
Bizet's earlier operas were all comparative failures, and 'Carmen,' though it had some thirty performances before his death, was badly received. The plot shocked the middle-class supporters of the Opéra-Comique—a 'family theatre,' where Carmen's behaviour was an innovation. And the newspapers, strange to say, detected 'Wagnerianism' in the score. Many of those critics—Time has a way of avenging the wrongs of the critics' victims!—lived to see Nietzsche extravagantly exalting Bizet as Anti-Wagner. 'Carmen' was played fifty times in 1875-76, and then dropped completely by Paris for eight years. In 1883 its triumphs there began (it had meanwhile conquered the world), and December 23, 1904, saw the thousandth Paris performance.

M. Landormy will not have it that the hostility to 'Carmen' brought about Bizet's death. 'What killed Bizet so early, or at least helped to hasten his end, was overwork, that terrible overwork which he saddled himself with all his life.' And letters are quoted to illustrate the feverish activity of the man with lessons, odd-jobs for publishers, and pot-boiling compositions:

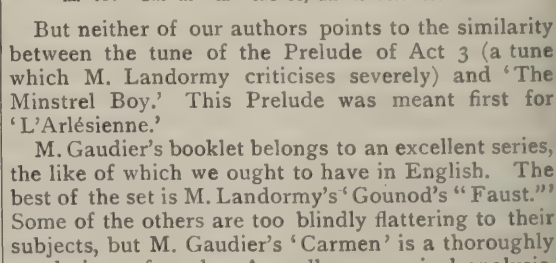
> Bizet was a worker, a hard worker, a good musical artizan. . . . Reflection, critical spirit, high culture, general ideas—such things were hardly his. His intellectual field was pretty narrow. . . . The best in him was instinctive, and there is little to explore in his nature if we leave out what gives it for us its value—its inestimable price—namely, that mysterious and purely musical genius, outside of whose occasional manifestations Bizet was, to be frank, nothing but an ordinary man.

In some pages of the very early Bizet this critic detects here and there delicacies reminiscent of Gounod and, through him, of Mozart. The libretto of 'The Pearl-Fishers' is termed 'pitiable,' and the music 'generally colourless, lifeless, and without any personal touch.' As for 'The Fair Maid of Perth,' 'the music's indigence perhaps outdoes in places the worst of the poverty of "The Pearl-Fishers."' But the Gipsy Dance and Ralph's Drinking Song are redeeming spots. 'The one page of "Djamileh" truly worth saving from oblivion is the delightful Lamento, so pure in line, in feeling so simple and touching.' M. Landormy dismisses Bizet's songs, but calls attention to a set of pianoforte duets, 'Jeux d'Enfants'—'wholly charming and worth being better known.'

If M. Landormy has been severe, he makes up in his pages on 'L'Arlésienne' and 'Carmen,' and as he still remains a vivacious critic, not lost in admiration, these pages are eminently readable. Bizet was never in Spain, and 'Carmen' is practically untouched by real Spanish folk-song, but both these authors quote the original of the Habañera. It comes from an album of 'Spanish songs by the Maëstro Yradier' (Paris, 1864). It begins:



and again:



But neither of our authors points to the similarity between the tune of the Prelude of Act 3 (a tune which M. Landormy criticises severely) and 'The Minstrel Boy.' This Prelude was meant first for 'L'Arlésienne.'

M. Gaudier's booklet belongs to an excellent series, the like of which we ought to have in English. The best of the set is M. Landormy's 'Gounod's "Faust."' Some of the others are too blindly flattering to their subjects, but M. Gaudier's 'Carmen' is a thoroughly good piece of work. As well as a musical analysis, there is an account of the origin of the libretto, and much about the first production (with extracts from the press), and about famous singers who have shone in the opera.

C.

'The Répertoire of the Modern Organist.' By R. Walker Robson.

[*Musical Opinion* Office, 3*s*.]

Strictly speaking, this book treats of the répertoire of *a* modern organist; the choice of the article is important. Dr. Robson takes us through his music shelves and gives us interesting comments on the various numbers. Naturally his choice will not be that of all his readers, but most of the complaints will be on the score of omissions. Clearly there are a good many excellent organ works waiting to be added to his library. For example, he appears to possess only one of Jongen's admirable pieces, the 'Chant de Mai.' He should explore further, and make acquaintance with the beautiful 'Prière' and the rest of the set of four pieces to which it belongs. Again, Stanford is seen at his best not in the Sonatas, but in the two sets of Preludes and Postludes, and in the Fantasia and Fugue, the latter being a beautiful Brahmsian movement of which one does not easily tire. None of these find mention. Nor do we see the name of John E. West—a composer with a longish list of excellent pieces to his credit. Boëllmann's two Suites are worthy of their place, but many organists will regard the set of Twelve Pieces as being more useful. Overmuch space is given to Louis Vierne at the expense of other and better-wearing composers. Some of Dr. Robson's comments are questionable. For example, the reader who obtains the specified arrangement of Arensky's 'Basso Ostinato' will find it by no means of 'quite moderate difficulty,' as it abounds in ungrateful cross-rhythms, and has an unnecessarily difficult pedal part. Perhaps the present writer, after duly thanking Dr. Robson for his appreciative remarks on a certain Rhapsody, may be allowed to protest mildly against the injunction that in its performance 'strict time must be avoided at all costs.' He has heard it avoided—at the cost of such rhythmic life as the Rhapsody possesses. Too great a cost, surely! There is so much deliberate avoidance of strict time among players to-day that the advice needed is rather 'Don't avoid strict time without a jolly good reason.' There is a slip in the note on one of the Franck works. Dr. Robson speaks of 'Prelude, Fugue, and *Variations*.' There is only one variation, consisting of a repetition of the Prelude with the accompaniment elaborated. Despite a good many curious omissions—only a small proportion are mentioned above—this little book is of interest and value to organ players, whether in church or concert-hall. H. G.

'The Physical Basis of Piano Touch and Tone: An experimental investigation of the effect of the player's touch upon the tone of the piano.' By Otto Ortmann.

[Kegan Paul, 12*s*. 6*d*.]

This is the sort of book that should please everybody—both those who play and those who listen. What, for instance, could be more encouraging for Miss Cicely Blank, who is looking forward to giving her first recital at Wigmore Hall in the coming season, than to be told that her interpretation of Chopin's fourth Ballade differs from Paderewski's only in mere variations of key-speed and time-duration? Yet she may gather such from the first words of the preface of Otto Ortmann's coldly precise and scientific work, which he has given to the world as the fruit of continued experiment in the laboratory of the Peabody Conservatory of Music. And what could be more encouraging to those whose ears have suffered from the grossness of tone which characterises so much modern pianoforte playing than to see some attempt made to explain it on a physical basis?

Pianoforte tone has remained a mystery, blessed or unblessed as the case may be. We recognise its varieties. Hoffmann has a *staccato* unlike that of any other virtuoso, Petri can produce a glowing warmth from the middle register of the instrument which is unique of its kind, Paderewski draws a dry *cantabile* from his Erard that once heard is not easily forgotten. Yet how many pianists could explain the action of the instruments through which they attempt to sway and charm their fellow mortals? It is on this mechanism, nevertheless, that their whole art, leaving aside the consideration of the pedal, depends. Some, as our investigator says, are content that it shall remain a mystery, others assert that the most subtle shades of emotion are actually transmitted to and through this action by individual spiritual differences of touch. It is such cloudy thinking that Mr. Ortmann has set himself to dissipate. He takes the pianoforte, an instrument with keys, pedals, strings, sounding-board, and some etceteras, and investigates the physical laws to which it is obedient. His method has been purely empirical. He has recorded touch and tone scientifically in his laboratory and submitted them to analysis, with the results contained in the present volume.

It is not nearly so formidable as it looks at first sight. To those whose investigations into the science of energy acting on matter ceased with their school-days, the introductory statement of physical principles is pleasantly reminiscent. Indeed, rude experience of life, in which, like the pianoforte, we receive more hard knocks than we give, makes one think that physics is an amiable science in stating as a general proposition that when two bodies, A and B, interact on each other, the force exerted by A on B is equal and opposite to that exerted by B on A. This by the way, however. The graphs, of which there are many, are easy enough for those who understand such things, whilst others who don't can always adopt the plan of looking at them steadily and then passing on without illumination or regret. And no reader, howsoever great his indolence, can remain in doubt as to Mr. Ortmann's argument, for every chapter has its summary for those who skip, with conclusions neatly docketed.

Exactly what those are and how he reaches them remain for the reader to discover. One can only indicate some of the points that he makes. How refreshingly is the whole question of touch summed up?

> No matter how we hold our hands, how gently or harshly we strike or stroke the key, no matter how relaxed or rigid our arms are, how curved or flat our fingers, we can do nothing else to the key than move it three-eighths of an inch, or less, vertically downwards.

With reference to their effect on the descent of the key, Mr. Ortmann recognises only two touches—the percussive and the non-percussive, the one being that in which the moving finger strikes the key surface, in the other the finger resting on the surface of the key before descent. For the rest, for differences of tonal colour, the only thing that matters is the speed at which the key is made to descend, or, in other words, the velocity with which

the hammer strikes the strings. This ranges from 5-ft. to 60-ft. per second. The amount of energy required of course varies enormously. The Chopin D flat Waltz, 'using three ounces for single tone-production and a *pp* touch throughout, would demand a minimum expenditure of force of 235 lbs. For the Liszt B minor Sonata his estimate of 25,000 lbs. will receive the sorrowful assent of those music critics who find themselves destined to hear this work too often for the good of their souls. An entertaining list of terms of musical expression translated into their tonal qualities as registered in the laboratory show that *doloroso* and *lamentoso* had no effect other than slow *tempo*, whilst *mesto*, *pietoso*, and *religioso* had no effect at all. *Espressivo* is obviously safer. And since these tonal qualities in other cases always arose from variations in the intensity and duration of the tones, physics was justified.

It is all very refreshing to see the soul of pianoforte playing thus laid bare, and to know that so far as the 'auditory stimulation' is concerned every pianistic effect embracing all the shades of emotion can be fully explained in terms of its physical attributes. And when these fail it is not physics that is to blame. It is merely that the playing of the pianoforte does not appeal entirely to the ear, but is also concerned with other 'nerve departments,' chief amongst which are the 'kinæsthetic and the visual senses.' In view of the excellent sense Mr. Ortmann has given us in this book, it would be an ungrateful man who would quarrel with him on the larger side of the claims that he makes. Every pianist who reads this book will learn a lot that he ought to know, and may understand the reasons, if he cannot provide the remedy, for the ungrateful tone that he surely produces with greater or less frequency. One of the most interesting and original chapters is that on the noise element. Careful experiment enabled the four constituent parts that make up the noise (as opposed to the tonal) element in pianoforte playing to be appreciated, and to give the non-percussive touch yet another good mark. It is clear from reading Mr. Ortmann that the more this touch is cultivated the more essentially musical is the result. W.

'The Nightingale' (a Life of Chopin). By Marjorie Strachey.

[Longmans, Green, & Co., 7*s.* 6*d.*]

Biography cast in the form of a novel is a difficult type to handle, unless the life concerned happens to be of the eventful sort. Even then the author is in constant danger of falling between the two stools of fact and imagination. Chopin's life presents unusual difficulties, because the working part of it was both short and uneventful. On the whole this attempt turns out better than its early section promises. Perhaps over-much space is devoted to the composer's childhood. There is a good deal of musical interest later, and the author has committed none of the 'howlers' that usually distinguish novels in which the art figures. If the picture of the circle in which the composer spent his closing years is not overdrawn, we need not wonder that his end was premature. So squalid a crew might well hasten the death of such a sensitive plant as Chopin. C. W.

BOOKS RECEIVED

'How to Write a Good Tune.' By Frank Patterson. Pp. 122. New York: G. Schirmer.

'Singing.' By Herbert Witherspoon. Pp. 126. New York: G. Schirmer.

'Outlines of a Philosophy of Art.' By R. G. Collingwood. Pp. 102. Oxford University Press, 2*s.* 6*d.*

'Musical Pilgrim' Series. Edited by Dr. Arthur Somervell. Oxford University Press, 7 books, 1*s.* 6*d.* each. ('Beethoven: I. The Pianoforte Sonatas,' by A. Forbes Milne; 'The Mastersingers of Wagner,' by Cyril Winn; 'Bach's Keyboard Suites,' by J. A. Fuller-Maitland; 'The 48: Bach's Wohltemperirtes Clavier,' books 1 and 2, by J. A. Fuller-Maitland; 'Debussy and Ravel,' by F. H. Shera; 'Bach's B minor Mass,' by C. Sanford Terry.)

'The Music Teacher's Record.' Liverpool: Rushworth & Dreaper, 2*s.*

'Arnold Schönberg.' Translated from the German of Egon Wellesz. Pp. 159. J. M. Dent, 6*s.*

'The Little Chronicle of Magdalena Bach.' Pp. 183. Chatto & Windus, 6*s.*

New Music

NEW SONGS

It is depressing to find so many good starts, and yet so few songs that are good all through, and good as a whole. On the one hand there are composers whose technique is perfect, but who have little or nothing to say; and on the other those who in spite of extreme technical weakness somehow convince us that they have felt sincerely and individually. Robin Milford is rather in the last position. It seems to us a pity that he should have rushed into print with 'The Moor' (Oxford University Press), which contains many unnecessary weaknesses, for it is a sincere song, and fresh, with feeling behind it, and might have been made so much better. Of the former class is Sir Landon Ronald: his 'Sunset Land,' a set of songs published by Enoch, is written with all the composer's facility and knowledge of effect, to words by A. L. Salmon, containing the usual ingredients. 'Little white children hand in hand,' 'the misty moon,' and 'lilies of remembrance,' will go down well with the public for whom Sir Landon caters. Also published by Enoch are 'Carillion,' *(sic)*, an effective, unpretentious song by Easthope Martin; 'The Shepherdess,' by Dermot MacMurrough, simple and singable, but rather high-handed with its lovely poem; and 'Promenade,' by Gordon Bryan, a song which never gets under way at all, through being so determined not to be commonplace. From Curwens come four songs by Rupert Erlebach, 'Phœbus' and 'Three English Songs' (in one volume). Mr. Erlebach writes good tunes of a folk-song character, and 'Phœbus' should be a jolly thing to sing. 'In youth is pleasure' is attractive, too—difficult, but well-written. Arthur Benjamin also writes good tunes, and arranges them with skill and a peculiar delicacy of his own. 'Before Dawn' is a charming Christmas song, full of all the tricks of the day, but effective and musicianly. 'Diaphenia' is good, too, and the others are clever. 'The Wasp' seems, however, little more than that: it has no real sting, and is very difficult in a finnicky fashion. Hugo Anson

is not influenced in the same way by folk-song, but, as 'Last Night' shows, can write, good, long, vocal phrases: his music admirably suits the rather heavily-emotional words of Darley, and the song has climax. His biggest song, 'On the Shore,' is an ambitious thing, and difficult for accompanist as well as singer; it is rather doubtful if it will come off, but it is amply worth study. 'Full Moon' is a 'jeu d'esprit,' the sort of thing one calls 'rather fun' when rehearsing it, but its hand is heavy upon Miss Sackville-West's charming and capricious poem. All these songs are published by Curwen. What a treat it is, in passing, to find that composers are choosing to set such good poems nowadays. They are certainly going to the best of both classical and modern poetry for their inspiration.

John Ireland has set Symons's 'Santa Chiara,' but I do not think it one of his most successful songs. It has a good beginning, and on page 2 seems to be heading for something really big; but the poem is short, and the song over before the big moment comes, and we are left disappointed. The song seems too short for the amount of stuff it contains. Augeners, who publish it, also publish four songs from the Chinese by Phillis M. James. 'Your Garden Flower' seems to me the best; it is an unaffected little serenade, with some charming touches in the accompaniment. There is also 'April Mist,' G. O'Connor Morris's Op. 2, which has been newly revised by the composer.

Peter Warlock's songs come from all quarters. Here are two from Paterson's, of Edinburgh, and very good they are The first is, 'In an arbour green,' the second, 'Peter Warlock's Fancy.' This last is a splendid tune of the chanty type, for baritone and chorus, with a Grainger-like accompaniment, which is fine fun to play. His other songs, a group of three, published by Chester, are very different. They are called 'Saudades' ('the haunting sense of sadness and regret for days gone by which the Portuguese call 'Saudades'), and are, one may say at once, of extreme difficulty. The voice sings, as it were to itself, a skilfully planned declamation, while the accompaniment supplies the emotional background. The music is extremely elusive, both in harmony and rhythm (two of the songs are unbarred, which probably adds unnecessarily to their difficulty), and calls for the greatest skill from both performers. The difficulty is not of the virtuoso type, but more an affair of interpretation and musicianship: the slightest lack of sympathy would ruin the whole effect. 'Heraclitus,' the last of the set, especially, is a most beautiful and moving song, which catches perfectly the intimacy of the sadness of Cory's poem. These songs do not yield their secret at a first hearing, but if they are difficult they are splendidly worth while. Mr. Warlock not only feels, but feels with quality, and that is the rare thing.

From the same publishers come four songs by Timothy Mather Spelman, a composer who enjoys in America a great reputation which we feel must rest on other works than these. There are also from Chesters four songs by Herbert Bedford, who obviously has a great command of both vocal and instrumental effect. 'The Coming of Love' might be made very effective. But although Mr. Bedford is a composer of great experience, he still shows clearly the influences that formed him; and one is obliged to say that the rather pretentious lay-out of these songs seems only to emphasise the fact that they are essentially commonplace. Gerald Cooper has added two numbers to the Tudor Edition which Chesters are producing. The first contains two songs by Caccini, the second four duets by Robert Jones. Our interest in Caccini is, one confesses, mainly antiquarian, though it is exceedingly interesting to see Dowland's working of Caccini's figured bass, which, as the editor remarks, may well prove a lesson to modern editors. With Robert Jones it is different: his four duets from 'A Musical Dream' (1609) are as full of life as ever they were. Set for Cantus and Altus (which works out as soprano and mezzo), they are certain to be popular. Although not easy to sing well, their difficulties are of the straightforward, honest kind, and the duets are so charming that they are well worth while.

From Novello comes a new arrangement of the 'Londonderry Air' by W. McNaught. This tune has lent itself a good deal to over-juicyness in harmonization, and it is good to find here a more restrained version. It is, however, not dull, but effective, with climax and plenty of interest. Altogether a good, sound piece of work. Last of all, and also from Novello, comes Sir Ivor Atkins's 'Too late.' It is indeed too late, for it is a rather melodramatic setting of very Victorian words by Matthew Arnold. But the song is well-written, effective, and sincere, and one is bound to confess that Sir Ivor does at any rate let himself go. He writes what he feels, and his music will find its mark among those who dislike the young men that scoff at sentiment. One feels about so many of these songs that the composers are afraid to let themselves go at all. Some might write good sentimental, some good light, some good comic songs, if they did not force themselves to write self-conscious, highbrow stuff. It is sad, but true, that unless you are more than talented, conscious avoidance of the commonplace produces only sterility.

T. A.

PIANOFORTE MUSIC

Augeners have issued two pieces by Archy Rosenthal, Etude and Valse-Prelude, which, needless to say, are well written for the instrument. They would be effective if played with sufficient *élan*, but it cannot be said that they show much originality or distinction. From Evans come two sets of pieces by Percival Garratt, one volume containing Night Piece and Musette, the other, Four Portraits. The second set seems the better; there is a sense of humour about it, it does not take itself too seriously, and it has some charm and musicianship. These pieces are thoroughly pianistic, but not easy. Norman Peterkin's 'Dreamers' Tales' (rights of Winthrop Rogers), on the contrary, do seem rather over-elaborate for what they have to say. Each number of the four is prefaced by a quotation from Lord Dunsany's 'Idle days on the Yann,' and Mr. Peterkin works hard at his share of the Eastern atmosphere. There are effective moments, but the music is not distinguished. These pieces savour of having been written some years ago. Certainly one has heard music in which Mr. Peterkin seemed more definitely to have found himself.

'Mood Pictures, No. 1, Peaceful Mood,' by T. Haigh (Paxton), is a work of fewer pretentions and more distinction. Its first theme is good, and the whole thing shows careful and sensitive workmanship. From the same publishers come a set of Six Preludes by Harry Farjeon; they are marked Op. 56, but show no distinctive personality, and therefore lack interest. There is no lack of technique,

plenty of effective pianoforte writing, and some pleasant effects, particularly in No. 5—yet there is nothing arresting in the music. 'John Kinross's 'Sea Shanty' (Forsyth) is a simple setting of a good tune. But whether it is a real shanty, or an imitation by Mr. Kinross, we are not told. The harmony is simple and suitable, and as the tune is mostly laid in the tenor compass, the piece is a useful study for tune-in-a-middle-part-playing.

The biggest music this month comes from Curwen. 'Puck in the Belfry,' by Hugo Anson, is a full-size Suite of four movements and considerable difficulty. There is stuff in Mr. Anson's music, but one feels here, as with his songs, that he has not yet found his own individuality. These pieces show great command of pianoforte effects. Roy Agnew's 'Poème Tragique' is a big effort too: though the quality of the music is uneven, the hearer is conscious that Mr. Agnew has something to say, and is genuinely trying to say it. Probably he knows well enough that he is more than influenced by Scriabin, who himself carried his manner as far as it will go, or farther: it would be too obvious to be commented upon if one did not feel that Mr. Agnew has a personality of his own to develop, without borrowing that of another man.

'In our Garden,' a Suite of four pieces, by Francis J. Morgan (Curwen), is interesting because its pianoforte writing is curiously apart from modern tendencies. It is neat and fluent, rather like Mendelssohn's, and requires clean finger technique. The music is light and attractive. Here and there, especially in middle sections, it narrowly misses being commonplace; but in the main it just avoids this.

Two Welsh Miniatures and Three Cymric Cameos by Gwynn Williams, also from Curwens, are quite nice little pieces, of no great difficulty. They are much influenced by modes and rhythms common in, but not peculiar to, Welsh folk-music, and they have some charm, particularly when, as in 'Sanctuary,' the composer uses or imitates a genuine folk-tune. But when all is said, the militant Welshness is more in the titles and covers than in the music, which might quite easily have been written by an English student. The present writer is not infuriated, as some people are, by the sliding fifths which form the harmony of 'A Singing Bard': and merely noted, in passing, that when used without relief this device gives the music a peculiarly constipated sound. The 'young Welsh Nationalist school of composers' seems a bit over-self-conscious about its Welshness.

Also from Curwens comes a pianoforte arrangement by the composer of Holst's 'Beni Mora' Suite. This music needs no introduction; and it is particularly interesting to see how it stands now with relation to Holst's later developments. The arrangement is quite playable on the pianoforte, but the music is too essentially orchestral to be really effective as a pianoforte solo. No doubt it was intended chiefly for students, and it would have been more useful to them if there had been indications of the orchestration, which there are not. Other arrangements are John Foulds's 'Le Cabaret' Overture (Paxton), 'Hornpipe,' by Norman O'Neill (Bosworth), and Frederick Rosse's 'Suite Tragique' (Bosworth). The last-named may be recommended to cinema pianists. 'Soliloquy of a Fallen Angel' has great possibility, and 'Variations sur le theme DEAD' seems to associate itself naturally with the 'movies.'

T. A.

CHAMBER MUSIC

Messrs. Augener have added Schumann's Quartets in F and A to the A minor Quartet, the publication of which we discussed some time ago. Of the two, the Quartet in A is perhaps better known to amateurs than the example in F. The reason for this is to be found, if anywhere, in the more decided and characteristic first movement of the former. The *Andante con variazioni* of the F Quartet, however, compares very favourably with the *Adagio* of the A Quartet, and the concluding movements run fairly close—neither represents Schumann at his best. In both, however, are to be found pages as charming and as intimate as anything he wrote. An English edition of these great classical works has been long overdue.

B. V.

VIOLIN MUSIC

In his arrangement for violin of Rubinstein's Valse Caprice (Paxton), Louis Godowsky is obviously concerned with matters of technique—not the technique of music, but the technique of the violin. No doubt he is right in thinking that one of the first considerations in transcribing a brilliant piece should be to maintain in the new version the brilliancy of the original. But there are ways and means of achieving this desirable end. Godowsky has taken the ways of the virtuoso, and made his arrangement inaccessible to violinists of anything below solo rank. And even soloists may be loth to tempt providence by leaping to high harmonics innumerable times. Of course, the mere leap to high B or E is easy enough, but to do it again and again is something of an ordeal, since nothing is more quickly noticed by the least-educated audience than a missed harmonic. This knowledge makes the player nervous, and that which may be child's play in the practice-room becomes a severe task in public. Moreover, I very much doubt whether Rubinstein's Valse is worth such elaborate treatment. Pianists have long forgotten it, and it does not seem very likely that violinists will be induced to revive it by this or any other transcription. By the way, bar 23, page 3 (violin part), is impossible as written. No violinist has ever played a scale of two octaves *staccato* in one beat at a quick pace. Perhaps Godowsky means *arco gettato*, in which case the passage will be possible—though not probable.

Paul Essek's 'Studies for Violin' (Gebrüder Hug) are not very ambitious, and do not aim at replacing the existing classics of technique. The author, who often bases his 'Study' on an existing model, frankly admits that his intention is only to bridge the gap between the Rovelli and the Gaviniés Studies. Some such bridge is already to be found, but Gaviniés offers unusual difficulty to students of a certain type. The development of technique is no less individual a thing than the development of mind or temperament. While some violinists will take to Gaviniés as readily as a duck takes to water, others may be very glad of yet another means by which to smooth their path and clear obstructions. The field of technique is so very wide that even a very promising technician may find some little corner of it unusually perverse. After all, the great masters themselves have their weak as well as their strong points.

The special interest of 'Four pieces by an unknown Dutch composer of the 18th century,' published by the same firm (English agent: E. W. Organ,

Birmingham), lies perhaps in the apparent determination of foreign scholars to follow the English example and search their libraries for forgotten MSS. These four pieces (*Andante*, *Scherzo*, *Allegretto*, *Largo-Allegro*), edited by Willem de Boer, though good enough in their way, do not quite reach the standard of our own best sonatas for pianoforte and violin of the same period—*e.g.*, the John Collett or the Vincent Sonatas. But they deserved publication both for their intrinsic value and for the reward they seem to promise to those engaged in righting past wrongs.

Easy and tasteful, the 'Madrigale' of Dom Thomas Symons (Winthrop Rogers) ought to find a place in the repertory of the young violinist who wants his music to be pleasant, interesting technically, and yet not difficult. The violin part does not go beyond the third position. Tone and phrasing, however, must be good before the delicate melody will reveal its simple charm.

More difficult in appearance is André Colomb's 'Ballade de la Lune' (Enoch), for the melody goes one position higher, and there are a couple of passages in double-stopping. But the difficulty is not real, since the support given by the pianoforte is, if simple, also most substantial. The pianist in fact doubles every note played by the violinist. This is hence a violin piece which can be played without a violinist. M. Colomb is a most accommodating composer. B. V.

'CELLO MUSIC

A book of Studies dealing with the first and half positions of the 'cello, by Ludwig Lebell (Joseph Williams), deserves to be commended chiefly for the obvious care taken in its compilation. The first book, which, so far, alone has reached us, consists of twenty-three well graduated exercises for students who have already mastered the rudiments of 'cello technique. They should be as beneficial to bowing as to the left hand.

Siegfried Jacoby's Bourrée for 'cello and pianoforte (Forsyth) is rather mild and not ungracious; conventional maybe, but also facile and fluent. Some people may talk of small beer, but we cannot forget that a great hero was not ashamed to acknowledge his fondness for the 'little creature.' Surely there must be many who like to pass a pleasant ten minutes reading and practising something which demands very moderate skill and still more moderate intellectual effort. B. V.

'CELLO AND PIANOFORTE

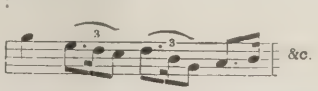
The Sonata in D for violoncello and pianoforte by Alexandre Tcherepnin (Durand) carries a little further on the way to their logical conclusion certain theories of modern harmony—the theory that one chord or one form is as good as another, the theory that compression makes for piquancy and presumably saves time. The first is apparent in the casual disposition of dissonances, some of which are excellent in themselves and exceedingly effective in their proper place. It is also seen in the construction of the Sonata, which, like its harmony, has no solid foundation but moves on from one fanciful episode to another. It may begin anywhere and it may end anywhere. The old composers built their music on a plan which was intended to satisfy to some extent the needs of human nature. We had a first movement embodying the composer's mood and feelings in such a way as to produce contrast and avoid monotony. There was a thoughtful, tender slow movement, and a brisk episode at the conclusion. It seemed so natural in those days to wish that people should leave the concert-hall in a happy frame of mind. Now that human nature has been changed, all that is unnecessary, and instead of the slow movement Tcherepnin gives us a short episode—one half of which is a cadenza—no meditation and no thoughtfulness.

The theory of compression is applied so effectively that the Sonata is both in D major and D minor, for there is hardly an F sharp which is not followed or preceded by an F natural, and the last chord consists of D, A, and both F's—sharp and natural. Thus the composer avoids the possibility of sending his audience home in a happy frame of mind. But whether or no they will discuss the tonality of the Sonata as the Russian moujik discusses the blessings of Bolshevism, is a problem which has still to be put to the test of actual practice.

I have said that these experiments carry us some way to the logical conclusion. That end will be reached only when two sticks of just proportion are cut which will press all the keys of the pianoforte simultaneously. That is the logical and, indeed, inevitable result of 'compression.' It is already existent in nature, and no stout-hearted futurist will quail before reality. It will be said, perhaps, that we should lose rhythm, design, &c. That may be. But in any case there is no progress without some loss; no advantage can be gained without some risk. On the other hand, the profit is clear and obvious—nothing to fetter the listener's imagination; music reduced to a symbol; and, above all, what a saving of time! B. V.

CLARINET MUSIC

New music for the clarinet is sufficiently scarce to make even a modest achievement interesting. The new work in question is an 'Idyll' for B flat clarinet and pianoforte by Ralph Greaves (Oxford University Press). The composer has some obvious qualifications for the task. He writes effectively, and he appeals to most tastes. The twenty odd bars of open fifths on the same pattern would stamp him as a bold modern. But in the body of the work can be found a little tune:



and then, of course, we know that (for all that parade of fifths) the heart, so to speak, is in the right place. B. V.

Occasional Notes

The case for Tonic Sol-fa has probably never been better put than by Dr. Whittaker in the January and April issues of *Music and Letters*. The first contained the case; in the second appeared replies by Mr. Stanley Whybrow and Dr. Yorke Trotter, followed by a rejoinder from Dr. Whittaker, wherein he took the twenty-five main points of his opponents, and answered them with a completeness that appears to leave nothing further to be said. We thought the January article was first-rate, but on the whole we now feel that the most convincing argument for Tonic Sol-fa is to be found in the attacks of Messrs. Whybrow and Yorke Trotter, and Dr. Whittaker's

detailed reply. The Tonic Sol-fa Association ought to reprint, in pamphlet form, the whole of the matter verbatim. Our experience in class-work, ear-tests, and sight-reading has been similar to that of Dr. Whittaker's. With few exceptions the best and most reliable singers have been sol-faists. We have heard parties of elementary school-children, all sol-faists, deal readily with ear-tests that would leave the average adult staffist guessing. And as for sight-reading, the rank and file staffist is out of the hunt. For example, we recently had occasion to test some dozens of adults. In all but a handful of cases, the staffists turned the test into a guessing competition. They generally knew when the tune went up or down (though not always); but as to how far it went . . .

The standard reached by the sol-faists was immeasurably better. Even their mistakes were superior, because they were errors in reading, whereas the staffists mistakes were obviously bad 'shots.' Dr. Whittaker ends his telling reply by asking to be given all the tonic sol-faists; he is quite content to leave Dr. Yorke Trotter the remainder. And our own use of tonic sol-fa—less comprehensive than Dr. Whittaker's, but covering a good many years of choral work of all sorts—leads us to say the same. We should like to see every singer become a dual notationist; until that consummation, give us, for choice, sol-faists all the time.

A correspondent sends us a protest against the following paragraph in a contemporary concerning the general education of cathedral choirboys:

> A cathedral chorister sings from three to four hours a day, thus leaving little time for his scholastic education. This is one of the most serious drawbacks to the life of a chorister; sufficient time cannot be given to general education, so that at the age of fourteen a chorister's scholastic knowledge is considerably below the standard attained by a school-boy of the same age.

We agree with our correspondent that this statement is inaccurate. The particulars we receive from time to time of scholarships at the Universities won by boys at choir-schools are all the proof we need of the excellence of the all-round educational work done at such schools. There is much, too, in our correspondent's view that the considerable amount of time spent on music helps a boy indirectly with his other studies. In a general way, of two boys otherwise equal in ability we should back the boy whose training included plenty of music. And the writer of the paragraph touches on one great merit of these schools when, after detailing some of the numerous amenities of the choir-school, he ends by saying that 'the well-disciplined life gives a boy an inestimable advantage over those less fortunately placed.' This seems to us to be a good offset to a shortage of scholastic knowledge, if there were such shortage—which there isn't.

Apropos of choirboys we take this opportunity of supporting the appeal of Mr. Sydney H. Nicholson for more cordial co-operation between choirmasters and scout-masters (*see* his letter on page 443). It is often said that a scout has so many calls on his time that he cannot be a choirboy as well, and we are well aware that the interests of the troop and the choir sometimes run counter to one another. Nevertheless, there is much in Mr. Nicholson's view that, generally speaking, the best scouts make the best choirboys, and *vice versâ;* and this being so it is short-sighted policy for choirmasters to run the risk of losing a good deal of first-rate material. Surely it is a matter of arrangement. We know of parishes where very successful scout troops are largely made up of choirboys. This is because choirmaster and scout-master have laid their heads together and arranged (1) for the minimum of clashing of fixtures, and (2) that on the rare occasions when such clashing occurs, the scouts who are also choristers must put their choir work first, or, alternatively, abide by the decision of the choirmaster as to what boys can be given leave of absence from choir-work for the occasion. Moreover, it has to be remembered that the scout troop is a very potent attraction—generally rather more so than the choir. The maintenance of a large boy choir is already sufficiently difficult; choirmasters should not lightly take up an attitude that will certainly add to the difficulty. On the other hand, scout-masters who are disposed to refuse admission to choirboys may be reminded that a sprinkling of musicians is a great asset to a troop when competitions, entertainments, camp concerts, and *en route* singing and whistling are required. Above all these more or less selfish considerations, however, is the fact that both choir and troop have a very important part to play in the development of boy life. Every effort should be made to give as many boys as possible the benefits of both.

The tercentenary of Orlando Gibbons's death (June 5) is to be fittingly observed by celebrations at Oxford, Cambridge, York Minster, Canterbury, Hereford, and Bristol Cathedrals, Newcastle (Bach Choir), and Edinburgh (Madrigal Society). London will do its part with special services at St. Paul's Cathedral and the Chapel Royal, and a concert of anthems and madrigals at Æolian Hall by the Oriana Choir, at which Gibbons's instrumental music will also have a place, the performers being Mr. Bernard Ord at a harpsichord and an orchestra led by Mr. Charles Woodhouse. All these events take place on June 5. On June 3 Miss Margaret Glyn will play some of Gibbons's keyboard music at a recital at Æolian Hall (3.15). We understand that a committee has been formed with a view to the celebration of Gibbons on the lines of the recent Byrd commemoration. All who wish for advice or assistance in arranging performances in connection with the tercentenary should write to the Committee, at the British Music Society's Offices, 3, Berners Street, W.1.

There should be no complaints on the score of lack of novelty at the Three Choirs Festival (September 6, 8, 9, 10, and 11, at Gloucester). No fewer than ten new works are down for production, among them being a Symphony by Sibelius, an unaccompanied Motet by Holst, five choral songs for tenor solo, chorus, and orchestra, by Walford Davies, an eight-part unaccompanied Motet by Charles Wood, and orchestral items by Lyon, Howells, Dunhill, McEwen, &c. It is worthy of note that twenty of the composers represented are British, and local pride is no doubt felt in the fact that of these nine are Gloucestershire men. The inclusion of three anthems of Orlando Gibbons (presumably in recognition of the tercentenary of his death) inspires a hope that at some future Festival due honour will be paid to the Elizabethans as a

body. We are glad to see Stanford and Parry represented by two of their finest and most neglected choral works—'Stabat Mater' and 'Job.'

Very attractive, too, is the scheme of the Leeds Triennial Festival (October 7-10). The choral works include the B minor Mass, Mozart's Requiem, Palestrina's Motet, 'Assumpta est Maria,' Dvorák's 'Stabat Mater,' Charles Wood's 'Dirge for Two Veterans,' Bax's 'This Worlde's Joie' and 'Mater ora filium,' and Holst's new 'Choral' Symphony. The Symphonies are Beethoven's ninth, Tchaikovsky's fifth, and Brahms's fourth. The orchestra will be the London Symphony, there is a strong list of soloists, and Sir Hugh Allen and Mr. Albert Coates will conduct.

This Note is for readers who have for charitable disposal old musical instruments, especially of the stringed type, and copies of simple chamber music. Such things are urgently needed by a large native school in Uganda, for the training of a few chamber music parties with a view to forming an orchestra later. There is great interest in music—and, indeed, in all kinds of learning, as is shown by the fact that the Ugandans have collected £27,000 for the building of new schools. Good professional teaching is available, so the abundant musical enthusiasm is sure of good direction. Readers willing to help in any way should write to Miss Mary M. Paget, 20, Clarendon Road, London, W.11.

'The Town of the Ford,' a pageant play by W. Graham Robertson, with music by Thomas F. Dunhill, is to be performed at the Theatre Royal, Guildford, for two weeks commencing on Monday, May 18. The play deals with history and legend connected with Guildford and the district, and music forms a very important part of the production. Considerable use has been made of Surrey folk-tunes. There will be a large cast of principals, a choir of about two hundred, and a full professional orchestra. The conductor will be Capt. Claud Powell, whose successful enterprise in Guildford musical life is well known.

Music in the Foreign Press

A BEETHOVEN NUMBER

The March issue of *Die Musik* will rank with the pre-war special Beethoven numbers of this periodical. Theodor Frimmel's essay on 'Beethoven und Schubert' deals with the interview between the two composers in 1822, and the question whether they met again or not. The writer then proceeds to consider the influence of Beethoven's music on that of Schubert.

Walter Engelsmann writes on the law of sonata form as he sees it manifested in Beethoven's works. His conclusion, which he supports by adducing many examples, is :

> Every one of Beethoven's Sonatas is, in all its movements, sections, and themes, evolved from one chief theme (Kopfthema) or motive.

Max Unger provides a thorough examination of Beethoven's handwriting and spelling. He expresses the opinion that many faulty readings in the published editions of Beethoven's letters might have been avoided.

Walther Nohl considers Anton Schindler's relations with Beethoven in the light of the evidence provided by the Conversation-Books. There is also an article by William Peterson-Berger on 'Beethoven Viewed from the Roman Horizon.' And a great number of new books or reprinted older books on Beethoven are reviewed.

TCHAIKOVSKY'S DIARIES

In the *Neue Musik Zeitung* (March), Oskar von Riesemann summarises Tchaikovsky's diaries for the years 1873-91, recently published in Russia :

> There is nothing in them that will cast light upon certain obscure events in the composer's life. A good many of the composer's judgments are one-sided, unintelligible, or even warped. Yet, as a whole, the diaries are interesting and instructive.

Among the excerpts quoted are the following :

> I *hate* the works of Beethoven's last period, and especially the Quartets. They contain flashes of light, but nothing more. The rest is the chaos over which the spirit of this musical Zebaoth hovers. . . Of Bach, Handel, Haydn, and Gluck, all I have to say is that who knows Mozart knows all the good that lurks in these four. Mozart, the greatest of all creative artists, did not grudge taking them under his wing and thus rescuing them from oblivion. They are but beams which have been absorbed in the radiance of the sun, Mozart.

MOZART ON MUSICAL CRITICISM

In the *Nouvelle Revue Musicale* (February), the following excerpts from a letter which Mozart wrote to his father in 1782 are quoted :

> I should like to write a little book on musical criticism, with examples. . . . Composers, in order to enjoy success, must write either music so easily intelligible that any cabman could hum it, or so unintelligible that their vogue is due to the fact that no rational human being can see anything in them.

A FRENCH CRITIC ON THE 'ALPINE' SYMPHONY

In *Le Ménestrel* (March), Jean Chantavoine writes :

> This work reminds me of the methodically adapted scenery which you encounter in Germany, with sign-posts such as : '5 Min. Rabengrund, romantische Gegend (Achtung, Stufen !) : 10 Min. Zur Nornenwiese (Durchgang verboten) : 15 Min. Hohenzollernturm (9.999 m. üb. M.) mit Orientierungstafel (Aufzug : 50 pf.), Restauration Hexenlust, Fremdenzimmer, vorzügliche Küche, prima Weine, civile Preise.'

STRAVINSKY'S 'OBJECTIVITY'

In the *Revue Pleyel* (March), Ernest Ansermet writes :

> From the days of Beethoven we have grown so accustomed to consider music as a 'means of expression,' that nowadays most people think that music begins to exist only when its language is subjective. In order to realise what the objective action of music is, we must simplify and considerably reform our attitude towards music. Listen to the first seven bars of the Overture to 'Le Nozze di Figaro,' or to one of Schubert's modulations : you will experience a certain state of sensitiveness, which is created solely by the perception of a certain musical quality—and this is *the musical fact.* A musical work consists of a sequence of musical facts. If its author displays nothing but the movements of his musical imagination in reaction upon a certain form, the organization of the musical facts in the work will be of purely musical, objective order. If his imagination moves in response to a certain psychic state of his, it is an extra-musical logic that will govern the succession of musical facts ; and the work will appear subjective.

After pointing out that in objective music originality is more needful than in subjective examples, 'because a musical fact, after being expressed once, has no further value except as a *means* of expression,' the author concludes :

> Simplifying his devices, expanding his forms, Stravinsky has achieved absolute independence, and liberated music from extra-musical aid. He has finally conquered pure music ; he inaugurates an era of new classicism. The full significance of his output is only dawning upon us. His advent is one of the great events that played a part in altering and renovating music.

CRITICISMS OF 'CARMEN' FIFTY YEARS AGO

In the *Courrier Musical* (March), Ch. Tenroc quotes a few of the things written about 'Carmen' in 1875, by leading Parisian critics :

> 'Bizet sought nourishment in the enharmonic dainties dear to the "musicians of the future"—a diet fit to blight the soul and starve the heart. There is neither plan nor unity of style in "Carmen."' Thus Oscar Comettant. Paul de Saint Victor wrote : 'Bizet belongs to the new set whose ideal is to dismember musical ideas instead of inscribing them within a definite contour.' Pierre Véron described Bizet as 'gone astray in the wake of Wagnerism.'

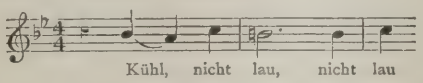
BACHIANA

In the *Zeitschrift für Musik* (March), Dr. Alfred Heuss seeks to ascertain whether the song 'Willst du dein Herz mir Schenken,' which appears in Anna Magdalena Bach's 'Noten Buch' (1725) under the title 'Aria di Giovannini,' is not by J. S. Bach. He sees Bach's imprint in much of the music. His conclusion is :

> I consider that only Bach would have written it. So long as no relevant evidence, external and internal, crops up to show that it is by another composer, we have no right to exclude it from Bach's output. And even should this evidence unexpectedly crop up, the song would lose none of its artistic value. It is a small thing, but altogether worthy of Bach.

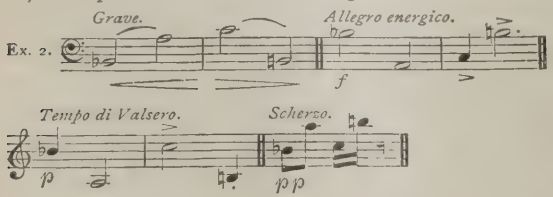
In the same issue, Paul Mies gives a long list of compositions on the theme B A C H. He mentions works of twenty-two different composers, including Beethoven (Canon to Kuhlau) :

Ex. 1.



and incidentally refers to one Dubitzky, who, he tells us, is responsible for the following :

Ex. 2.



OPERA IN SOVIET RUSSIA

In the same issue an editorial note says :

> After various experiments—such as the suppression of conductors—comes a time when all 'bourgeois' and 'monarchical' opera-texts are being revised. Glinka's 'A Life for the Tsar' is now being called 'For Scythe and Hammer.' The plot of Puccini's 'Tosca' is made to take place in the days of the French Revolution, and its title is now 'The Fight for the Commune.' In 'Cavalleria Rusticana' it is not a peasant, but a bourgeois, whom Alfio kills. Revised versions of the main works of Verdi, Donizetti, Rossini, Meyerbeer, and others, are in the making.

MUSICAL RUSSIA TO-DAY

The March issue of the *Musikblätter des Anbruch* is a special Russian number, the planning and carrying out of which was entrusted, with excellent results, to Prof. Victor Belaiev. Not only all the principal Russian composers of to-day, but the conditions of music, musical education, science, history, and criticism in Russia are dealt with by writers such as L. Sabaneiev, Igor Gliebov, V. Yakovlev, N. Zhilaiev, and others. It is a document which no student of contemporary Russian music can afford to ignore.

Among the younger composers, those whose work interests Russian circles most, apart from Stravinsky and Prokofiev, are Miaskovsky, Feinberg, Alexandrov, and Roslavets, about whom we know very little so far. Increasing importance is ascribed to the music of S. Taneiev (1856-1915) ; and there is no sign that the Scriabin cult is waning.

An article by N. Zhilaiev, 'Which European Music interests Russia?' does not altogether live up to its title. In the article on the musical writers of Leningrad, one is struck by the fact that Prof. Findeisen's name is omitted.

THE GENUINE 'BORIS GODOUNOV'

This issue contains an article on 'Boris Godounov' by Dr. Wellesz, whom the fact that the original vocal score of this work is now re-issued in the Universal Edition has enabled to compare the two versions. Dr. Wellesz is as emphatic in his protests against Rimsky-Korsakov's alterations of Moussorgsky's masterpiece as d'Alheim, Robert Godet, Carraud, and many others were who previously compared both editions. I regret that he should give credence to the legend that 'only two or three copies of the original "Boris Godounov" reached Paris.' I can certify that this is not the case. Numerous critics owned—and still own—copies of it, and many music-lovers had purchased copies (sometimes in considerable numbers) in view of private performances of excerpts at a time when there appeared to be no hope of the work being produced at Paris. Thus it is only fair to admit that the widespread protests against the Rimsky-Korsakov arrangement came from people who knew what they were talking about. The legend which Dr. Wellesz accepts—and which originated, I think, in the United States—might tend to convey the opposite impression.

ON VIOLINISTS AND VIOLINS

The editorship of *Le Monde Musical* has changed hands. The new editor, M. Marc Pincherle, is a well-known specialist in the history of bow instruments and their repertory. What we are to expect from him is more than foreshadowed in an article of his (February issue) on Czecho-Slovakian violinists, and in a miscellaneous column which provides informative and other tit-bits on Ysaye, Heifetz, Toscha Seidl, a violin used by Mozart, and the endless rivalry between violins modern and ancient.

A 17TH CENTURY MELODRAMA

In the *Rivista Musicale Italiana*, Vittorio Ricci writes on a hitherto forgotten melodrama of the middle of the 17th century, 'Celio,' the music of which is by Niccolo Sapiti and Baccio Baglioni :

> The manuscript is in the Public Library at Florence. The work appears to have been produced in 1646. Why no mention of it is made in available records is

not clear. The music shows traces of the influence of Peri and Caccini. The recitatives are well designed, and very melodic in character.

DARIUS MILHAUD

In *La Revue Musicale* (March) is an essay by Boris de Schloezer on Darius Milhaud. Although he formulates a few restrictions with regard to certain of the composer's ventures, de Schloezer does not hesitate to declare that :

> Milhaud is, after Stravinsky, the most richly endowed and most powerful of musicians of our times. He belongs to the race of great creators.

A complete catalogue of Milhaud's output, published and unpublished, is appended.

CENTRAL AND SOUTH AMERICAN FOLK-MUSIC

Also in the March issue is an article by Charles Lavin on Araucanian national music. The same author writes on the traditional music of Latin America in *Le Guide du Concert* (February-March).

M.-D. CALVOCORESSI.

Gramophone Notes

BY 'DISCUS'

I must thank readers in various parts of the world for some interesting and appreciative letters. It is pleasant to find that these Notes are read and followed so far afield. I see that recent comparisons between the standard of records issued in this country and abroad—especially in the United States—are borne out by my correspondents. To a reader at Canton (Ohio) I have to say that I cannot deal here with the constructional side of the gramophone, partly because space is barely sufficient for the reviewing of all the records worthy of notice, and even more because of a rooted objection to mechanism of any kind. His diagrams have left me giddy, and I can only suggest that a letter to Capt. Barnett, at the office of *The Gramophone*, will be likely to produce the information required. A Port Elizabeth reader asks for the source of the Handel-Elgar Overture so finely recorded recently by H.M.V. The work exists in various shapes, owing to Handel's habit of borrowing from himself, and arranging movements in many ways. In the form used by Elgar, the Overture appears as the introduction to the Chandos Anthem 'In the Lord put I my trust,' a work which seems to be practically unknown in England, and apparently printed only in the German Handel Society edition.

Last month's Notes having been held over, I have a double dose to review, and must therefore confine my remarks to the outstanding records.

COLUMBIA

Among the March issues I found the records of Saint-Saëns's 'Carnival of Animals' unexpectedly attractive. I knew the work in a pianoforte-duet version, which (even after making allowance for the inevitable loss of effect) did not favourably dispose me towards it. The scoring makes all the difference, however. There is real humour in the Suite, though it will not be to everybody's liking. And most probably gramophonists will regard it as rather a costly joke, and would prefer a more substantial work for their guinea. Playing (under Hamilton Harty) and recording are good (three 12-in. d.-s.).

Mr. Harty is busy to better purpose in the next work to be reviewed—Bach's D minor Concerto for two violins (Arthur Catterall and John S. Bridge). This is a first-rate effort on the part of all concerned, and my only complaint is that in one or two passages of the slow movement there is a suggestion of hurrying. The work is on five sides, the sixth being filled by Spohr's Duet for two violins unaccompanied—a piece suggestive rather of Haydn than of the Spohr whose chromaticisms are now so *démodé*. It is quite a jolly, though unoriginal work. Its warm reception at a recent London concert makes one wonder if we are in for a revival of a handful of Spohr's best things. There can be little doubt that he has been shelved too sweepingly; so first-rate a musician and string-player could hardly have written so much without hitting the bullseye a fair number of times.

Another excellent violin record is that of Albert Sammons playing the well-known Chaconne of Vitali (12-in.). The *Lento* from Franck's Quintet has full justice done to its wistful beauty by the Lêner String Quartet, with Olga Loeser-Lebert at the pianoforte (12-in. d.-s.).

Among the March vocal records I mention only the 12-in. of Norman Allin singing 'I'm a Roamer,' and 'The Lord worketh wonders' ('Judas Maccabæus'). This is a curiously unequal record. The Mendelssohn song is capital in every way, but in the Handel air the florid passages are far from clear. I was only vaguely conscious of what was wrong until I slowed down the record. Mr. Allin is so well able to sing rapid divisions with perfect clarity that his failure here is the more remarkable.

The April list is full of good things. If I do not regard the records of Strauss's 'Death and Transfiguration' as the pick, it is probably because of some antipathy to the work itself. But most people rank it high, and to them the records will be a boon. Strauss's scoring is of a type that tries the gramophone very severely, but on the whole the recording is clear. The players are the Royal Philharmonic Orchestra (their first appearance in the recording room), conducted by Bruno Walter. (Three 12-in. d.-s., the sixth side containing a delightful reproduction of the 'Dance of Sprites' from Berlioz's 'Damnation of Faust.') More to my taste than the Straussian death-bed is Bach's Concerto No. 1, in D minor, for pianoforte and strings, played by Harriet Cohen and conducted by Sir Henry Wood (three 12-in.). The pianoforte tone is good, and the whole performance crisp and rhythmical. A stimulating record of a type that is a stand-by. How Casals plays the familiar 'Kol Nidrei,' in the Bruch version, needs no telling (12-in.). William Murdoch is recorded playing a couple of melodious trifles—Debussy's 'Arabesque,' in E, and the well-worn Melody in F of Rubinstein. Little did I expect to find the 'Melody' the more satisfactory of the two; but so it was. Either Mr. Murdoch or the machine missed something of the grace of the 'Arabesque' (10-in.).

Among the best of the vocal records are the 12-in. giving six Elizabethan love-songs (Dowland, Campion, R. Jones, J. Attey, and Bartlett), sung by Dora Labbette, with string quartet accompaniment arranged by Frederick Keel; and a 12-in. of Norman Allin in a couple of extracts from 'Parsifal.'

H. M. V.

The March output contained a notably good reproduction of Stravinsky's 'Fire Bird' Suite, conducted by Albert Coates. Stravinsky's scoring is

of the type that comes out remarkably well, as was shown by the 'Petrouchka' records. These are no less successful (two 12-in.).

First-rate pianoforte records are those of Paderewski in a couple of Chopin Mazurkas (10-in.), and Lamond in the 'Waldstein' Sonata (three 12-in.). Paderewski's tone is on the twangy side, but the freedom and fancy of his treatment of the Mazurkas more than make amends. It is good to have the 'Waldstein' complete. Lamond takes the *Rondo* with a deliberation that surprises one, but which justifies itself as the movement goes on. The sixth side of the third record is filled by the *Scherzo* from the Sonata in E flat, played with delightful crispness. Here is a good set of lessons for the aspiring pianist! Excellent string records are a 10-in. of Isolde Menges playing an *Allegro* of Fiocco and Joachim's arrangement of Schumann's 'Abendlied'; and a 10-in. of Cedric Sharp in a tuneful Sarabande and Allemande by Senaillé. Among the other good things in the March list, I enjoyed very much a 10-in. record of Liam Walsh playing the Irish bagpipe—'The Blackbird,' and the reel, 'Salamanca.' The result is very clear, and not a bit noisy. The bagpipe viâ the gramophone makes an unexpectedly good drawing-room instrument.

The April parcel brought what many of us have long wanted—a record of Kreisler in a big work. For a long while he has done little beyond fiddling away at trifles. Here he is heard in Mozart's Concerto in D, No. 4, conducted by Sir Landon Ronald. The whole record is a pure delight. I don't know how far the cadenzas are Mozart's; hitherto I have been as rabidly anti-cadenza as anybody, but the beautiful finish and delicacy of these convert me (for the time being). Now that Kreisler has done his gifts justice, let us have no backsliding! (four 12-in.).

Sir Landon Ronald conducts in another Concerto—Mendelssohn's G minor, for the pianoforte, with Moiseiwitsch as soloist. This is a happy choice of pianist. Moiseiwitsch's slick style is exactly suited to this facile music. It is all glitteringly clear, and skims the surface of things in an engaging manner. There are many better concertos I have enjoyed less than this once popular, but now unfashionable, work (three 12-in.).

The pick of the vocal records is, I think, that of Chaliapin in an unaccompanied Russian folk-song, 'Crazy-headed John,' and Rachmaninov's 'The moon is high in the sky.' The *mezza-voce* singing in the first is wonderful (12-in.).

The De Reszke Singers are heard in two of Vaughan Williams's best folk-song arrangements—'Bushes and Briars' and 'The Winter is gone' (10-in.). This is better than their previous records, but surely it is too strenuous for the style of the pieces. The tenor tone is pressed and reedy in the louder passages, and the words are not clear. I have yet to hear any male-voice quartet singing to equal that of the Kedroff Quartet. Here is a matter in which the Russians can teach us something.

The set of records (four 12-in.) of the Church of England Morning Service and Evening Canticles are intended, we are told, 'both for the use of people who are remote from Churches, and as a model for village and other church choirs without a musical foundation.' I can imagine their being welcome in the former connection, but I sincerely hope they will not be taken as a model by village choirs. We are gradually getting away from the artificiality of monotoning, and it is a pity that these records, with the prestige attaching to St. George's Chapel and the name of the officiant, Dr. E. H. Fellowes, should come along and emphasise that feature. The chanting of the Canticles and Psalms is just average Anglican, much less free than it ought to be. The voices are good, of course. But why do the singers commit such an elementary fault as breaking the phrase in the final response? ('And take not Thy Holy Spirit ∨ from us.') This is not a good model for village choirs! There is a good deal in this idea of church service records; I believe many devout invalids will find them a boon. But for teaching purposes we want something less stilted and conventional. There is room for a good set exemplifying some of the suggestions of the Archbishops' Committee on Church Music.

VOCALION

Note that in future the records formerly issued as 'Æolian-Vocalion' will be known simply as 'Vocalion,' the Vocalion Company having absorbed the Æolian interests.

I must start my review of the last two months' output with a special word of praise, first, for the excellence of the surface; second, for the marked improvement in the reproduction of pianoforte tone. As a batch, these Vocalion records strike me as being the best I have heard in regard to the latter point.

In the March parcel the choice specimens were a 10-in. of Sapellnikov playing his own Polka-Miniature,' Op. 6, No. 2, and the Glinka-Balakirev 'L'Alouette'; a 12-in. of John Coates in two widely contrasted songs—Ford's 'Since first I saw your face' and Elgar's 'Speak, music' (the latter is finely sung, but Ford's song is too much pulled about for my liking); a 10-in. of Olga Haley, Schubert's 'Die Forelle' and 'Fauré's 'Après un Rêve'; the Spencer Dyke String Quartet, in Dvorák's 'Nigger' Quartet (three 12-in., admirable as a whole, but here and there suffering perhaps from over-emphatic soloing of themes); a set of three 12-in. giving a capital performance of Mendelssohn's 'Italian' Symphony, conducted by Stanley Chapple; and an enjoyable violoncello record—pieces by Sammartini and Marais, played by Howard Bliss (10-in.).

The April *Bulletin* is in the form of a booklet instead of the former irritating and inconvenient, long, multi-folded slip. Sapellnikov is again to the fore with an unusually good record — Liszt's 'Waldesrauschen' (No. 1 of Two Concert Studies) and his own Valse in E flat (12-in.).

The Spencer Dyke Quartet gives us Haydn's Quartet in D, Op. 64, No. 5 (generally known as 'The Hornpipe'). This is quite first-rate in every way—one of the very best of chamber music records.

By the time arrangers have finished with them, Rossini will hardly know those pieces of his that make up 'La Boutique Fantasque.' First the label was Rossini-Respighi; now it is Rossini-Respighi-Godfrey, Sir Dan having recast the Suite for military band. Of course it loses something, but less than one would expect. Here, as played by the Life Guards Band under Lieut. Eldridge, it makes a jolly affair (12-in.).

Two string records are to be noted: Albert Sammons and Ethel Hobday are responsible for an admirable performance of Handel's Sonata in A, well-balanced and excellently reproduced (12-in.); Howard Bliss seems less well suited in a couple of

Saint-Saëns items than in his March pieces; moreover, his intonation is not always first-rate (12-in. d.-s.).

John Coates sings Vaughan Williams's 'Linden Lea,' and the old song 'The Pretty Creature'—overpointing the latter, surely (10-in.). I don't feel the gramophone has yet given us Coates at his best. Nor has the wireless, for that matter. There is something in this fine artist that belongs to the platform, and seems to stay there.

No; we have not yet done with those Volga boatmen. Here is yet one more record of their song, made by Rosing. I am not quite sure that the introduction of the balalaika into the orchestral accompaniment was a happy thought. One sees the point; but instead of giving local colour, the instrument is likely to suggest some of the large tribe of trivial plucked instruments. We may even imagine one of the boatmen dropping his oar for a guitar or banjo. On the other side Rosing is heard in a Volga Lullaby—rather overloud for dormitive purposes, I feel (12-in.).

Two such fine voices as those of Frank Titterton and Malcolm McEachern should not be squandered on futilities like Bonheur's 'The Battle Eve' and John Parry's 'Flow gently, Deva!' (12-in.).

The banjo still has its votaries. To such I commend a 10-in. of Alfred Cammeyer in a couple of his own pieces—'Marche en passant' and 'Danse Bizarre.' They are astonishing examples of what this humble instrument can do when handled by a virtuoso.

NATIONAL GRAMOPHONIC SOCIETY

I am glad to report further activity on the part of this Society. The membership increases steadily, and there can be no doubt that we have here a powerful body of enthusiasts who will influence for good the output of the companies. The Society's second set of records is even better than the first. The Schubert Pianoforte Quartet and Schönberg Sextet, 'Verklärte Nacht,' are works for which we might have waited some years but for this enterprising Society. They are admirably performed by the Spencer Dyke party, and the recording is excellent, the surface (as in the first set issued) being as nearly silent as any on the market. Harold Craxton is the pianist in the Schubert. The pianoforte tone is above the average, but there is not always quite enough of it. This is the only fault in the balance. The Schönberg, with its complex score, is a big test from which the players and recorders come out with flying colours. The two works fill eight 12-in. d.-s., and readers who wonder whether joining the Society is worth while should have their doubts solved on hearing that these fine records of hitherto unrecorded music are to be had by members at five shillings each. The Hon. Secretary, eager to answer inquiries, is at 58, Frith Street, W.1.

Player-Piano Notes*

BY 'STRETTO'

I must ask readers carefully to note that for reasons of space and general convenience, my criticisms will be largely implied by selection, but I trust that a comparison of my writings with the makers' bulletins will not exhibit the power of the 'sup-press' too harshly.

* A.C. = Æolian Co., Ltd.; A.S. = Sir Herbert Marshall & Sons, Ltd.; S. & P. = S. & P. Music Roll Co., Ltd.

With a further view to the convenience of readers, I propose to classify rolls under the general headings of 'Classical,' 'Popular,' 'Songs,' and 'Dance Music.' I hasten to add that this is in no sense an arbitrary division. Between the first two groups the line of demarcation will at one time be very definite, and at another it may fade insensibly away. Many pieces might quite properly appear under both heads, and to others neither description will exactly apply. With this proviso in mind I hope, however, that the headings will provide a general idea of the type of music under discussion.

CLASSICAL

The first roll which strikes my eye is undoubtedly 'classical,' and yet it is probably the most popular of all Bach's organ works. It is the Toccata and Fugue in D minor, arranged for pianoforte by Tausig, and recorded for the 'Duo-Art' pianoforte by Friedman (A.C. 6732). The playing is brilliant, though the time is rather 'sticky' in places—the rhythm is unnecessarily interrupted. The music itself is intensely dramatic, and provides an effective answer to those who think that all fugues are 'dry.' The arrangement is good, though it displays the limitations of two hands as against two hands and feet in a way that makes one long for the arrangement direct from the organ score of all Bach's big organ works. Mendelssohn provides an effective comparison to this work in his Prelude and Fugue in E minor (A.C. 0217), played by Adela Verne. It is a perfect example of the composer's melodramatic style, but is a thoroughly enjoyable work, though the pianist, to my mind, drags out the quiet ending unduly after the fine climax of the Chorale. Irene Scharrer gives us a hand-played version of Chopin's Etude, Op. 25, No. 6, in G sharp minor. It is an exquisite pattern in sound, and is perfectly played, with some wonderful touches of *rubato*. Indeed, it is an object-lesson in this respect alone. It is, however, difficult to play; care must be taken to shade off the ascending passages in the right hand, and it must all be played very delicately. John Ireland provides an authoritative reading of his own 'Ragamuffin' (A.C. A765), a vigorous bit of modernism that has a real cockney swagger about it, especially in the saucy little tune near the end. Lamond plays Liszt's Etude in D flat (A.C. A757) magnificently. It is a richly-wrought piece, and a fine example of the composer's pianistic style. The left-hand *arpeggios*, however, call for much dynamic variation, otherwise they become monotonous. It is exceedingly effective, and provides material for much study. I must warn readers not to suppose that Brahms's Ballade, Op. 10, No. 1, in D minor (A.C. T24612), is anything like Chopin's pieces of the same name. It is issued as an ordinary roll, and is very Brahmsian in style, and rather austere. A liking for it grows on one, I think; but this really is 'classical'! I don't think I like Liszt's Ballade in D flat (A.S. 88904). It doesn't seem to say much, and is inclined to be vulgar. On the other hand, the Bach 'Italian Concerto' (A.S. 92512/3) is fine 'open-air' music, healthy and vigorous. The last movement is especially jolly, and calls for the rhythm to be well marked. Just emphasise the obvious beat of it with the pedals. Schumann's 'Papillons' (A.S. 89413) is in the same style as his 'Carnaval,' though of course not so mature. It seems rather scrappy, but parts of it are delightful. The same

composer's Arabesque, Op. 18 (A.S. 89014), is charming, but constructionally weak; repetition takes the place of development. The Nocturne, Op. 9, No. 1, in B flat minor, of Chopin, calls for no special mention, except a comment on what a hard nut it is for the player to crack. The notes are easy, but tone-control and interpretation are quite the reverse.

POPULAR

I should think that Liszt's 'Rhapsodie Espagnole' (A.C. 6208) contains more paper and more rubbish than any other 'Duo-Art' roll this month. I should not have mentioned it, except that it might be thought I had overlooked an important work. Medtner's 'Arabesque,' Op. 7, No. 1, in E minor (A.C. 0218), is a curious piece, yet very pleasing. Irene Scharrer plays it beautifully. Rubinstein's Barcarolle in A minor (A.C. A749) is an effective piece of high-class salon music. It is very full and pianistic, and is impeccably played by Hofmann. Two rolls of some importance are a selection from 'La Boutique Fantasque,' by Rossini, arranged by a modern Italian, Respighi (A.C. T24619/20). There is congestion of notes in places, which gives a 'playery' effect, but they contain much varied and charming music, demanding careful playing. Small pieces claiming 'honourable mention' are: 'Volkslied,' by Mark Hambourg (A.C. T24591), and 'Petite Valse,' by Pouishnov (A.C. T24563). Both these provide much scope for the restrained use of *rubato*.

I am including most of the S. & P. hand-played rolls under this heading, because, although some of them are classical, they are mostly popular in the best sense. Liszt's 'Benediction of God in Solitude' (S. & P. 6009) is the composer at his best, and is a finely wrought expression of religious emotion. Laurence Dennison plays it superbly. Two numbers from Granados's 'Escenas Poeticas' (S. & P. 6006) display the hand-played roll at its best. The performer is Felice Silver, who plays them with distinction, and brings out some beautiful little harmonic touches. The same pianist plays Balfour Gardiner's 'Five Pieces' (S. & P. 6008). Already well-known, they are especially pleasing in this version. The 'Children's Overture,' by Roger Quilter (S. & P. 6004/5), is a delightful little Fantasia on nursery tunes. The orchestral colour is missing, of course, but young and old will enjoy them equally. They should certainly be noted. Two very good Chopin rolls follow—Valse, Op. 70, No. 2, in F minor (S. & P. 6011), and Prelude, Op. 45, in C minor (S. & P. 6000), the latter the solitary late one which many consider the finest of all the Preludes. The smaller pieces which may be recommended are: 'Hexentanz,' by MacDowell (S. & P. 6010), with a really appropriate title; Rosenthal's 'Les Papillons' (S. & P. 6007), which flutters most delightfully; and two small salon pieces by Arensky—'Consolation' (S. & P. 6003) and 'Élégie,' in G minor (S. & P. 6002), both played by Trevor Hansen. I must also mention the low price of all these rolls.

SONGS

I congratulate the Æolian Company on producing two real songs, as distinct from mere ballads. They are: 'Now sleeps the crimson petal' (A.C. 26462), by Roger Quilter, and 'The lass with the delicate air' (A.C. 26464), by Arne. In both good verse is beautifully wedded to good music.

DANCE MUSIC

The Æolian rolls are well up to standard this month, and include most of the popular successes; and I must find a line in which to mention the new S. & P. 'Echo Super-Rhythmic' rolls. The makers claim that if played slowly they are a Blues, when played moderately fast they are a Fox-trot, and played very fast they make a One-step. Not being an expert dancer I cannot confirm this, but from a musical point of view the rhythm is remarkably good, and presents a subtle superiority over that of many dance rolls that I cannot quite analyse, but which is certainly there. The 'amplifications' are well restrained. The price is very low.

Wireless Notes

BY 'CALIBAN'

Much of the recent storm of criticism directed at the B.B.C. was ill-considered and unfair. To read some of the letters one would imagine that the complainants had paid ten pounds a year for their licence, instead of a mere ten shillings and sixpence (if they paid at all). As usual, most of the grousing in regard to music came from the queer people who yell 'highbrow' whenever an item happens to be other than a fox-trot or a royalty ballad. They want all the programmes to suit their own undeveloped tastes, whereas those of us who have brows of a height that is generally held to indicate at least normal intelligence, don't in the least grudge the lowbrows an occasional orgie of tripe.

The B.B.C. has the biggest entertainment problem that was ever set, and on the whole it is meeting the situation more successfully than one would gather from the recent attacks. It will do even better when it entirely gives up the idea of trying to please all the people all the time. This can't be done, and even if it were possible, it shouldn't be done, because there are folk whose tastes should not be catered for. They have to be saved from themselves, as drunkards and drug victims have to be. For example: it has long been a grievance of those who enjoy good music that the B.B.C. mixes up its programmes in such a way that a musician has to keep switching on and off in order to hear what he wants. The Company has improved in this respect, but there is still a good deal of hodge-podge, whereas there ought to be none at all. I am quite ready to leave my set unused for an evening or two while the ballad, fox-trot, and musical comedy enthusiasts have their fill. Give me a couple or three good programmes a week, and I consider myself well served. I have, however, cause for complaint when good and bad are mixed up, *and* the time-table goes wrong as well. Thus, I switched on recently at the scheduled time in order to hear a certain musical item. Instead, I found myself in the toils of a duologue of the most banal description.

This was the kind of thing:

'Where were you at ten o'clock last night?'
'Where was I at ten o'clock last night?'
'Yes.'
'You want to know where I was at ten o'clock last night, do you?'

And so on, with much of the same subtle badinage concerning the stealing of a rabbit. Now, if there are people of so low a type of intelligence as to find

(Continued on page 439.)

As the mountains are round about Jerusalem

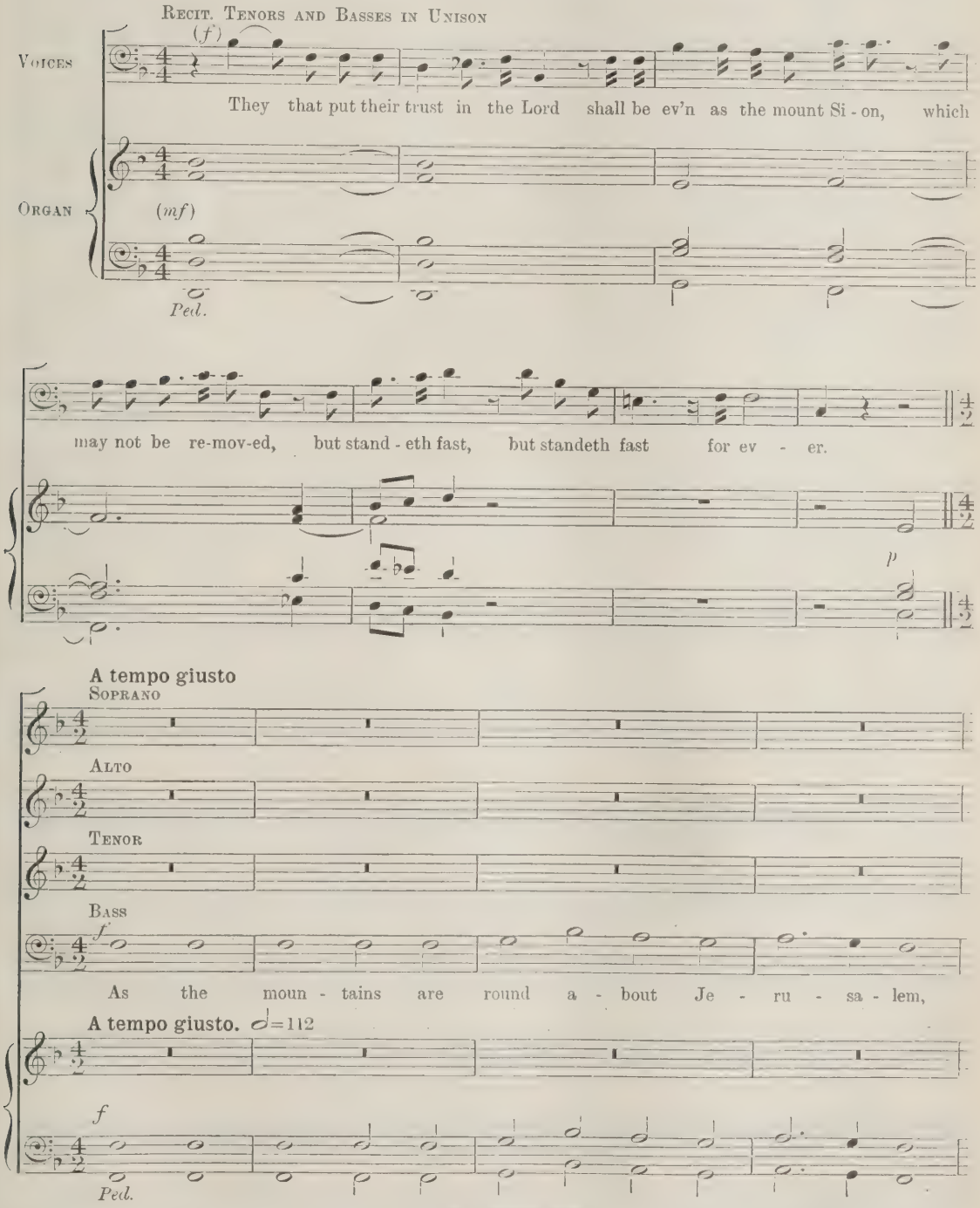
ANTHEM FROM "PRAISE THE LORD, O MY SOUL"

Psalm cxxv. 1, 2

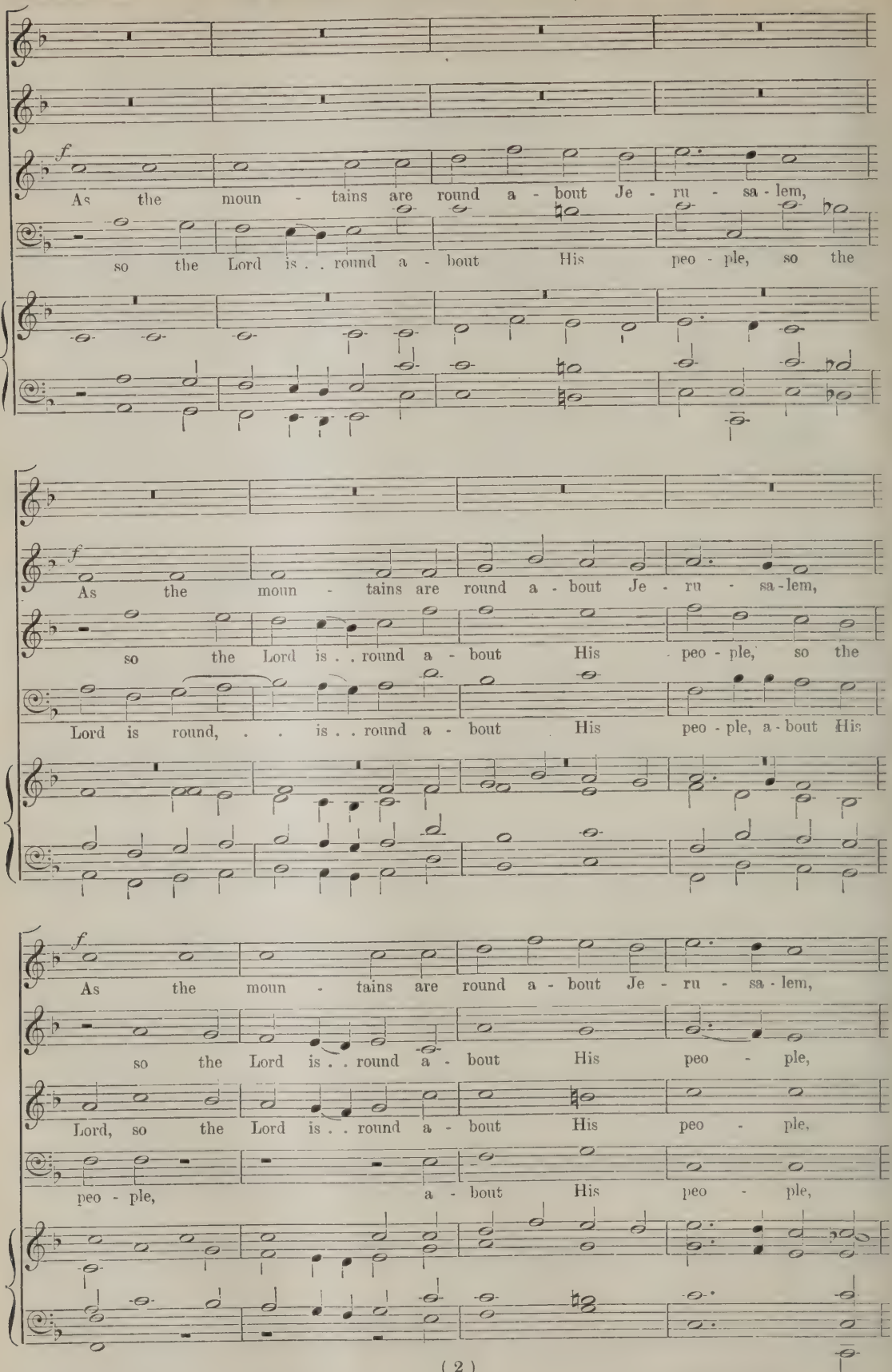
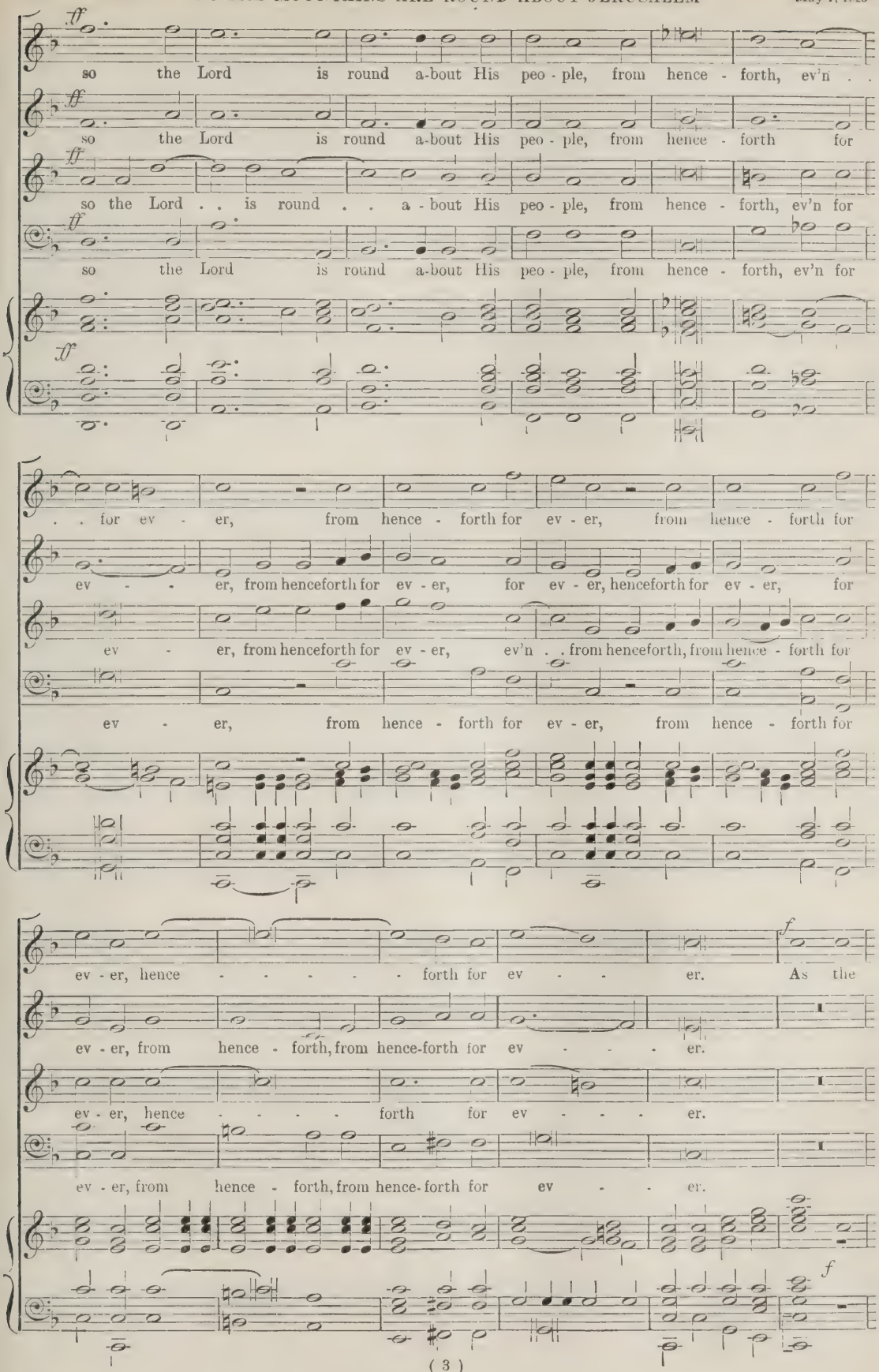
BY

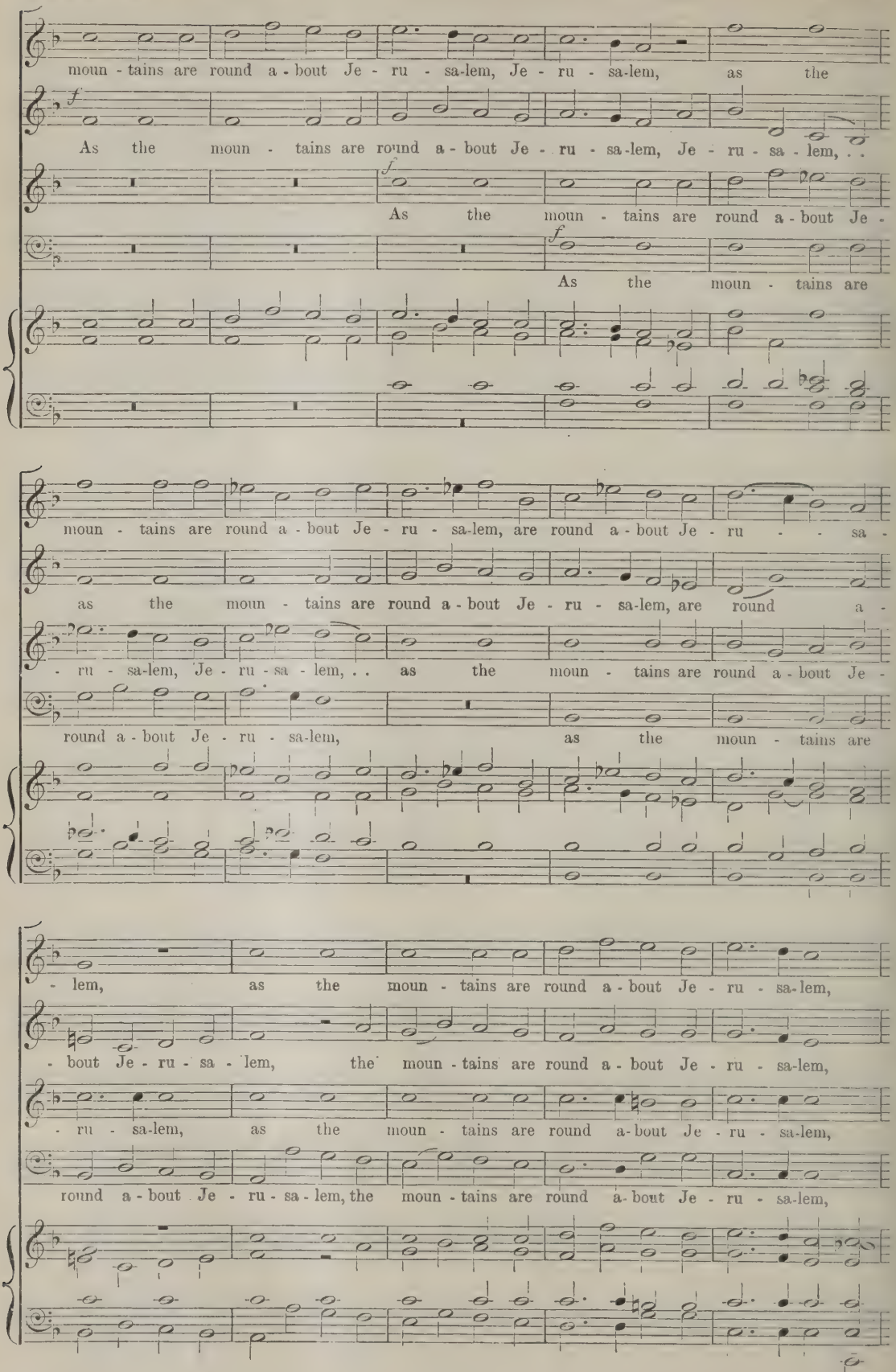
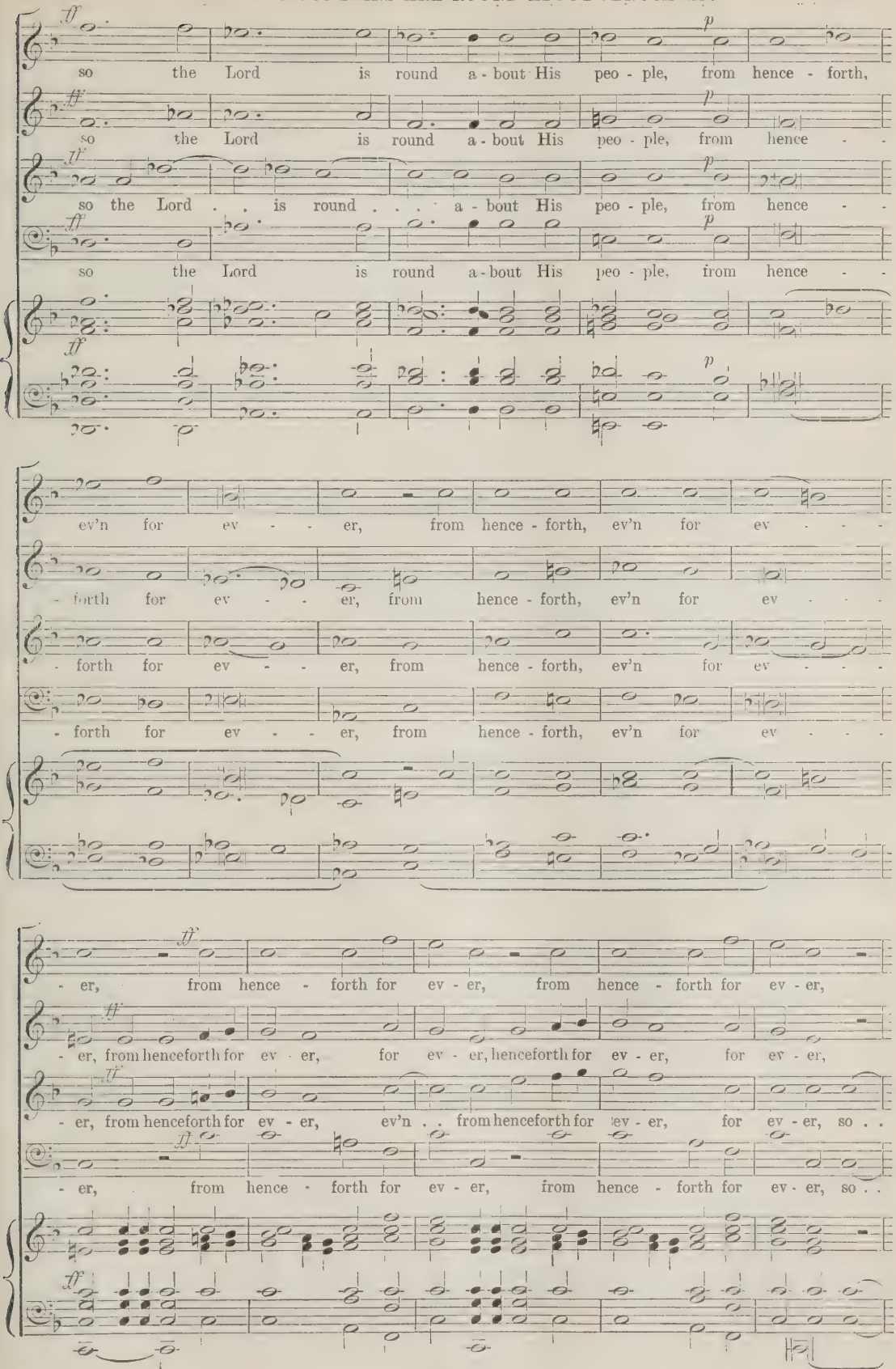
JOHN GOSS

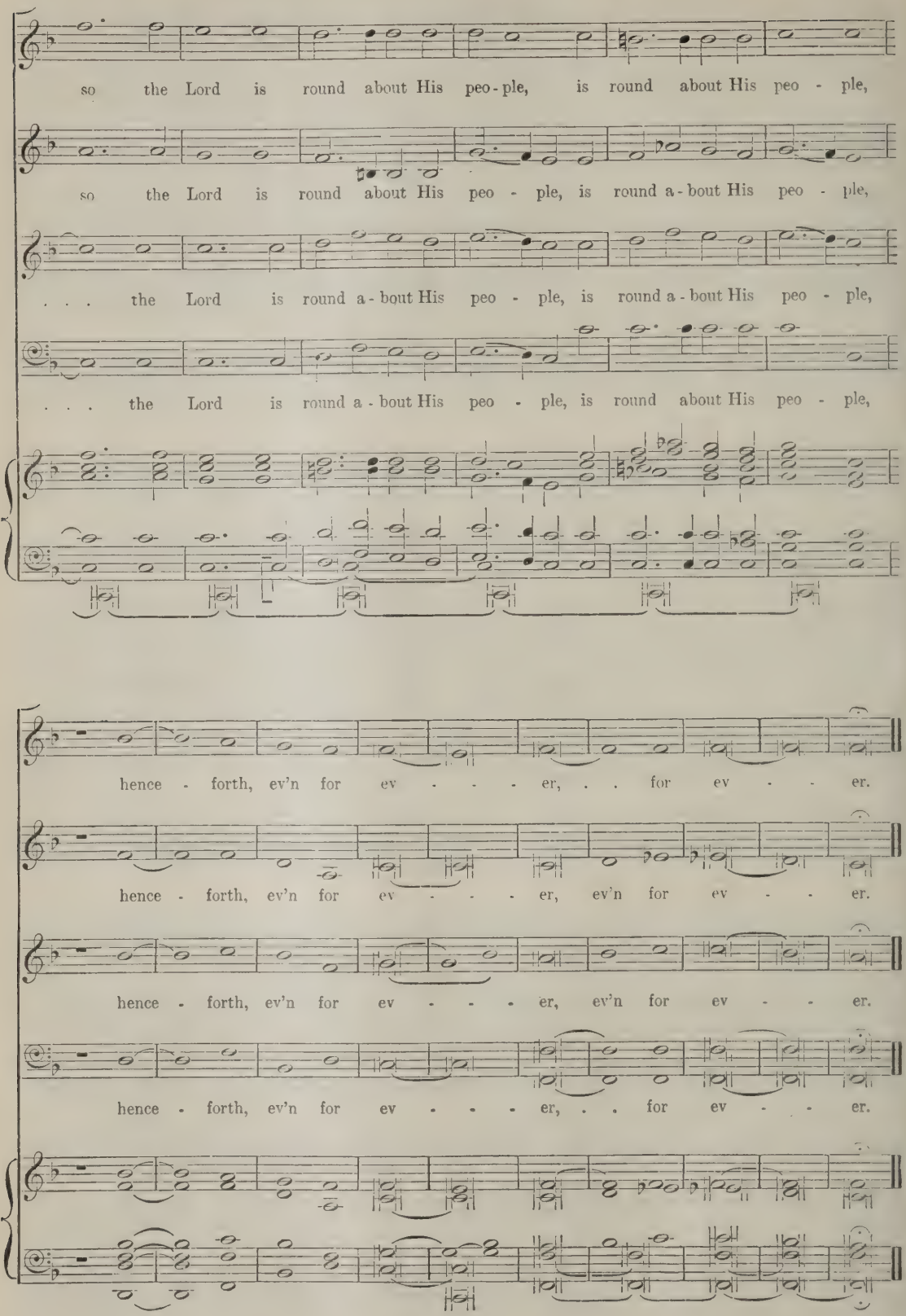
(Accompaniment revised by JOHN E. WEST, 1918)

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

RECIT. TENORS AND BASSES IN UNISON
(f)
VOICES
They that put their trust in the Lord shall be ev'n as the mount Si - on, which
ORGAN
(mf)
Ped.
may not be re-mov-ed, but stand - eth fast, but standeth fast for ev - er.
p
A tempo giusto
SOPRANO
ALTO
TENOR
BASS
f
As the moun - tains are round a - bout Je - ru - sa - lem,
A tempo giusto. ♩=112
f
Ped.

The complete Anthem is published in NOVELLO'S OCTAVO ANTHEMS, No. 21; and in NOVELLO'S TONIC SOL-FA SERIES, No. 92


f
As the moun - tains are round a - bout Je - ru - sa - lem,
so the Lord is . . round a - bout His peo - ple, so the
f
As the moun - tains are round a - bout Je - ru - sa - lem,
so the Lord is . . round a - bout His peo - ple, so the
Lord is round, . . is . . round a - bout His peo - ple, a - bout His
f
As the moun - tains are round a - bout Je - ru - sa - lem,
so the Lord is . . round a - bout His peo - ple,
Lord, so the Lord is . . round a - bout His peo - ple,
peo - ple, a - bout His peo - ple,

ff
so the Lord is round a-bout His peo - ple, from hence - forth, ev'n . .
so the Lord is round a-bout His peo - ple, from hence - forth for
so the Lord . . is round . . a - bout His peo - ple, from hence - forth, ev'n for
so the Lord is round a-bout His peo - ple, from hence - forth, ev'n for
. . for ev - er, from hence - forth for ev - er, from hence - forth for
ev - - er, from henceforth for ev - er, for ev - er, henceforth for ev - er, for
ev - er, from henceforth for ev - er, ev'n . . from henceforth, from hence - forth for
ev - er, from hence - forth for ev - er, from hence - forth for
f
ev - er, hence - - - - - forth for ev - - er. As the
ev - er, from hence - forth, from hence-forth for ev - - - - er.
ev - er, hence - - - - forth for ev - - - - er.
ev - er, from hence - forth, from hence-forth for ev - - - er.
f


moun - tains are round a - bout Je - ru - sa-lem, Je - ru - sa-lem, as the
f
As the moun - tains are round a - bout Je - ru - sa - lem, Je - ru - sa - lem, . .
f
As the moun - tains are round a - bout Je -
f
As the moun - tains are
moun - tains are round a - bout Je - ru - sa-lem, are round a - bout Je - ru - - - sa -
as the moun - tains are round a - bout Je - ru - sa-lem, are round a -
- ru - sa-lem, Je - ru - sa - lem, . . as the moun - tains are round a - bout Je -
round a - bout Je - ru - sa-lem, as the moun - tains are
- lem, as the moun - tains are round a - bout Je - ru - sa-lem,
- bout Je - ru - sa - lem, the moun - tains are round a - bout Je - ru - sa-lem,
- ru - sa-lem, as the moun - tains are round a-bout Je - ru - sa-lem,
round a - bout Je - ru - sa - lem, the moun - tains are round a-bout Je - ru - sa-lem,

so the Lord is round a-bout His peo-ple, from hence-forth,
so the Lord is round a-bout His peo-ple, from hence-
so the Lord . . is round . . . a-bout His peo-ple, from hence-
so the Lord is round a-bout His peo-ple, from hence-
ev'n for ev-er, from hence-forth, ev'n for ev-
-forth for ev-er, from hence-forth, ev'n for ev-
-forth for ev-er, from hence-forth, ev'n for ev-
-forth for ev-er, from hence-forth, ev'n for ev-
-er, from hence-forth for ev-er, from hence-forth for ev-er,
-er, from henceforth for ev-er, for ev-er, henceforth for ev-er, for ev-er,
-er, from henceforth for ev-er, ev'n . . from henceforth for ev-er, for ev-er, so . .
-er, from hence-forth for ev-er, from hence-forth for ev-er, so . .


so the Lord is round about His peo-ple, is round about His peo - ple,
so the Lord is round about His peo - ple, is round a-bout His peo - ple,
. . . the Lord is round a-bout His peo - ple, is round a-bout His peo - ple,
. . . the Lord is round a-bout His peo - ple, is round about His peo - ple,
hence - forth, ev'n for ev - - - - er, . . for ev - - - er.
hence - forth, ev'n for ev - - - - er, ev'n for ev - - - er.
hence - forth, ev'n for ev - - - - er, ev'n for ev - - - er.
hence - forth, ev'n for ev - - - - er, . . for ev - - - er.

(*Continued from page 432*)

pleasure in backchat of this feeble sort, it is no part of the duty of a great organization like the B.B.C. to serve it up.

Let me work off one or two further grievances. When the time-table goes awry, and something has to be sacrificed, why is it always the best music that comes under the axe? For example, in a programme of songs and chamber music, the singers are always allowed full fling, and the chamber music is cut, if necessary. Two bad cases come to mind. On one occasion John Coates, in giving a couple of groups of songs, was allowed so much rope in the way of introductory remarks (none too fluently delivered) that the instrumental work next down on the programme was omitted. On another evening we were promised the Delius String Quartet, but it was broken off near the end of the first or second movement (I forget which), and was even guillotined on an unresolved discord!

Again; there is a good deal of dissatisfaction among London musicians over the fact that some of the provincial programmes—Newcastle, for example—are on the whole far better than those of London, and that whereas the best London programmes are usually sent out to the provincial stations, London is rarely allowed to enjoy the excellent provincial schemes. In other words, heads they win, tails we lose. Yet again: Seeing how many neglected masterpieces there are waiting for justice, we cannot but feel sore that the B.B.C. should have gone to the vast trouble and cost of giving the first English performance of so poor a work as Stillman Kelley's 'Pilgrim's Progress.'

Moreover, choral music is the least satisfactory type of music for broadcasting, and it therefore seems a pity to lavish money on it. For example, at the recent 'Messiah' performance broadcast from Manchester, the only satisfactory items were the solos, which came through remarkably well.

However, despite these grumbles, we have to thank the B.B.C. for many delightful evenings, from symphony concerts to such programmes of intimate character as those of the Kutcher Quartet, and other chamber music parties, and (one of the very best) some lovely old music sung by Dorothy Silk.

The *Evening Standard* programme, stunt though it may have been, was a great success. The Kedroff Quartet must have been a revelation and education to many in the art of male-voice quartet singing. As for Tetrazzini, let me own that for the time being I became a prima donna 'fan.' Her singing was delightful, and incidentally showed that Galli-Curci is merely an agile flute beside Tetrazzini, with her great command of colour and expression. But Madame should not attempt to sing in English. Chuckling over her quaint efforts, one felt that even so must foreigners be amused when listening to the polyglot programmes of certain English singers.

Our March issue contained a report of a performance by the Newcastle Bach Choir, in which we stated that the size and proportions of the Choir were forty-eight, with twelve voices to a part. We learn that this is hardly correct. Forty-eight names appear in the programme, but only forty members sing at the concerts, each part dropping automatically the two members least regular at rehearsals. Choral societies generally might well adopt this method of keeping up the attendance average, and of ensuring that the performers are practically certain of being those who know the work best.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

Two lectures on Choir-Training will be given at the College, on Tuesday, May 12—at 2.30 p.m., by Mr. G. Thalben-Ball, subject, 'The Choir in Church,' with illustrations by the choir-boys of the Temple Church; at 6.30 p.m., by Mr. Hubert S. Middleton, M.A., Mus.B., subject, 'Country Choirs and Congregations, with special reference to the Training of Voices, and a General Knowledge of Church Music.' Admittance free. No tickets required.

F.R.C.O. (CHM.); A.R.C.O. (CHM.).

The Examinations for the above Diplomas will be held at the College on Wednesday and Thursday, May 13 and 14.

H. A. HARDING, *Hon. Secretary.*

PERFORMANCES OF BACH'S PASSION MUSIC

A few years ago 'The Messiah' was sung at so many churches during Lent and Eastertide that we had to give up the attempt to chronicle the performances. Much the same state of things now obtains in regard to the Passions of Bach; both have been sung, either wholly or in part, at numerous churches in London and the provinces. It is impossible for us to include all the reports correspondents have kindly sent us. To print a few would be invidious, and a list would be bald and uninteresting. We can therefore do no more than mention the great increase in the number of performances, and express our admiration of the enthusiastic hard work of the organists and choirmasters who are thus giving their congregations opportunities for becoming familiar with the Bach Passions.

An unusual recital was recently given at Oldham Parish Church, the organ soloist being Ronald Stansfield, a fifteen-year-old member of the choir, assisted by two of his fellow trebles—Frank Taylor, who played a violin solo (Gluck's Largo in G) and Willie Harley, who sang 'He shall feed His flock.' The organ items comprised Mendelssohn's second Sonata, Parry's Prelude on 'Rockingham,' Bach's 'Little' Prelude and Fugue in E minor and the Prelude on 'Ich ruf zu Dir,' the Menuet from the 'Suite Gothique,' and the 'War March of the Priests'—the last-named being Ronald's own choice, we surmise. The giving of a programme by these youngsters was appropriate, for the collection was in aid of the Choirboys' Fund.

The annual Festival Service of the Southwark Diocesan Plainsong Association will take place at Southwark Cathedral on May 7 and 8. The service book may be had from the secretary, Mr. Godfrey Sceats, 18, Ballina Street, S.E.23. It contains a simple and effective fa-burden for the canticle tones by Mr. E. T. Cook, and the anthem is Tye's 'Laudate nomen,' to which familiar English words have been adapted. The Easter Sequence is included, but not, we are sorry to see, in the 'English Hymnal' version. This is now so well known that it seems a pity to confuse choirs and congregation with an occasional use of a form in which the translation is different and the melody not quite the same.

The Chesham Oratorio Choir, now in its second season, gave a concert on March 19, with a good miscellaneous programme which included Spohr's 'God, Thou art great,' Mendelssohn's 'Hear my prayer,' choruses by Handel, Mendelssohn, and Martin, and miscellaneous items contributed by an excellent array of soloists—Lady Maude Dawson, Miss Ethel Fenton, and Miss Faith Hoper. There was a small string orchestra. Mr. R. B. Green conducted.

The organ at St. John's, Southwick Crescent, W., has been reconstructed by Messrs. Rushworth & Dreaper. The re-opening took place on April 2, when Sir Walford Davies

gave a recital, playing Bach's Prelude and Fugue in B minor and E flat Sonata, Schumann's Fugue No. 1 on B A C H, and Chorale Preludes by Parry and Walford Davies. At the end of the dedication service, Mr. Norman Greenwood, organist of the Church, played the Reubke Fugue.

Brahms's 'Requiem' was sung at Richmond (Yorks) Parish Church on March 31, by the combined forces of the Church Choir and the Richmondshire Choral Society. The soloists were Miss Edna Hodgson and Mr. George Parker, Mr. W. A. Crosse played the drums, Mr. Herbert Bardgett the organ, and Mr. Arthur Fountain conducted. A congregation of about a thousand attended this, the first performance of the work at Richmond.

At a musical service held at St. John the Evangelist, Upper Norwood, on April 1, the choir sang Mendelssohn's 'Christus' and Motets by Mozart and Gounod; Mr. W. H. Bellamy sang two of Dvorák's 'Biblical Songs,' and the boys of the choir Bach's 'My heart ever faithful.' The Rev. G. Sydenham Holmes, priest-organist, conducted, and played Mendelssohn's sixth Sonata and Bairstow's Scherzo.

The annual Choir Festival of Clapton Wesleyan Church took place on March 22 and 23. On the former day, anthems by Wilbye, S. S. Wesley, Parry, and Sullivan were sung. At the secular concert the chief items were Stanford's 'Songs of the Fleet,' a group of songs by Cornelius, a Suite for pianoforte duet by Markham Lee, and part-songs. Mr. Wallace J. Madge, the organist, conducted.

A new organ—a three-manual of twenty-three stops—has been erected in Stricklandgate (Kendal) Wesleyan Methodist Church by Messrs. Blackett & Howden, of Newcastle. The instrument was dedicated on March 19, when a recital was given by Mr. Paul Rochard, who played a Handel Concerto, Widor's fifth Symphony, Bonnet's Variations, &c.

From the *Benfleet Weekly Gazette* we learn that the organ in St. Mary's, South Benfleet, is to be enlarged and renovated through the generosity of Mr. Sydney H. Nicholson. A fund had been raised for the purpose, but on the suggestion of Mr. Nicholson it will be used instead for building a west gallery for the accommodation of the enlarged instrument.

A special musical service was held at Jackson's Lane Wesleyan Church, Highgate, on March 22. The choral works included Walford Davies's 'Five Sayings of Jesus' and 'Magdalen at Michael's Gate,' and excerpts from Dvorák's 'Stabat Mater.' Mr. Eric Brough played Franck's Chorals Nos. 1 and 2, and Chorale Preludes by Bach.

Mr. John Langford has retired from the chairmanship of the Nonconformist Choir Union, a position he has filled with conspicuous ability for ten years. Appreciation of his services was shown in the presentation of a handsome arm-chair. His successor is Mr. Leonard C. F. Robson.

RECITALS

Mr. Alban Hamer, Bloemfontein Cathedral—Prelude and Fugue in B minor, *Bach;* Suite Gothique, *Boëllmann;* Sposalizio, *Liszt;* Pastorale, *Franck.*

Mr. John Pullein, Boston Parish Church—Toccata (Sonata No. 14), *Rheinberger;* Pastorale, *Franck;* Fantasia and Fugue in C minor, *Bach;* Psalm-Prelude No. 3, *Howells.*

Mr. Wallace Thompson, St. Margaret Pattens—Gloria in excelsis, *Julius Harrison;* Finale (Sonata No. 7), *Rheinberger;* Allegro Appassionata (Sonata No. 5), *Guilmant.*

Mr. H. E. Wall, St. Matthew's, W. Kensington—Adagio in D, *Mozart;* Chorale Prelude, 'Jesus Christ our Redeemer,' *Bach;* Cantabile (Symphony No. 6), *Widor;* Marche Solennelle, *Borowski.*

Mr. H. H. Wintersgill, Christ Church, Skipton—Preludes on 'Sleepers, wake,' *Bach;* and 'The Lord is my Shepherd' and 'Martyrs,' *Charles Wood;* Psalm-Prelude No. 2, *Howells;* Passacaglia, *Bach.*

Mr. F. Gostelow, Westminster Cathedral — Fantaisie Symphonique, *Gostelow;* Allegro (Trio-Sonata No. 5), *Bach;* 'Elfes,' *Bonnet;* Choral No. 3, *Franck;* Overture in C minor, *Hollins.*

Mr. Allan Brown, City Temple—Passacaglia (Sonata No. 8), *Rheinberger;* Fantaisie in E flat, *Saint-Saëns;* Sonata No. 2, *Mendelssohn;* Sursum Corda, *Ireland;* Finale (Symphony No. 6), *Widor.*

Mr. G. W. Harris Sellick, St. Mary Magdalene, Ashton-upon-Mersey—Introduction and Allegro, *John Stanley;* Prelude on 'In Thee is gladness,' *Bach;* Postlude on 'Martyrs,' *Harvey Grace;* Choral No. 3, *Franck;* Psalm-Prelude No. 3, *Howells;* Pæan, *Julius Harrison;* Epilogue, *Healey Willan;* Triumph Song, *Alec Rowley;* Fantasia and Fugue in G, *Parry;* Scherzo, *Bairstow.*

Mr. F. Dalrymple, Tredegarville Baptist Church, Cardiff—Scherzo, Recitativo, Choral, and Fugue (Sonata No. 5), *Guilmant;* Vivace (Sonata No. 3), Allegro (Sonata No. 6), and Fugue (Alla Giga), *Bach;* Fugue on 'Ad nos, ad salutarem undam,' *Liszt;* Chorale Improvisation, 'Jerusalem, thou City on High,' *Karg-Elert.*

Mr. H. Moreton, Plymouth Guildhall—Grand Chœur in E flat, *Guilmant;* Scherzo and Passacaglia, *Rheinberger;* Prelude and Fugue in D, *Bach;* Allegretto con grazia, *Tchaikovsky;* Pastorale, *Franck;* Toccata (Symphony No. 4), *Widor;* Polonaise Militaire, *Chopin.*

Mr. J. A. Sowerbutts, Holy Trinity, Guildford—Introduction and Allegro, *Ropartz;* Sonata in B minor, *C. F. Waters;* Prière, *Hillemacher;* 'St. Patrick's Breastplate,' *Stanford;* Toccata in F, *Bach;* Prelude, Fugue, and Variation, *Franck;* Finale of Sonata, *Reubke.*

Dr. M. P. Conway, St. Mary Redcliffe, Bristol—Rhapsody No. 2, *Howells;* Variations poetiques, *Eaglefield Hull;* Symphonic Choral, *Karg-Elert;* Offertoire, *André Raison;* Improvisation, *Henry G. Ley.*

Mr. Lynnwood Farnam, Church of the Holy Communion, New York—A *Bach* programme: Toccata and Fugue in F, Fugue in G, Prelude and Fugue in A, Largo and Allegro (Trio-Sonata No. 2), Passacaglia and Fugue, and Chorale Preludes.

Mr. Philip Miles, St. Peter's, Meads Road, Eastbourne—Fantasy on 'Babylon's Streams,' *W. H. Harris;* Choral No. 3, *Franck;* Sonata No. 6, *Rheinberger;* Toccata-Prelude on 'Pange Lingua,' *Bairstow;* Trio-Sonata No. 1, *Bach.*

Miss Marjorie Renton, Blackheath Congregational Church—Fantasia in F minor, *Mozart;* Elegy, *G. T. Ball;* Scherzetto, *Vierne;* Summer Sketches, *Lemare;* Chant de Mai, *Jongen;* Introduction and Finale of Sonata, *Reubke.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey—Andante Cantabile, *Sterndale Bennett;* Prelude and Fugue in G, *Mendelssohn;* Toccata and Fugue in D minor and Trio in D minor, *Bach;* Cantilène in A flat, *Wolstenholme.*

Mr. Harold M. Dawber, Parish Church, Warrington—Introduction and Passacaglia (Sonata No. 8), *Rheinberger;* Chorale Prelude, 'Lord Jesus Christ, unto us turn,' *Bach;* Introduction and Fugue, *Reubke;* Prelude on 'Rhosymedre,' *Vaughan Williams;* Caprice, *Harvey Grace;* Fugue on 'Ad nos, ad salutarem undam,' *Liszt.*

Mr. Stanley Lucas, South Croydon Congregational Church—Sonata No. 1, *Mendelssohn;* Scherzo, Meditation, and Rêverie on 'University,' *Harvey Grace;* Sonata No. 1, *Rheinberger;* Miserere (In Nomine), *Byrd;* and Chorale Preludes by *Bach* and *Parry.*

Mr. E. A. Moore, St. Luke's, Manningham—Overture to 'Occasional' Oratorio; Fantasia and Fugue in C minor, *Bach;* Prelude to 'Parsifal'; 'Le Carillon,' *Wolstenholme;* Triumphal March, *Hollins.*

Mr. Arthur Sharp, St. George's, Altrincham—Introduction and Allegro, *John Stanley;* Andante from String Quartet, *Debussy;* Finale (Symphony No. 4), *Widor.*

Dr. George P. Allen, Baptist Church, Sutton-in-Ashfield—'Finlandia'; Fantasia on 'Abide with me' and Andantino in C, *George P. Allen;* Scherzo in F minor, *Sandiford Turner;* Polonaise, *Chopin.*

Mr. W. J. Lancaster, Bolton Parish Church—Introduction to the 'Seven Last Words,' *Haydn;* Meditation in F sharp minor, *Guilmant;* Allegro (Symphony No. 3), *Vierne;* Evocation à la Chapelle Sixtine, *Liszt;* Finale (Etudes Symphoniques), *Schumann.*

Mr. Alec Rowley, St. Alban's, Teddington—Choral in A minor, *Franck;* Pastorale, *Rheinberger;* Scherzo, *Wolstenholme;* Festal March, *Strauss;* Prelude in D minor, *Mendelssohn;* March for a Church Festival, *Best;* Rustic Suite, *Rowley;* Prelude and Fugue on B A C H, *Liszt.*

Mr. H. C. Warrilow, St. Katharine's, Northampton—Triumphal March, *Karg-Elert;* Andantino in G minor and Festival Toccata, *Wolstenholme;* Chorale Prelude, 'I cry to Thee, Lord Jesus,' *Bach;* Overture in C, *Hollins.*

Mr. A. J. Sainsbury, Christ Church, Lausanne—Concert Overture, *Hollins;* Trumpet Tune and Air, *Purcell;* Introduction and Fugue, *Cooke;* Pilgrim's Progress (Part 1), *Ernest Austin;* Allegro Maestoso (Sonata No. 1), *Elgar;* Rhapsody No. 1, *Howells;* Fantasia (Sonata No. 1), *Alan Gray*; Pièce Héroïque, *Franck;* Offrande Musicale, *de Maleingreau;* Menuet-Scherzo, *Jongen.*

Dr. Gordon A. Slater, Boston Parish Church—Introduction and Fugue, *Reubke;* Two Chorale Preludes, *Bach;* Prelude, 'Vexilla Regis,' *Bairstow.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Overture in D minor, *Handel-Elgar;* Variations on 'O filii et filiæ,' *John E. West;* Fantasia in F, *Mozart;* Gigue and Bourrée, *Charles Wood;* Introduction and Passacaglia, *Reger.*

APPOINTMENTS

Mr. J. A. Clarke, organist, St. James's Church, Middlesbrough.

Mr. Norman Cocker, sub-organist of Manchester Cathedral; to be also musical director at Holy Innocents', Fallowfield, Manchester.

Mr. W. H. Dewhirst, choirmaster, St. James's Church, Middlesbrough.

Mr. J. Hammond Fearon, choirmaster and organist, Beeston Parish Church, Notts.

Mr. Hugh Taylor, organist at Holy Innocents', Fallowfield, Manchester.

Mr. A. Richard Trevithick, choirmaster and organist, All Hallows', Gospel Oak, N.W.

Letters to the Editor

A COLLECTION OF ALTERNATIVE TUNES

SIR,—Many organists have at different times composed alternative tunes to well-known and popular hymns. These form useful and pleasing variations from the usual settings in the numerous hymn-books, irrespective of denomination. Without replacing the older tunes, which have come to be in a sense classics of their kind, these new tunes are useful in keeping alive the interest of both choir and congregation. The same thing applies to chants for Psalms, and the special canticles such as the Te Deum and the Benedicite.

I want if possible to bring out a supplemental tune-book to include the best of these, and shall be very glad to receive any good tunes or chants that are in use in churches and chapels throughout the country. Such a collection at a reasonable price would be appreciatively received—I hope very widely—and I shall be greatly obliged for assistance in this connection. Payment will be made in the event of publication.—Yours, &c.;

'Newquay,' WAKELING DRY
Draycott Avenue,
Kenton, Middlesex.

CHANT SETTINGS OF THE TE DEUM

SIR,—There are not a few who, having to deal with a village service, where vocal talent is restricted, and the organ not always what it should be, find that in course of time the selection of Chants in the 'Cathedral Psalter' is rather limited. Those set for the Te Deum are a case in point, and organists whose knowledge of worship-music does not extend far beyond the Psalter mentioned and the 'Cathedral Prayer Book' (in many respects a more satisfactory compilation) do not always seem able to make a suitable selection by way of novelty. This leads them to indulge sometimes in the composition of weird four-fold chants which are anything but in the true spirit of ecclesiology.

Strictly speaking, the Te Deum should never be doubled—it should be sung to single chants or to a special setting. Even when a double chant is used it is best to change to a single one for vv. 7, 8, and 9, thus avoiding that awkward and most unmusical repetition of the second half.

Some time ago I was discussing the question of congregational singing with Sir Walford Davies, and he told me he had made effective use, especially with a large body of voices in unison, of the Tonus Peregrinus—that familiar piece of plainchant invariably used for the Psalm 'In exitu Israel.' As plainchant it is of the late period, and, as students will know, the short phrase in the 'Cathedral Psalter' is only part of an anthem—almost the earliest example of a tone-poem—which will be found in its entirety in the revised edition of Helmore made by Briggs and Stainer. Some phrases of this may be judiciously extracted by a musician of ideas and taste, and used to eke out the short phrase usually met with in Psalters.

Mr. Sydney H. Nicholson, the Abbey organist, a true Church musician, in a talk I had with him on the same subject, pointed out the use of descant (a counter-melody over the main theme) in the folk-song manner; and he has written a special setting which is particularly effective. It was sung, I think, at the Abbey at the time of the Peace Celebrations; and whenever a Solemn Te Deum is called for it may be used to good purpose. The idea may be used with a chant setting by a good musician; and it may be carried out in the accompaniment only, if the chant be sung in unison.

For those who want a new selection of Te Deum chants, I can recommend the following as suitable and effective. If single chants are used, take three which will be found in the alternative chants for the Venite, viz., Russell in C, Cooke in F, and Ouseley in C. Another set is Arnold in F, Stainer in C, and Reinagle in F.

Those who like the double chant may try Garrett in G (among the Benedictus chants). In common with that by Barnby, the unisonal nature of the two principal phrases, makes it particularly suitable. A change should be made to a single chant (as previously mentioned) for vv. 7, 8, and 9, taking for the purpose such an one as, *e.g.*, Battishill, which will be found among the Magnificat chants. Then change to Crotch in C (13th Morning), and for the last four verses take Turle in F (8th Evening).

Another set is Barnby in E (among the Benedictus chants), substituting Foster, in the same key, for vv. 7, 8, and 9. A change may be made to Jackson in A (8th Evening), and a return to Barnby or Foster for the finish.

The Benedictus chants are also somewhat limited, and the following will provide fresh material. Bentinck (18th Morning), Barnby in D (same day), Barnby (29th Morning), Turle (23rd Morning), and Fitzherbert (24th Evening).

There yet remains the glorious setting by St. Ambrose, which in its dignity and rugged simplicity remains the ideal setting of the great Hymn which is daily sung to the glory of God. A study should be made of it; and it will lead perhaps to the use of more plainsong, which, after all, is the true music for the Liturgy, and one which fits in with the ceremonial with peculiar fitness.—Yours, &c.,

WAKELING DRY.

NOTATION OF THE HORN: SOME ALTERED MEANINGS

SIR,—Mr. Blandford displays a positive talent for evading the point at issue. He drags false scents across the trail in a way that would make a respectable red-herring turn pale with envy. And this even with quite minor points. For instance, Mr. Pegge gave us to understand that he followed the apparently up-to-date Parisian practice of fully stopping every 'bouché' note. As undoubtedly many composers have intended these notes to be only half closed, I suggested that

the habit was slovenly. I repeat that it is so—as slovenly as playing every passage *forte* whether it be marked *p* or *f*. Mr. Blandford objects to my venturing to criticise Mr. Pegge's 'playing, which I have never heard,' and vaguely imputes it to my 'contempt for practical experience.' A false scent! I said nothing whatever about Mr. Pegge's *playing*. For aught I know, he may play like an angel, fully stopped notes and all. But this is no excuse for an inartistic *habit!* As for my 'contempt for practical experience,' which I have neither expressed nor felt, I suppose it is merely a florid way of saying that I unfortunately do not always agree with Mr. Blandford.

'Mr. Wotton will have none of Richter,' cries your correspondent. Another false scent! Mr. Wotton will have none of the so-called evidence adduced by Mr. Blandford to prove that Wagner was such an egregious ass that he wrote deliberately what he did not mean. Whether Wagner's ideas were practical—and I myself have suggested that probably he had his doubts as to this—or whether the + had better be taken to imply a simple 'bouché,' as Mr. Blandford prefers, or whether it should invariably connote the 'cuivré' tang, as seems the practice of some, are different questions.

Mr. Blandford doubts whether *stark anzublasen* is the precise equivalent of *cuivrer*. I would suggest that it is possible that the modern Parisian idea of the latter may not be precisely that of Berlioz and Wagner. In any case, the tone is intended to imitate that of the *trompe de chasse*, and the first time Wagner marks *stark* is against the horns on the stage in 'Tristan,' obviously meant to represent *trompes*.

The choicest and most highly perfumed false scent is reserved for my main theme. I doubt if anyone, reading the correspondence, would gather the subject of discussion. Mr. Pegge at least is candid! He admits at the commencement of his first letter that he fails to see my point, and then proceeds to fill two columns arguing what he is unable to perceive. Yet surely my theme was a simple one? I pointed out that, as regards 'bouché,' 'cuivré,' and the sign +, composers and writers were not in accord in their definitions and meanings. While A suggested that 'bouché,' implied the use of the mute, B insisted that it did not; if C gave one signification to the +, D gave another, and E a third; 'cuivré' was said by F to be one thing, only to be contradicted by G. The result is, that on meeting one of the three indications in an unknown score it is sometimes difficult to be sure what the composer means.

I expressed no opinion as to the various meanings. I merely catalogued facts. And those facts are not disturbed by asserting that A made a 'blunder,' or that B had not 'addressed his mind' to some particular aspect, or that C was 'kind.' If the facts be correct—and they can be verified—there does not seem much to argue or even discuss. But Messrs. Pegge and Blandford appear to have rushed into the fray without realising this! As players on the instrument, they were filled with holy horror at any non-player daring to breathe the sacred name of Horn, and determined to crush the impious one. But, as there was nothing to crush, they had to expend their fiery energy on irrelevant matters. I trust that that energy has burnt itself out, for I am rather tired of trying to head your correspondents off these false scents.—Yours, &c.,

TOM S. WOTTON.

SIR,—In his letter in the March issue of the *Musical Times*, Mr. Wotton stigmatises as 'slovenly' the practice of fully stopping all notes marked 'bouché.' The same would, no doubt, apply to a person who, when asked to 'cook' an egg, boiled it. Let me assure your correspondent that if composers will say what they want, their wishes will be carried out even by one so slovenly as myself!

In the absence of explicit instructions such as '½-bouché,' or 'voilé' (employed by Charpentier), I fail entirely to see what the poor horn-player is to do, except fully stop such 'bouché' notes as he meets. To discuss the various means at the disposal of the horn-player for producing what is known as the stopped tone is beyond the scope of a letter, and it is to be hoped that the able pen of Mr. Blandford will soon furnish us with a paper dealing exhaustively with the question.

However, by way of giving Mr. Wotton a hint as to the complexity of the problem, I may say that d'Indy's F, which he requires half-stopped (Ex. 3 in Mr. Wotton's article), would, if the F crook is used as directed, have to be played ¾-stopped to get the note in tune. It must not be thought that half-stopping necessarily lowers the pitch half a tone. It is on such points that an article from the pen of an expert, such as Mr. Blandford, would clear away a number of misconceptions which give rise to uncertainty in the minds of composers as to how to mark the parts in order to obtain a given result.

Charpentier's direction 'voilé' is much sounder than d'Indy's, inasmuch as he gives the player clearly to understand the effect he wants, but wisely leaves him the choice of means by which he gets it. The wisdom of such a course is doubly evident when it is realised that to get the so-called half-stopped notes in tune, they may require anything from one-quarter to four-fifths stopping, according to the degree of the scale. 'Though Shen-fi has but one gate, many roads lead to it.'

I will even go so far as to express doubt whether Mr. Wotton, comfortably ensconced in a fauteuil at Queen's Hall, with the score on his knee, could tell exactly what method the player was using to get his stopped and 'voilé' notes. He would, of course, know if they 'sounded right,' but if they did not, surely the onus is on the conductor, who, presumably, rehearsed the work? After all, it is the conductor who is *le grand manitout* at an orchestral concert, and the horn-player's interpretation must, in a properly disciplined band, be subordinate to the former's directions, which one may expect to be based on tradition, personal directions from the composer, or the dictates of the conductor's own artistic conscience.

I must apologise for not having written sooner, but illness in my family, coupled with other circumstances beyond my control, rendered it impossible for me to attend to the question earlier.—Yours, &c., J. MORLEY PEGGE.

53, Rue des Tennerolles,
Saint-Cloud, Seine-et-Oise.
April, 1925.

[This correspondence is now closed.—EDITOR.]

THE REGENT'S BUGLE

SIR,—Early in the last century an instrument was brought out in this country under the name of the 'Regent's Bugle,' which appears to have passed unnoticed by all English writers on musical instruments, at least in recent times. It is, however, mentioned by Dr. Curt Sachs, whom very little escapes, in his 'Real-Lexicon der Musikinstrumente' (Berlin, 1913, p. 319b), in a few lines that may be translated as follows:

> 'REGENT'S BUGLE: According to Joh. Gg. Schmidt a slide-bugle (*Zug-Flügelhorn*) constructed by Percival, London, in 1815, the notes of which could be lowered in pitch by from one to five semitones.'

A bugle, the pitch of which could be so lowered by a slide as to give only one position less than that of the trombone, would be a remarkable structure, well worthy of a niche in the archives of obsolete instruments. Indeed, it is hard to say in what material respect it could have differed from a trombone. It is nevertheless probable that the Regent's Bugle was no more than a short model of slide-trumpet, of which I have come across two examples, without having ever seen it described, figured, or exhibited.

One of these instruments was in 1895 in the possession of a Whitby resident, and of this I took complete notes. It once belonged to the 'Whitby Pink Band,' and, together with the other band instruments, including a horn which I described in this journal (August, 1922, p. 546), was seized for debt and remained for many years hung up in a lawyer's office, until most of its companions perished of decay or were eaten of worms. The other instrument belonged in succession to the two famous trumpeters, the Harpers, father and son, and was included in the sale by auction of the latter's effects in 1896.

Both these instruments are really slide-trumpets in which the body-tubing is bent on itself twice, just as in the modern cavalry duty-trumpet, which has the effect of reducing the

length of the body to about 12½-in., or about that of a cornet. The two sections of cylindrical tubing which are united by the bend nearest the player are arranged to form a slide precisely as in the standard slide-trumpet, except that the spring-box, placed in the farther bend, is single, and the slide can be extended for a length of only 3½-in. in the Whitby and 2½-in. in the Harper instrument.

The Whitby trumpet is (or was, if it no longer exists) of brass, simply and cheaply made, without any decoration, and measures, without the mouthpiece, 68½-in. in length. It had no crooks when I saw it, but they might have been lost. No doubt its highest pitch was intended to be F, the slide being therefore too short to lower the pitch by even two semitones, so that a chromatic or even diatonic scale could be produced only in the upper register. The mouthpiece is original, and has a deep conical cup, not angulated at its junction with the throat, and quite unsuitable for brilliancy, giving a smooth horn or cornet-like tone. The instrument is inscribed 'Clementi & Co., London,' and 'W. P. B., 1838,' and is reputed to have been used by the leader of the band.

On the other hand, the Harper trumpet is a very gorgeous affair, made, crooks and all, of solid silver, parcel-gilt, with the ornamental ferrules and embossed rim usually found on the best old trumpets. It bears the hall-mark of 1819-20, and was made by James Power, of 34, Strand, London, but the spring-box is stamped 'Kent.' It possesses the usual bits, shanks, and crooks for all keys from F to D inclusive, and C, but not the original mouthpiece, no doubt also in silver, for which another has been substituted.

One can hardly class either of these instruments as anything but a true trumpet, although in each case the conical enlargement to form the bell is on rather more generous lines than in the accepted trumpet models, and the Harper example has lost, even with a trumpet mouthpiece, a trifle of its brilliance and incisiveness. The Whitby mouthpiece, at all events, shows that brilliance was not aimed at for that particular instrument.

It is worthy of notice that three names, Percival, Power, and Clementi, are associated, as constructors, with the Regent's Bugle and these trumpets. Assuming that the instruments are the same, it looks as if this short model, which would be much more manageable in a band on the march than the long and badly-balanced standard slide-trumpet, had enjoyed a fleeting measure of popularity, in spite of the competition of the key-bugle and, in due course, of the cornet, which was to supplant the lot. Percival and Power appear to be otherwise unknown as instrument makers; the latter was probably a silversmith only.

Although the Regent's Bugle must have played a very small part in music and contributed little or nothing to its development, it would be of some interest to students of instrumental history to identify it accurately. Imperfectly as these two trumpets answer to the description of Joh. Gg. Schmidt, whoever he was, I cannot help thinking that they are surviving representatives of this forgotten bugle. Can anyone who is better informed on the subject carry it a stage further?—Yours, &c., W. F. H. BLANDFORD.

GRAMOPHONE RECORDS: ENGLISH AND FOREIGN CATALOGUES

SIR,—Apropos of Mr. Sorabji's letter in the April *Musical Times*, I also am an ardent and enthusiastic gramophonist, and as such I venture to disagree in part with his views concerning foreign gramophone catalogues. The French Gramophone Company's catalogue is to my mind very good indeed, inasmuch as it provides some really excellent examples of the national music unobtainable in England. But while agreeing that the German Gramophone Company's catalogue is excellent, I think the English catalogue is easily eclipsed by that issued by the Victor (H.M.V.) Company, of Camden, New Jersey, U.S.A. May I add that I have at hand the Danish, Norwegian (Sin Herres Stemme), and the Swedish (Husbondene Röst) catalogues of the Gramophone Company, and I consider these to contain some really splendid matter, especially Scandinavian Lieder.—Yours, &c.,

55, Kendall Road, Beckenham, Kent. JOHN NAUNTON-RUSHEN.

CHOIRBOYS AND SCOUTS

SIR,—I wish to appeal to those of your readers who are choirmasters to encourage their choirboys to become boy-scouts. In many places a certain amount of friction has unfortunately been allowed to rise between the scout movement and church choirs; so that we hear of regrettable cases where choirmasters refuse to take boys if they are scouts, and scoutmasters discourage their boys from belonging to choirs. This is all wrong, and where such antagonism has been allowed to arise it ought always to be removable by frank discussion, and by both parties realising how much they have to gain by co-operation.

The scout-master can help the choirmaster by sending to him musical boys who come under his influence, and by instilling into them 'scout ideals' of discipline, obedience, power of observation, unselfishness, and general smartness, which are as essential to the good chorister as to the good scout, but which the average choirmaster has perhaps little opportunity to develop.

The choirmaster can help the scout-master by sending him boys of just the type required, who are to some extent specialists in music, and who could do much to raise the standard of musical attainment of the troop: and if the choirmaster could also give some practical help in the troop music, this would often be most welcome.

The advantage of such co-operation is obvious; for it is not too much to say that the efficient scout (given a voice) is potentially the ideal chorister; and the efficient chorister (in character and not only on musical grounds) is potentially the ideal scout.

A serious effort is being made to organize music amongst the scouts on sound lines: the possibilities would be greatly increased by a large influx of choirboys, whose presence would raise the standard of what could be attempted. Could music become an important part of the activity of every scout troop, not only would immediate practical results follow, but a love of good music would be developed among this vast society of boys to whom the nation must look not only for the performers but also for the audiences of a few years hence.

As a practical step it it suggested that wherever possible one or more patrols in each troop should be composed of definitely musical boys (especially choirboys), for whom special arrangements could be made and whose main 'scout job' would be to work for the music of their troop. It is hoped before long to arrange a competitive musical festival in London for scouts, and as there will be classes designed to test all degrees and kinds of talent, it is hoped that many chorister-scouts will be forthcoming as competitors.

Meanwhile choirmasters and scout-masters are urged to get together and talk over difficulties, and try to arrange a satisfactory scheme of working, so that full advantage may be taken of the benefits to be derived from close co-operation.—Yours, &c., SYDNEY H. NICHOLSON

(*Organist and Master of the Choristers, Westminster Abbey. Commissioner for Music, for Boy-Scouts Association*)

March, 1925.

GRAMOPHONE RECORDS

SIR,—Now that the gramophone companies are giving us 'uncut' records of the great classic writers, I would humbly suggest that they turn their attention to the recording of some of J. S. Bach's choral music.

We can now procure fine records, played by great performers, of some of his instrumental works, but I do not know at present of any records of his choral music. I know what a delight such records would be (witness the result of the records of the Elizabethan Masters) to those who, like myself, live in the wilds, and get no opportunity for hearing Bach's choral works performed in a concert-hall. I do not speak selfishly. I only reiterate the remarks of many lovers of Bach's music who are in the same predicament as myself.—Yours, &c., COUNTRY DOCTOR.

Seascale, Cumberland.

WORDS TO INSTRUMENTAL MUSIC

SIR,—At a recent concert for children the first movement of Mozart's G minor Symphony was played, and words were given to the audience for them to sing to the first subject, 'What a tune, heavenly tune, made by Mozart.' At the usual speed of that movement they would become 'Wotta tune, hevly tune, ma' by Mozart.' One of the listeners told me that she recognised it later, but changed a little and the words did not quite fit, so that all she could think of was, 'What a tune, heavenly tune, made by Mo'!

At the same concert another young enthusiast told me the words given for Howells's 'Puck's Minuet.' I asked for the tune, only to be told 'I can't remember the tune!' This, although the piece was played twice.

I asked a well-known lecturer and writer to explain the object of this union of spur-of-the-moment doggerel with fine orchestral melody, and all I got for my pains was 'Oh, you're too high-brow!' coupled with the information that he himself used the following words for the second subject in Beethoven's fifth Symphony, 'Do you see the lovely creature?' *A lovely creature* to be for ever associated with that great melody of sunlight and hilltops!

What is the use of it all? The children would enjoy singing to *la*, and would notice the tune all the better for the lack of words. It is the wrong place for them, though there is nothing more valuable for developing rhythmic sense in small beginners, in their own music-making efforts on a keyboard.

When they have acquired the skill and knowledge to play Bach Fugues or Beethoven Sonatas, words are only in the way.—Yours, &c., NANCY GILFORD.

40, Argyle Square, W.C.1.

'THE TRUTH ABOUT GERHARDT'

SIR,—I was surprised to read in Mr. Kaikhosru Sorabji's letter that the 'distinguished authority,' Mr. Herman Klein, had been pitching into Gerhardt for her lack of vocal technique. While I entirely agree with Mr. Sorabji about Gerhardt's misdemeanours, I think he has made a mistake in quoting Mr. Herman Klein as the particular 'distinguished authority,' for I distinctly remember reading in a previous issue of a periodical that Mr. Klein went into raptures with Mr. Ernest Newman about the esteemed lady. So I should like to know who is the 'distinguished authority'?—Yours, &c., K. M.

Didsbury,
Manchester.

[The above letter is one of several we have received on this subject. Mr. Sorabji's quotation was based on the assumption that our critic H. J. K. is Mr. Herman Klein. He isn't.—EDITOR.]

Sharps and Flats

Hers [Dorothy Silk's] is now singing spiritually akin to the impulses which give kudos to the annotator before the creative spirit, which respects conventional authority before inspiration, manner more than identity—in a word, which reduces even the most exquisite things to the wholly negative and non-committal level of the mentality which we designate socially middle-class.—*Leigh Henry.*

With what reluctance no one will ever know, I am being driven to admit, after several seasons of enforced listening to Beethoven, that he has his points.—*Deems Taylor.*

Mr. Alfred Piccaver, now acclaimed as the world's finest terror.—*Daily Paper.*

One's eye roved most readily to where Mr. George Bernard Shaw, too disarmingly quiet and gentle, sat listening to the music, apparently through his beard.—*Daily Paper.*

Possibly as a relaxation from talking through his hat.—*Punch.*

After a strenuous day, the public do not want to be bored with classical music which resembles practice exercises . . . I have never yet heard of classical music carrying an audience away by its beauty.—'*Cheerful,*' *in the Daily News.*

'Thou charming bird' (with Flue Obbligato).—*Concert Programme in Provincial Paper.*

That must be the crow we heard yesterday: it sounded hoarse.—*Punch.*

Has anyone ever seen a Traviata—who, incidentally, is pictured as dying of consumption during the whole play—weighing less than 300 lb.? One grows corns listening to a twenty-minute love-song to the stout consumptive.—*Arthur Hammerstein.*

'By the way, if Madame Tetrazzini sang Boïto's area in the original key (D minor) our receiving apparatus repeated in exactly a semitone higher.'—*Daily Paper.*

If it took the 'area' into the flat above, it must indeed have been a moving performance.—*Punch.*

I don't care what my readers think—so long as they think something! Even if a reader gets hopping mad and then proceeds to tell me why he is, I've accomplished something.—*W. J. Henderson.*

A performance of 'The Apostles' demands . . . in the brass four horns, three trumpets, three trombones, tub, and an extra straight trumpet representing the strofar.—*Midland Paper.*

The village blacksmith is being taught to sing the music of the anvil with some degree of harmony. The village postman can hum Bach and Mendelssohn on his daily rounds. The railway porter can play Holst on his trombone, and the village policeman can now stand in his own little choral society and sing, 'If I had but two little wings,' and Bach's 'Break forth.'—*The Daily News on the Cambridge Festival.*

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

'Cellist is invited to join violinist and pianist for practice and study of classical and modern works. S.E. or S.W. districts. Good library.—VIOLONCELLO, c/o *Musical Times.*

Contralto (medallist) wishes to meet instrumentalist, pianist, or vocalist, for practice. London.—CONTRALTO, c/o *Musical Times.*

Viola player (experienced) desires practice in chamber music of any kind.—H. J., c/o *Musical Times.*

Solo pianist and accompanist wish to meet tenor. N.W. district.—ARTHUR H. HARDY, 106, Mortimer Road, Kensal Rise, N.W.10.

Violist and violinist wanted to complete quartet class at Brighton.—A. M. G., c/o *Musical Times.*

Pianist (experienced) wishes to meet instrumentalists for ensemble practice in chamber music.—M. A., c/o *Musical Times.*

Will accompanist wishing to meet contralto and baritone for mutual practice in Streatham district, please write?—LAWRENCE BOLTON, c/o *Musical Times.*

Amateur baritone willing to give services to any good cause in any part in London or environs. Large répertoire.—LEONARD EVERETT, 58, Tottenham Lane, N.8.

Violins, violas, and 'cellos required for a performance of Sterndale Bennett's 'May Queen' at University College, Kensington, on May 16. Rehearsals, Thursdays at 8, at 19, Peckham Road, S.E.5.—Reply to R. S. JEPSON, Chesham, Bucks.

Trained vocalist wishes to meet reliable accompanist for practice of good ballads. S.E. district.—B. V., c/o *Musical Times.*

Bass wishes to meet soprano or contralto (not over two years' training) for the practice of duets. Beckenham or district.—J. NAUNTON-RUSHEN, 55, Kendall Road, Beckenham, Kent.

Vocalist (gentleman) wishes to meet good accompanist.—C. A. SCOTTE, 89, Monk Road, Ward End, Birmingham.

Good tenor trombone player wishes to join first-class amateur orchestra in London.—W. E. J., c/o *Musical Times.*

Pianist and 'cellist wish to meet advanced violinist for practice of sonatas and trios. S. London.—L. DURDEN, 22, Fairfield Road, E. Croydon.

Young gentleman pianist wishes to meet 'cellist or violinist for practice of classical sonatas. Good sight-reader. —A. V. HOAR, 67, Jermyn Street, S.W.1.

'Cellist (gentleman) wanted to join amateur quartet. Evening practices, weekly, N. or W. London.—CODA, c/o *Musical Times*.

Saxophone 'C' (low) (gentleman) wishes to meet another for mutual practice, or would join small orchestra. N. London.—SAX., c/o *Musical Times*.

Young lady pianist (A.R.C.M.) wishes to meet vocalist or instrumentalist for mutual practice. Streatham or Croydon districts.—ACCOMPANIST, c/o *Musical Times*.

A very young man wishes to meet another very young man who has violently ultra-modern tendencies in all four creative arts.—M. J. HOWE, 185, Marlbro' Avenue, Hull.

[The above announcement is somewhat beyond the scope of this column. We feel, however, that if this extremely young man has a prototype anywhere, the two should meet, in order that they may go through their artistic scarlet fever together.—EDITOR.]

ROYAL ACADEMY OF MUSIC

The end of the Lent term at the Royal Academy has proved an exceptionally busy time, and almost every day for a fortnight entertainments of more than usual interest have taken place. The quantity and varied nature of the performances compel a restricted notice, although in quite a number of instances the quality is deserving of a more extended criticism.

On March 20 and 21 the dramatic students, under the direction of Mr. Acton Bond, presented a triple bill, incidental music being provided by the Junior Orchestra conducted by Mr. Spencer Dyke. Congratulations are due to all concerned in the production of these three pieces, and if the subtle satire and mock serious atmosphere of Lord Dunsany's 'The Golden Doom' was at times inclined to flag, yet it is no easy task for young students to depict ancient and bearded Babylonians. A real Grand Guignol shocker, 'The Hut above the Tarn,' by Nevin Halys, replete with murders and other horrors, was as enthusiastically acted as it was appreciated by the audience.

On March 23, what was modestly described as a dress rehearsal of 'The Magic Flute' was given by the opera class conducted by Mr. Julius Harrison. This performance was a prelude to an infinitely more ambitious venture due to take place in July at the Scala Theatre, where there will be a complete week of opera, the works chosen being 'The Magic Flute' and Verdi's 'Falstaff.' This 'repetition general' was a great success, a notable feature of the evening being the excellent ensemble attained, and the singing of the two trios of ladies was most impressive. A South African soprano, Miss Rose Alper, was vocally and dramatically both satisfactory and satisfying in the part of Pamina. It is a pity, bearing in mind the general condition of opera in England, that the Academy cannot immediately realise its ambition of a modernly equipped theatre, for it is already provided with a remarkably efficient nursery, and in Mr. Julius Harrison an admirable head-nurse.

Queen's Hall on Tuesday afternoon, March 31, was a cheerful and inspiriting sight, the occasion being the students' orchestral concert under the conductorship of Sir Henry Wood. The orchestra numbered a hundred and twenty-five performers, and it may perhaps be said without undue exaggeration that the performance of Brahms's 'Academic Festival' Overture was by way of being a revelation. Sir Henry resigned his baton to Miss Kathleen Summers, and she conducted the *Scherzo* movement of Beethoven's seventh Symphony with real artistic ability. This young lady knew the score intimately, and so was able to devote her whole attention to her forces, with results that were notably and unusually good. Moreover her gestures, when she deemed these necessary, were graceful and to the point. Mr. Hugo Rignold, a violinist from Canada, gave evidence of much promise by his performance of the first movement of the Tchaikovsky Concerto, and the orchestral accompaniments were played with distinction. There was a good deal of insight in Mr. Eric Brough's Pianoforte Concerto in B flat, and he is technically well equipped.

The operatic ballet class made an excellent beginning on April 2 when, after eighteen lessons under the direction of Miss Fairbairn, the members danced, mimed, and sang much to their own and teacher's credit.

An outstanding feature of the students' chamber concert on April 3 was a remarkable performance of Ravel's String Quartet in F major. This curiously difficult composition is frequently played at concerts, but rarely with such delicately beautiful effect as by Messrs. Jean Pougnet, Hugo Rignold, Harry Berly, and John Cameron. The third movement was atmospherically charming. Very enjoyable was a pianoforte recital by Mr. York Bowen in the Duke's Hall on April 1, and it was of much interest to hear the composer play his own Sonata in F minor, Op 72, amongst other items in a programme distinguished for its variety.

This gala fortnight concluded on Saturday, April 4, appropriately enough with a fine performance of Bach's 'Passion according to St. Matthew,' conducted by Mr. Ernest Read. The performance was equable and earnest throughout, the choral and solo singing generally speaking being most commendable.

ROYAL COLLEGE OF MUSIC

The last half of the College term produced some two dozen concerts, operatic dress rehearsals, and recitals; it is therefore possible to touch on a few features only of special interest.

At the orchestral concerts two new works of importance were given a first hearing, namely, a Toccata and Fugue by R. O. Morris, a skilful adaptation of a classical model to modern methods, and a Symphony by a student, H. Strickland Constable. The last-named work proved a highly attractive composition, rich in ideas and instinct with true poetical feeling.

The chamber concerts were conspicuous for fine performances of Quartets by Charles Wood, Borodin, Brahms, and Beethoven, the last composer's great A minor posthumous Quartet being chosen; and also new compositions by E. J. Moeran, a past student, and Leslie Woodgate, a present student.

The recitals were given by Miss Muriel Nixon, a gifted soprano whose presentation of songs gained in attraction by the assistance of a string quartet; Miss May Gilson; Miss Renée Sweetland (with a superb performance of Eugène Goossens's 'Kaleidoscope'); and, rather by way of novelty, a recital by a College String Quartet of works by Beethoven and Brahms and, with the assistance of harp, flute, and clarinet, the very popular Septet of Ravel.

Of operatic dress rehearsals there were several, at which were presented Gavin Gordon Brown's ingenious ballet, 'Les Noces Imaginaires,' scenes from 'Aïda' and 'Butterfly,' and Charles Wood's scene from 'Pickwick Papers.'

Of the Patrons' Fund rehearsals one, held at Birmingham, brought together a large audience of music-lovers, most of the artists and conductors appearing being residents of, or having been educated at, Birmingham.

The composers' rehearsal held in London produced five new works, of which probably the Concerto for strings (with solo for violin and viola) of Robin Milford proved the most effective.

In addition to these concerts and recitals a performance was given, with full orchestra and chorus, of Parry's 'Job,' in which Mr. Keith Falkner, a student at the College, created a deep impression by his treatment of the part of the Prophet.

The term's awards were as follows:

Charlotte Holmes Exhibition.—Equally divided between: Christobel Fullard (pianoforte) and Janet Powell (singing).

Council Exhibitions.—Lindsay Wills (pianoforte); Florence McHugh (singing); Reginald S. Oakley (violin); Mary McEldowney (pianoforte); Eunice Wallis (pianoforte); Dora Arscott (singing); William Wait (singing); Lois Meads (violoncello); Dorothy Saywell (organ); Claude

Monteath (organ); Leslie Fly (pianoforte); Marjorie A. Turner (violin); Harold Denton (singing); Dorothy Buckle (violoncello).

Special grants have been made to the following: Joyce McGlashan (singing); Dorothy Horne (singing); Flora Young (opera); Dorothy Saunders (singing).

TRINITY COLLEGE OF MUSIC

The usual terminal students' orchestral concert given at Queen's Hall was admittedly successful. The arduous test of being called upon to play Dvorák's 'New World' Symphony was borne with a seriousness and efficiency of purpose such as well merited the success actually achieved. The soloists also reached a standard well above the average of a students' concert.

Similarly the chamber music concert given at Æolian Hall within a few days of the above-mentioned orchestral event, well demonstrated the zeal and love of the students for their art.

The examiners appointed to conduct the annual series of examinations in the Colonies, India, South America, &c., are: Edric Cundell, C. E. Ford, F. J. Gostelow, E. F. Horner, C. Egerton Lowe, Albert Mallinson, Alfred Mistowski, and G. F. Vincent. These gentlemen have a strenuous time before them in view of the wonderfully increased entry of candidates for the examinations of this College held abroad.

Prof. J. C. Bridge has now fully assumed the offices of Chairman of the College Board and Director of Studies. An interesting ceremony took place recently in the College Board Room, when presentations were made to Dr. C. W. Pearce, on behalf of the professorial and clerical staffs, as well as on behalf of the students. Dr. Pearce, on his retirement as Director of Studies, has accepted the office of a Vice-President of the College.

NATIONALITY OF JOHN DE MURIS

Much ingenious speculation has been indulged in as to the nationality of John de Muris, the great musical theorist of the 14th century. Several authorities, including Bale, Gesner, Pits, Tanner, and Hawkins, make him out an Englishman, at least 'natione Anglus,' but Nisard, Fetis, and contemporary MSS., notably the Digby MS. 190 (Oxford), as well as recent writers, like Mr. J. F. R. Stainer and Mr. Henry Davey, give him a Norman origin. Last year, Herr Walter Grossmann published at Leipsic the first book of 'Speculum Musicae,' by de Muris, from the photostat manuscript in the Bibliothèque Nationale (Latin, Y207), a veritable desideratum, inasmuch as Coussemaker reproduced only the last two books in his monumental 'Scriptores medii aevi.' Grossmann, from a careful examination, is led to the conclusion that there were two theorists of the same name, contemporaneous: one, Jean de Muris, of Paris; and the other Jean de Muris, a Norman, who studied in England, at Oxford. The latter never cites the authority of St. Thomas, but relies on that of Robert Kilderarby, who taught theology at Oxford from 1248 to 1261, and who died as Archbishop of Canterbury in 1279. De Muris was an old man in 1321. W. H. G. F.

London Concerts

ROYAL CHORAL SOCIETY

One came away from the Royal Choral Society's Good Friday performance of 'The Messiah' at the Albert Hall with impressions far less mixed and feelings far more exalted than usually attend visits to Kensington Gore on Saturday afternoons when that large—but not always great—choir is singing one or other of the familiar works which are the backbone of musical England. Too often, we feel, the Royal Choral Society, like a fifteen-stone forward in club 'Rugger,' relies upon mere weight to carry it through. It may be sluggish in attack, slow on the ball, but a choir with hundreds of singers will always somehow struggle to its cadences as a burly leader of the scrum will bear his way into the enemy's 'twenty-five.' The Royal Choral Society, it must be admitted, is more sensitive to leadership than might have been expected from so numerous a body, and under a conductor with personal magnetism it develops unwonted precision of line and cleanness of tone. Nevertheless, it is not in the habit of impressing one, as should a really first-rate choir, with the supreme beauty of human voices raised in concert. It is all the more pleasant, therefore, to be able to write nice things about 'The Messiah' performance under Dr. Bairstow. This was in nearly all particulars admirable. The choruses moved along with the majestic assurance which no composer has ever possessed in the same measure as Handel; the due balance between the parts was always maintained, and the dry, hard tone which the sopranos not uncommonly produce on their high A's was happily absent. Some of the choruses, such as 'Glory to God' and the 'Hallelujah,' can be sung by any number of singers, from twenty-five to ten thousand, but others, like 'And He shall purify,' are really unsuited to mass production—however much we have grown accustomed to the process—and when a large body of voices really succeeds in attaining a musical result in spite of its own inherent disabilities, the achievement is at least worthy of commendation.

This may seem grudging praise. But the fine singing of smaller choirs, the Glasgow Orpheus being perhaps the best example, does make us wish it were possible to hear 'The Messiah' performed under conditions that Handel knew. Handel has a broad brush; but his effects contain infinite finesse which no body of singers of the number of the Royal Choral Society can ever attain.

Of the soloists Mr. Norman Allin was the best. His voice is always improving in depth and colour. He never gave us a slovenly phrase, an inarticulate word. Miss Dora Labbette has the indefinable quality of charm and a clear, pure tone that in its higher register can be really thrilling. She has not a great voice, but few sopranos are more pleasant to hear. Mr. Frank Mullings was impressive, though apt to lapse into sentimentality, overdoing in particular 'Behold, and see if there is any sorrow.' Madame Clara Serena was undistinguished, hardly in the class of the other three. H. E. W.

GLASGOW ORPHEUS CHOIR

In view of our article on the Glasgow Orpheus Choir it was useful to have an opportunity, at Queen's Hall, on April 18, for verifying all the good things that can be said about it. The Choir is without doubt a practically perfect choral instrument. Each section of the voices is a unity right through, and can perform any item of expression from a calm *sostenuto* to a tripping delicacy; the choir's words are alive in whatever style they are singing; the voices are always in the middle of the note, and as a consequence the chording is clean; everything that the conductor asks is done with ideal responsiveness and elasticity. The tone—equalled no doubt by many choirs in the North—had its own particular pleasure for the ear. In the contraltos it was delicious. To hear them sing 'Bells, bells' over and over again in the setting of Poe was alone worth a Saturday afternoon. The women's voices in Charles Wood's 'Here a solemn fast we keep' are a memory. The secret of the choir's fascination to the ear was in part revealed by the clean, natural singing of the three soloists who stepped from the ranks to help in the programme. Probably no voice in the choir has a trace of *vibrato*.

The programme was almost worthy of the choir's attentions. It was well varied, and the examples of the various styles—glee, madrigal, part-song, humorous song, Scotch air—were well chosen. But—just to show how hard we are to please—what was 'Scots wha hae' doing in this precious two hours of music? An admirable tune, of course; but this was not a Burns nicht. We may congratulate Mr. Roberton on his arrangement of 'O waly waly up the bank,' and on the beautiful effect it made. What phrasing in that soprano tune! Elgar's 'Go, song of mine' was the chief number in the programme. It was sung to admiration; but, to be captious again, the quiet tenor melody was not allowed enough prominence, and the building of the climax was not rhythmically firm enough.

The B major 'Go!' at the end was well done. Among the encores was a specimen of the pleasant old Scots Psalmody that was first brought to the notice of most of us by the Glasgow Orpheus, the 'Immortal Hour' Fairy Song, and—for those that liked it—'The bonnie, bonnie banks of Loch Lomond' sung by everybody: but what an odious noise the audience made with its mezzo-soprano and baritone octaves. M.

THE BACH CHOIR

'A Lyke-wake dirge,' by Dr. W. G. Whittaker, was the storm-centre of the Bach Choir's concert at Central Hall on March 31. It is a setting for full chorus and orchestra of some Border verses that utter warnings or promises to a departed soul. Dr. Vaughan Williams conducted the first performance in London, and then gave a pre-arranged encore. The work stood the double trial well, as music. It portends wonderfully, with a force of original expression that we had not suspected in Dr. Whittaker. The fault lay in overdoing it, especially the word-by-word illustration. A typical couplet from the poem says that on the passage 'Whinny Muir'—one of the places of trial adjacent to the local Styx:

If hosen and shoon thou ne'er gavest nane,
The whinnes sall pricke thee to the bare bane;

Was it necessary to underline the threat, to rub it in, so to speak, with so much vehement orchestration and declamation? It was like one of those films that leave nothing to the imagination. At the mention of Purgatory the composer gives us an orchestral 'close-up' of the district. All these lurid details are thrown in with a fine freedom, but Dr. Whittaker seems to be forgetting all the while the suggestive power of the human voice—and this in a choral work.

The choir fully enjoyed this temporary license to let loose all its venom—between a Palestrina Mass, 'Assumpta est Maria,' and Dvorák's Te Deum.

ROYAL PHILHARMONIC SOCIETY,
QUEEN'S HALL, APRIL 2

There are few works in the modern repertoire so difficult to appraise as Delius's 'A Mass of Life,' because there is so much to be urged on either side of the argument. But when full weight has been given to the defects, both in construction and in detail, to the unsuitable character of the text, which is of course accentuated in translation, and to the often unnecessary difficulties to be overcome in performance, the fact remains that it fills an evening with a succession of impressions that are really beautiful. It may be true that the fine frenzy of the opening is never recovered. Delius has never considered it of importance where he should place his climaxes. But climaxes need not necessarily be dynamic or quantitative, and there is a true climax of another kind in the subtle peace and silky texture of the Nocturne. It is difficult to silence the wish that Delius had more scruple for the amenities of his art. Yet on listening to this performance one felt that if he had, he would almost certainly have forfeited other and more valuable qualities. It was magnetically potent. Paul Klenau is plainly an enthusiast. No mere loyalty to the task in hand would have made certain points of the work so impressive. As for the Philharmonic Choir, the only danger is that we may come to take for granted the precision of the instrument C. Kennedy Scott has fashioned, so accustomed are we becoming to its feats of valour, of which that opening double chorus is a signal example. The soloists comprised three singers of experience—who gave no less than might be expected of them, but certainly not a pennyweight more—and a new-comer who, in comprehension of the music, outshone them completely. This was Mr. Roy Henderson, a new baritone, who sang without a score, never faltered in words or music, and seemed to make each salient line glow with life. In comparison, Miss Miriam Licette, Miss Astra Desmond, and Mr. Walter Widdop were simply exercising their best oratorio manner. E. E.

[We regret that owing to a contributor's lateness, our report of several important concerts is omitted. EDITOR.]

WIGMORE HALL, MARCH 20

CONTEMPORARY MUSIC CENTRE, APRIL 1

These two concerts were linked by the rarely included name of Bernard van Dieren, whose contributions to them claim first attention, if only because of the special prominence given to the composer by a group of musicians whose own attainments entitle them to respect. Whilst still unable to endorse the encomium passed on van Dieren in a recent volume by Cecil Gray, I cheerfully confess that the compositions heard on these two occasions have put him in a more favourable light than did some earlier performances. The songs which John Goss sang at Wigmore Hall varied so much in type that it was not easy to discern in which of them the composer was showing the most fidelity to his own ideals. But it is not likely to have been the one that was seized upon by the audience for special applause and repetition. This was a German 'Mädchenlied.' It was pleasing, as no doubt it was intended to be, but in the others, whether one liked them or not, there was a more characteristic vein of invention, sometimes acrid to the musical palate, but arresting and thoughtful. The Quartet for two violins, viola, and double-bass, performed on the later occasion, shows within the frontiers of one work the same indecision between a variety of styles, but here there can be little doubt that the movement in which the ear was least wooed, viz., the first, was the one in which the composer disclosed most the traits of his musical physiognomy. There was more beauty in the slow movement, and yet, though there was not the faintest suggestion of its being written *ad captandum*, it rang less true. As for the *Finale*, 'unbuttoned' music in the Beethovenish sense, it was infectious in its verve, but otherwise it proved the least significant section. The double-bass part, of unusual but quite legitimate difficulty, was admirably played by Eugène Cruft.

Returning to the first concert, I much regret having arrived too late to hear E. J. Moeran's 'Shropshire Lad' cycle, 'Ludlow Town,' of which many people speak highly, and though a group of Peter Warlock's songs is always one of the pleasant experiences of concert going, there is little concerning them that has not been said. As for Herbert Howells's third Sonata, which was played by Albert Sammons and William Murdoch, it is a fine work, *comme il y en a tant*, as agreeable to hear as doubtless it is to play, conceived in a vein of true lyrical feeling, and, in short, everything that it should be, had one not the conviction that Howells can do much better, and will do so, when he doffs some of his present urbanity.

At the Contemporary Music Centre the most completely satisfying performance was that of Philipp Jarnach's String Quintet, an extended set of variations, mostly contrapuntal, which he wrote whilst still imbibing musical wisdom from the Busoni fount. It may be less personal than some of the music he has written since, but it is also relatively free from the arid patches he has later allowed to intrude themselves. In musical beauty, the almost Bach-like Aria is easily the richest variation, though the preceding Giga has almost as much to recommend it, and the concluding Double Fugue produces the exhilaration peculiar to a dexterous exhibition of ingenuity. The hour being late I was compelled to leave after hearing the first of the two movements comprised in H. V. Jervis-Read's String Sextet, but what I heard mitigated my regrets, not that there was much to say against it. Would that there had been! It would have provided more interest. It is an amiable, if meandering, conversation about nothing in particular. The three works were played under the leadership of Charles Woodhouse, with such scruple that, at certain moments, a temporary relaxation would almost have had the effect of improving the performance. The *Finale* of the van Dieren would certainly have benefited, but it is not often that one hears difficult modern music played with so much consideration for the composers. E. E.

SINGERS OF THE MONTH

Mr. Alfred Piccaver sang at the Albert Hall. The Sunday concert-goers were as favourable to him as were the Covent Garden audiences last summer. This was generous, for the opera stage is his right place and, as was very

natural, he did not nearly so well adapt himself to the conditions of the Albert Hall. This remarkable tenor is of English extraction, though his voice was found and trained abroad. We think he must have faced the ordeal of this concert with some trepidation, and he exerted himself with an over-anxious strenuousness.

While these efforts were well rewarded by the audience, the critic cannot allow that Mr. Piccaver's concert-singing was anything of an artistic triumph. For one thing, his idea of a concert programme was a mere miscellany of operatic excerpts and songs chosen merely as a vehicle for vocal display. It is true that that is a common idea at the Albert Hall, but it does not give a new-comer an artistic status. And again: the voice, though remarkable and powerful, is used with little subtlety, and so, however we admire it, we find that it grows monotonous.

But after all, a tenor voice of this sort is not heard every day. There can be no doubt that Mr. Piccaver has one of the best and biggest voices in Europe. And there is a certain comfort in his technical sufficiency. Up to a point he reminds one of Caruso—whose poise and stateliness of phrasing, however, he lacks. Like Caruso, Mr. Piccaver has the art of starting his phrases on a prodigious store of breath, which renders his tone richly mellow and deep-set. (It was of a too dark colour, even, at times.) But in rounding off a phrase Mr. Piccaver was frequently less than masterly. Here he was conscious of some petering-away of breath, and in trying to restore equilibrium he over-tensed and so became slightly sharp. And he slurred too much. Mr. Piccaver sang some excerpts from Wagner and Puccini and songs of Strauss and Frank Bridge. Lest my strictures look too severe, I will repeat that it is a mighty, fine, leonine voice, even though its owner does not strike me as a very sensitive artist. He gave us practically no *mezza-voce*.

Madame Tetrazzini a few days later sang, in the same hall, a programme of a similar order. The audience was only moderately large, and musically it must be confessed the attractions were singularly scanty. But though Madame Tetrazzini's voice is far from what it was in her prime, she possesses a technical competence which commands respect. Her easy production and elegant phrasing might be a lesson to many singers who could justifiably ridicule her musical outlook.

If Madame Tetrazzini were now to limit her feats to those of the normal lyric soprano she could still, and for long, hold a considerable place. But she has partly lost her coloratura agility, and in florid music the highest notes were hard and inclined to false intonation. Her *legato* is still admirable. Tetrazzini at her best would have made some of the newer adulated singers of 1925 seem clumsy. She must have worked hard in her youth.

Mr. Steuart Wilson gave another highly interesting concert, this time (Æolian Hall, March 27) wholly of the music of Ralph Vaughan Williams. The accompanists were the Snow Quartet and Mr. Anthony Bernard. Mr. Wilson began with the 'Four Hymns, with Viola,' which are dedicated to him. The accompaniment was newly arranged for pianoforte quintet. This noble music imposes brave, ringing singing, and this Mr. Wilson gave, as well as a truly intense and devout expression. Those who did not hear Mr. Wilson till later in the evening, when he grew rather tired (it was an arduous programme), would not have guessed at such potential strength. It is also true that when the demands of the music dropped from the tense and elevated to the quiet and homely, Mr. Wilson's singing, through a miscalculation of effect, also dropped—into a certain darkness and slackness. His *mezza-voce* was hardly interesting, because unsupported. The second group of songs was new. It contained 'Twilight People,' 'Motion and Stillness,' 'The New Ghost,' and the very delightful 'Water-Mill.' The next group (also new), 'Three Whitman Songs (on a Ground),' pleased less. The Chaucer cycle, 'Merciless Beauty,' are surely among the best of modern English songs. Then came 'Wenlock Edge,' and finally three admirable Shakespeare settings (new)—'Take, O take,' 'When icicles hang,' and 'Orpheus.'

If one appears somewhat grudging in praise of this very sympathetic and musicianly singer it is because one sees in him (given a certain improvement) a tenor of a sort rare among us and badly needed. He probably has a wider range of musical understanding than Elwes, and some of his natural gifts are better. But he falls short of Elwes in technics.

Miss Sibyl Cropper sang Schubert, Brahms, and Wolf at Wigmore Hall on March 26, accompanied by Dr. Ernest Walker. Dr. Walker played louder than most of our song-accompanists permit themselves, but his zest and understanding were admirable. The Schubert on the programme was mostly of songs of the sacred order from the less-known books, and for once in a way, Wolf, who was represented by some exquisite pieces, seemed the better man. It is true that Miss Cropper, whom we have often heard sing better, did not do Schubert justice. Too much of her singing was heavy, 'lumpish,' and uncontrolled, that afternoon. In *adagio* movements there was no pretence at an equable scale. Quick songs went much better, *e.g.*, Schubert's 'Lied im Grünen' and Wolf's 'Auf einer Wanderung.' The singer's musicianship was not to be denied. But—once again—musicianly intentions do not, in a singer, take the place of the possession of a sound instrument, capable of a flexible, even scale and just in intonation.

Miss Thelma Grey sang at Wigmore Hall. She chose Holst's 'Four Mediæval Songs' (with violin), and sang them as though she appreciated their beauties. In an old French song her singing had a lively piping quality which matched the spirit of the piece. But when a serious *legato* was asked for there seemed to be a certain deficiency in her equipment.

H. J. K.

MUSIC IN PUBLIC SCHOOLS

We have received the programme of the musical competition held at Marlborough College. The choice of test-pieces is apparently left to competitors; if so, the list is a credit to all concerned. We see, for example, that the solo singers draw on Handel, Quilter, Mendelssohn, Brahms, Purcell, Rosseter, Grieg, Arne, and folk-song. It is worthy of note, too, that the classes include one for wood-wind instrument solo (four entries—pieces by Bach, Hamm, Schubert, and Mozart); brass solo (five entries—Schubert, Mendelssohn, Gluck, Grieg, and Gounod); and chamber music and concerted wind or stringed instruments in not less than three parts. The latter drew four entries, constituted as follows: flute, oboe, clarinet, and saxophone; two flutes, clarinet, bassoon, and horn; violin, violoncello, and pianoforte; two cornets, horn, and euphonium. What a welcome change from the days when the handful of boys studying music rarely looked farther than the pianoforte! Here the keyboard entries numbered only seven.

The chief item at the Leys School terminal concert was Holst's 'King Estmere.' The remaining numbers included Saint-Saëns's Scherzo for two pianofortes, Franck's Sonata for violin and pianoforte, Brahms's G minor Rhapsody, Carse's orchestral variations on 'Barbara Allen,' and part-songs.

At Berkhamstead School, Sullivan's 'Trial by Jury' was performed in concert version, the balance of the programme being made up by Quilter's 'Children's Overture,' Percy Fletcher's choral fantasia on 'Mignon,' and a couple of German's 'Nell Gwynn' Dances.

BIRMINGHAM BACH FESTIVAL

Beginning on Monday, April 6, and lasting for five days, a Festival of Bach music was held during Holy Week at Birmingham, under the direction of Mr. Appleby Matthews. The programme on the first day included the 'Brandenburg' Concertos, Nos. 2 and 5, with Mr. Paul Beard as soloist. Miss Dorothy Silk sang several arias, and was the soloist in the cantata, 'Glory to the King of Heaven.' The 'St. John' Passion was given the following evening. Miss Emily Broughton, Miss Alice Vaughan, Mr. Geoffrey Dams, and Mr. Karl Melene were the soloists, and the Appleby Matthews Choir and a small orchestra were heard to great advantage. The work was given in full.

A performance of the 'Goldberg' Variations, by Prof. Donald Tovey, was the principal feature of the concert on April 8. An exquisite touch and a rare musical intuition made this artist's playing one of the most memorable events of the season. The Variations were given in full, and were greatly enjoyed by a fairly large and representative audience.

Some Chorale Preludes, and the great Passacaglia, were beautifully played by Mr. G. D. Cunningham.

Dr. Tom Goodey was the soloist at the fourth concert, and sang an aria from the cantata, 'The Appearing of Æolus.' The 'Brandenburg' Concerto, No. 3, for strings, the Violin Concerto in E major, with Mr. Paul Beard as soloist, and the Pianoforte Concerto in D minor, played by Miss Marjorie Wilks, were also given.

The Festival finished with a performance of the 'St. Matthew' Passion, on the evening of Good Friday. Miss Emily Broughton, Miss Constance Taylor, Dr. Tom Goodey, and Mr. Keith Falkner were the soloists, and the Appleby Matthews Choir again sang the choral music.

Speaking at the end of the Thursday evening concert, Mr. Appleby Matthews stated his intention of making the Festival an annual institution, and said that next year the performances would probably extend over seven days.

Competition Festival Record

THE LONDON MUSICAL FESTIVAL

This, the twentieth anniversary of the London Festival, proved a notable success. More than 4,100 entries were received, including a hundred and eighty choirs and bands from all parts—*e.g.*, Kilmarnock, Isle of Man, Plymouth, Portsmouth (3), Watford (4), Newbury, &c. The competitions progressed, without interruption, in three halls simultaneously, from March 16 to 28, and the four final concerts by prize-winners carried the Festival into the fourth week.

A Festival on so big a scale cannot be reported fully, so we must be content with touching on only one department. Too few Londoners are aware of the excellent performances by school and other youthful choirs that are to be heard at the London Festival. In quality and quantity this part of the programme can probably hold its own with that of any other Festival in the country. But whereas the sessions that take place at Central Hall, evening after evening, are attended by a mere handful of people, similar events at most provincial Festivals would draw packed audiences. At this year's gathering two of the young folks' events were specially striking. Eight school choirs, each about fifty strong, took down from dictation a sixteen-bar melody (by no means an easy one), and then read it at sight, only one choir failing to get through the test in capital style. As the eight also put up some excellent performances in part-singing, it will be seen that this class alone would give distinction to a day's programme at any Festival. The other noteworthy event was the Girl Guides competition, in which no fewer than thirty-one large choirs took part. Here, again, the standard achieved was very high. The recent development of choral work in the Girl Guides movement is of great importance, because it brings into the sphere of practical music-making thousands of girls who would otherwise have little chance of taking part in choral singing. So long as the vocal training is on the excellent lines shown at the London Festival there need be little fear of damage to these young voices. The results can hardly be other than beneficial.

The chief choral results are appended:

Choral Societies (not exceeding a hundred voices)—'Metrogas' (Mr. Hugh James).

Choral Societies (sixty voices)—Watford Choral Union (Mr. Wallis Bandey).

Choral Societies (forty voices)—Gypsy Club, Finchley (Mr. Leslie Woodgate).

Ladies' Choirs—1st, Mrs. Harrison's Choir, Wanstead, 175 marks; 2nd, Mr. Harry Woodward's Ladies' Choir, Plymouth, 174 marks; equal 3rd, the Manx Ladies' Choir (Mr. Noah Moore) and Miss E. K. Walter's Choir, West Norwood, each 171 marks.

Men's Choirs—1st, Kettering Gleemen (Rev. Greville Cooke). This splendid combination gained 187 marks out of 200.

Y.M.C.A. Choirs—Bury St. Edmunds (Mr. Edward J. Sewell).

Church Choirs (mixed)—Queen's Road Wesleyan, Watford (Mr. Wallis Bandey).

Girls' Friendly Societies—St. Martin's Girls' F. S., Kensington (Miss Helen Cook).

Girls' Clubs—Jenny Lind Y.W.C.A. Choir (Miss Mary Bell).

Equal-Voice Choirs (Music Schools)—Sheen School of Music (Miss Edith Hays).

Equal-Voice Choirs (High Schools)—Wycombe High School (Mr. James Bates).

Girl Guides Choirs—Thirty-one entries; a spirited contest. 1st, 5th Woodford Co. (Mr. F. W. Whitford); 2nd, 13th Camberwell Co. (Miss Leaney).

Brownies—Twelve entries. 1st, 6th Lambeth Pack (Miss L. Webb).

The solo competition for a Chappell grand pianoforte attracted fifty-four entries. The test-piece was B. J. Dale's 'Night Fancies.' The coveted prize was won by Miss Julia Wolfe, East Sheen.

The gold medals for soloists were awarded to: Miss Emily Gardner, Carshalton (soprano); Miss Muriel Middleton, Rickmansworth (contralto); Mr. Maurice Milbourn, Clapham (tenor); Miss Olive Nieper, Maida Vale (pianoforte); and Mr. John Fraser, St. John's Wood (violin). The last-named also gained the British Federation of Music Industries Challenge Cup offered to the best solo performer. Two Trinity College exhibitions of nine guineas each were won by Miss Winifred Nowlan, Forest Gate, and Miss Mary Walter, West Norwood.

BOGNOR.—The West Sussex Choral Competitions claim the distinction, implied in their name, of being entirely concerned with choirs. Forty-four adult choirs and thirty-one juvenile choirs took part this year on March 26 and 27, and the whole Festival was a pronounced success. The Duchess of Norfolk, who founded the competitions in 1913, was present.

BRISTOL.—The Bristol Eisteddfod (March 26 to April 4), which has to be distinguished from the Bristol Co-operative Musical Festival of November, drew over sixteen hundred separate entries, and mustered about four thousand competitors. Only forty-one of the entries were choirs. Dancing was popular, and string playing showed an increase. Elocutionists had a day to themselves. In the chief competition, that for male-voice choirs of not less than forty voices, choirs were allowed to choose their own second test-piece, the first being 'Hereward the Wake,' by S. E. Lovatt. Bristol Harmonic (Mr. Joseph Jenkins) was better than Cardiff and District (Mr. Ted Lewis). For the smaller choirs both tests were prescribed. The W. D. & H. O. Wills Choir sang excellently, and stood well ahead of the rest in Somervell's 'Soldier, rest' and Elgar's 'The Wanderer.'

CAMBRIDGE.—The University and the County Education Committee have joined in inaugurating the Cambridgeshire Musical Festival, which was held for the first time at Cambridge Guildhall on March 26-28. The hon. secretary of the Council, Mr. C. R. Scott, was able to report that 'Last year, when the scheme was in its earliest stages, there were only five or six choral societies in the county, whereas this year over twenty have been formed and about thirty women's institutions have started choirs.' Twelve of these institutes helped to make an entry-list of fourteen in the village female-voice choir competition, and one of them, from Trumpington, carried off the prize. The successful village choirs were those of Eversden, Duxford, Lode, Grantchester, and, in open classes, Cottenham and Melbourn-Meldreth. The town competitions on the first day brought in two string quartets, one brass band, two church choirs, and three girls' clubs. The church choirs sang Tallis and Gibbons. The final day was given to the children, and at the end a choir of three hundred took part in a concert under the direction of Mr. F. C. Field Hyde. There was also a demonstration of musical training in which five hundred children took part.

CORNWALL.—The sixteenth Cornwall Music Competitions were held at Camborne from March 17 to 20. The feature of the year was solo singing, especially that of the

mezzo-sopranos. Choirs were not numerous. Truro Musical Society alone sang the madrigals 'I thought that love' (Byrd) and 'In pride of May' (Weelkes), and yielded to its only opponents, Camborne Vocal Society, in Holst's 'I love my love,' Parry's 'I know my soul hath power,' and in sight-reading. Sight-reading was also added to the tests which revealed the fine training of St. Blazey Girls' Choir (Miss Richardson). Three male-voice choirs in the chief class had to read at sight in two parts. Truro People's Palace Choir showed the best faculty both in this and in the singing of the test-pieces. The prescribed music throughout the Festival was of a good order. At the conclusion combined choirs sang Bach's 'I wrestle and pray.'

COVENTRY.—This Festival opened in November, 1922, with an entry list of five hundred and seventy-five; in November, 1923, the number was four hundred; this year (April 3 and 4) it was under three hundred. The mixed-voice choir competition was not held, as the only entry, that of Coventry Choral Society, withdrew. There were only two baritone soloists, and in other classes the entry was meagre. To an outsider it might seem that the decline was due to economic conditions, but this suggestion did not appear in an admonitory leader which the *Midland Daily Telegraph* published on the subject. The writer asked for fuller support from the civic authorities, and recommended the city to look to its Festival.

PLYMOUTH.—The eleventh Festival (March 28-April 4) brought in fifty-eight choirs. Mr. W. F. Marsham's Mansfield Choir from Northampton was unopposed in the mixed-voice class, and won a shield for female-voice choirs. Other successful adult choirs were Tavistock Ladies' Choir (Mr. A. J. Huckle) and Plymouth Clarion Male-Voice Choir (Mr. R. J. Hands). It was the junior choirs that contributed most to the success of the Festival as a choral gathering. Both the numbers and the standard were improved. Soloists made up a great total of entries. In one event, over a hundred young pianists competed.

PONTEFRACT.—This Festival (March 24-28) was successful and not uneventful. There were twin sisters who excelled in duet-singing, a soprano prize-winner who fainted, and an eleven-year-old boy pianist who was allowed to broadcast from Leeds in the children's hour. The surprise of the Festival, to the adjudicator, was the finding of two such competent orchestras as Pontefract Permanent Orchestra (Mr. J. H. Jackson) and—two marks behind—Glasshoughton Ashton Road Evening School Orchestra (Mr. J. R. Robinson). The test was Beethoven's 'Egmont' Overture. A choir of school-girls from Kippax was given ninety-eight out of a hundred marks for sight-reading. The chief successes in the choral competitions were won by Normanton Choral Union (Mr. A. H. Lawrence)—'Hiawatha's Wedding-Feast' and McEwen's 'Weep no more' were their tests—Naburn Choral Society (Mr. H. Calvert), and Ouseburn and District (Mr. J. H. Foster). Normanton Girls' High School was given ninety-five marks, and Wakefield Girls' High School ninety-four, in Elgar's 'Lullaby.' Darrington Choral Society (Miss G. Atkinson) proved the best sight-readers. It was remarked during the Festival that Pontefract itself had not contributed as it should do to the choral side.

PORTSMOUTH.—The Welfare Association held its eighth Festival from March 18 to 21—a four-day Festival confined entirely to young people. There were busy competitions of all kinds, and an adjudicator said that he had never heard better choral singing by children. A concert programme of twenty-one items was given on April 3, when the prizes were distributed. The Duchess of Atholl was present on the third day of the competitions.

RETFORD.—The North Notts Musical Competitions, held at Retford on March 24 and 25, again did valuable work among the local village choirs and school choirs. A day of keen competition ended in combined singing, with orchestral accompaniment, Elgar's 'It comes from the misty ages' and Geoffrey Shaw's 'Worship.' On the second day combined schools sang 'The Coasts of Barbary' and Holst's 'I vow to thee, my country.' The final open competitions were largely a see-saw contest between Retford Choral Society and Retford Musical Society.

WINCHESTER.—This very musical Festival was extended to five days (March 16 to 20) to make room for all the choirs that wanted to come in. The fifth day was set apart for newcomers only. The objective of each day's work is a massed concert in the evening, and to heighten the value of these concerts something good is put in for the singers themselves to enjoy. On the Tuesday, for instance, Mr. Harold Samuel played to the choirs Bach's E major Pianoforte Concerto and some 17th-century music, and the choirs sang to him Purcell's 'Soul of the World,' part of Bach's 'Sleepers, wake,' and a number of test-pieces. Bach's 'Sing to the Lord a glad new song,' with Miss Verena Carse, Mr. Steuart Wilson, and Mr. John Goss as soloists, was the chief thing in the Thursday concert, the instrumental work being Mozart's 'Symphonie Concertante' for violin and viola. The week's music also included Bach's E major Violin Concerto and Schubert's 'Unfinished' Symphony. The conductors of the Festival were Dr. Malcolm Sargent and Mr. Adrian C. Boult.

The following two-day Festivals have been successfully held: Northampton (Central Northants Musical Competitions), on March 13 and 14; Morpeth (Wansbeck Musical Competitions), on March 13 and 14; the second Mansfield Musical Festival on March 13 and 14 (successful on the children's side, but establishing itself with difficulty among the adults); Loughborough Eisteddfod, with a great entry list, on March 20 and 21; Witney and District Musical Competition Festival at Oxford, on March 24 and 25; Buckingham Musical Festival and Northallerton (Swaledale Musical Tournament), both on March 25 and 26; Hexham (Tyneside Musical Festival) and Barnard Castle (Teesdale Musical Tournament), both on March 27 and 28; Brigg (North Lincs Festival), on March 31 and April 1; and Derby (Dove and Churnet Valleys Festival), on April 1 and 2.

Among the single-day Festivals that call for mention are those held at Saltaire (Shipley and District Musical Festival) and Todmorden on March 14; Plumstead—the first Festival promoted by the Woolwich Arsenal Association—on March 14; East Grinstead on March 25; Croydon (the South Suburban Society's first Festival) and Cardiff (a very good Festival, organized by the G.W.R. Social and Educational Union), on March 28; the first children's Festival of the Stockport Co-operative Society Education Committee on April 4; and the excellent Festival which we would have been glad to notice at greater length in our last issue, held at Enfield on March 7.

In connection with the Festival of the Dorset Choral Association, at Weymouth, to be held near the end of April, preliminary local competitions were held at Dorchester, Swanage, and Wimborne. Those held at Dorchester had expanded from a half to a whole day's work (March 30), and made a very good little festival of their own.

FESTIVALS IN SCOTLAND

The Aberdeen Festival (April 15, 16 and 17) had a largely increased entry. On the choral side notable results were achieved by the male-voice choirs, and the youngest of the school classes. The instrumental work, however, gave the best all-round results, the chamber music entries and playing being specially encouraging. The Festival has had a struggle in recent seasons, but this year's event, with its larger entry and an unmistakable growth of public interest, gives the executive good ground for belief that the corner has been turned, and that Aberdeen will soon have a Festival on a scale suitable to so important a centre.

The new Monkslands Festival, held at Coatbridge, had a splendid send-off, the weight of entries necessitating the widening-out of the time-table over the greater part of a week. An interesting feature was the large number of young competitors from Glasgow who came out to try their wings. Perhaps the most attractive classes were a delightful unaccompanied Scots folk-song solo class for boys and girls, and a Scots folk-dancing class in which a number of school teams did some really fine work.

The Ninth Ayrshire Festival (two days), held at Ayr, showed increased entries and some good work, but is hardly exhibiting the vitality and width of public interest which should be expected from so musical a county and so senior a Festival (it was established in 1912).

The Fife, Kinross, and Clarkmannan Festival, held at Kirkcaldy, extended over three days, and had fifteen hundred competitors. Special features were the school choirs, school string orchestras, and the high standard of the school sight-reading.

Colville's (industrial) Festival, held at Govan, Glasgow, spread over three days and attracted good entries from the firm's many employees, but the audiences were sparser than they should have been.

The Scottish Co-operative Festival (the oldest Festival in Scotland) was held at Paisley on two consecutive Saturdays, and produced some brilliant singing, especially from the junior choirs.

Motherwell and Wishaw Festival covered three days, and showed steady progress.

The Fifth East of Scotland Co-operative Festival at Edinburgh occupied one day, and provided some good junior choir and solo singing. The adult choirs and soloists were less interesting.

The Seventh Glasgow Socialist Festival covered three days, and maintained a very satisfying general level in both the senior and the junior divisions in choral and solo singing, folk-dancing, singing games, and elocution.

BELFAST.—Good progress was shown at this year's gathering (March 30 to April 4). Choral entries were small, owing chiefly to industrial depression, but there was ample room for congratulation in other respects. The best of the school singing was well up to the high standard expected at this Festival, and the Belfast Cup Competition produced some solo work of a very high level. Despite the fact that the Festival week coincided with a general election—a powerful counter-attraction to Irish folk—a good measure of public interest was shown. Three prize-giving concerts rounded off an enjoyable week.

A NEW FESTIVAL IN LONDON

A meeting was held at Chelsea Town Hall, on March 20, to discuss the proposal to inaugurate a Festival in West London. Dr. Vaughan Williams was in the chair, Miss Edith Barran was the hon. organizing secretary of the meeting, and the chief speakers were Dr. Percy Dearmer and the Rev. C. J. Beresford. The Festival will be known as the 'Guildhouse Festival for the League of Arts, the Guildhouse, the City of Westminster, and Borough of Chelsea.'

SOUTH-EAST LONDON.—This Festival proceeds successfully on the lines laid down by the People's Palace Festival. There are no classes for soloists. Choral singing is the chief business of the scheme, and special stress is laid upon combined performance. On March 14 the fifth Festival concluded with a concert at the Great Central Hall, Bermondsey. Parry's 'There rolls the deep' and Bateson's 'Sister, awake,' were sung by massed mixed voices, Bach's 'Thou crownest the year' (arranged for two parts) by ladies' choirs, 'Strawberry Fair' (arranged by Cecil Sharp) by mothers' meetings and women's unions. Mr. Julius Harrison conducted.

Music in the Provinces

ACOMB (Yorkshire).—The small and enterprising Acomb Choral Society, conducted by Mr. T. E. Robinson, gave Gade's 'The Erl-King's Daughter' and Boughton's 'Choral Variations on English folk-songs,' on March 25. The same programme included two movements of a Mozart Quartet, Handel's 'Occasional' Overture, and two part-songs—Sullivan's 'Say, watchman' and Brewer's 'Waken, lords and ladies gay.'

ALTRINCHAM.—Stanford's four-movement Motet for double choir, 'Ye holy angels bright,' was one of the pieces sung by the Sale and District Musical Society, at Altrincham Hippodrome, on Sunday afternoon, March 22, in the cause of charity. The whole programme was on a high level. Mr. Alfred Higson conducted.

BATH.—Four successive Wednesday concerts at the Pump Room have provided four Symphonies—Dvorák's 'New World,' Glazounov's seventh, Beethoven's eighth, and Tchaikovsky's F minor—conducted by Mr. Jan Hurst.——The Choral and Orchestral Society gave Dvorák's 'The Spectre's Bride,' under Mr. H. T. Sims, on March 24.——Jadassohn's Pianoforte Trio in C minor was part of a recent chamber music programme.——On March 20, the B.M.S. brought Mr. Steuart Wilson and Mr. Fox-Strangways for a recital of their Schubert translations.

BEACONSFIELD.—'The Golden Legend' was recently performed in good style by the Choral Society, under Mr. Reginald Hancock's direction. The orchestra included four amateur wood-wind players from the Stock Exchange Orchestra.——The Orchestral Society's programme on March 21 included Schubert's fifth Symphony, Mr. Réné Ortmans conducting.

BIRMINGHAM AND DISTRICT.—At its April meeting the City Council agreed to make a grant to the Guarantee Fund of the City Orchestra of £2,500 per annum for five years.——The last Symphony concert of the season took place on March 31, and was conducted by Mr. Adrian C. Boult. The programme included Beethoven's Symphony No. 7, in A major, Ethel Smyth's Prelude to Act 2 of 'The Wreckers,' and 'Mai-Dun,' a symphonic rhapsody by John Ireland. Miss Isolde Menges was the soloist in Dohnànyi's Concerto for violin and orchestra.——At a Sunday night concert on March 22, Schubert's Overture in the Italian style was given, and the same composer's great Symphony in C major. Mr. Boult seems to have a special sympathy for Schubert's music, and on this occasion he drew from the Orchestra some of the best playing of the season. Ravel's 'Mother Goose' Suite was included in the programme, and Mr. Steuart Wilson sang a group of Schubert's songs and Gluck's 'Che faro.' On March 29 a rather severe programme for the final Sunday concert of the season included Vaughan Williams's 'London' Symphony. Mr. Paul Beard and Mr. Frank Venton were the soloists in Mozart's 'Concertante Symphonie' for violin and viola. Both players did well, and there was much to be admired in the general ensemble.——In giving a performance of Elgar's 'The Apostles' the members of the Birmingham Choral Union essayed a task rather beyond their strength, yet they are to be commended for their courage and enterprise. The choralists were singing from parts, and without rehearsal with the City Orchestra. Miss Emily Broughton sang beautifully the music of the Blessed Virgin and the Angel. Miss Elsie Napier, Messrs. Joseph Yates, Leslie Bennett, Geoffrey Dams, and Sidney Stoddard were the other soloists. Mr. Graham Godfrey conducted.——On March 26 the Festival Choral Society, in combination with the City Orchestra, gave a good performance of Bach's Mass in B minor. Mr. Boult's *tempi* are perhaps a little slow, but the choral music was well and impressively sung. Madame Stiles-Allen, Miss Rose Myrtil, Mr. Robert Radford, and Mr. Archibald Winter were the soloists.——A concert of small choral works which included 'Blessing, Glory, Wisdom,' Parry's 'I know my soul hath power to know all things,' and Vaughan Williams's 'Sound Sleep' was given by the City of Birmingham Choir on March 25.——Brahms's 'Song of Destiny' was the principal feature of a concert given by the Catholic Choir. Unfortunately an organ accompaniment was substituted for the orchestra, so that the full musical value of the work was not revealed. Under the circumstances, however, the singers did well.——At a mid-day concert, on March 26, the Philharmonic Pianoforte Quartet played Dvorák's E flat Quartet, and the *Scherzo* from a Quartet by Fauré. At a subsequent concert Miss Elsie Stell gave McEwen's F minor Violin Sonata, with Miss Abbott at the pianoforte.

BLACKBURN.—The St. Cecilia and Vocal Union celebrated its jubilee on March 31 by a performance under Dr. E. C. Robinson of Part 1 of Bantock's 'Omar Khayyám,' the soloists being Miss Muriel Brunskill, Messrs. Tudor Davies and Harold Williams. The twin title arises from the amalgamation in 1889 of the two Societies, St. Cecilia and Vocal Union, each of which was founded in 1875. The conductors from 1889 onwards have

been Mr. James H. Rooks, 1889-1902; Mr. I. D. Bird, 1903; Dr. E. C. Bairstow, 1904-13; Dr. E. C. Robinson, 1914 to date. The two original Societies were more or less purely subscription affairs, Blackburn, until 1921, having had no adequate public hall capable of holding large audiences. The present King George's Hall is of noble proportions, and the 'Omar' performance was altogether an inspiring affair. In these days of pessimism in provincial choral societies, it is good to find big public support of this organization.

BLACKPOOL.—The Catholic Choral Society, under Dr. R. Dease Riley, made its first appearance with a performance of Gounod's 'Messe Solennelle.' The Raikes Parade Ladies' Choir, conducted by Mr. V. L. Hargreaves, gave its first concert with a programme of part-songs. This makes three choral societies that have come to life at Blackpool this year.——The Choral and Orchestral Society gave a performance of Brahms's 'Requiem' in March, under Mr. Percy M. Dayman.

BOSTON. — The Boston Choral Society and the Peterborough Cathedral Special Choir joined forces in an excellent performance of the 'St Matthew' Passion on April 2. The soloists were Miss Joan Elwes, Miss Lillian Berger, Mr. Archibald Winter, Mr. Charles Knowles, and Mr. Stanley Hill. Mr. John Pullein was at the organ, Dr. H. Cole at the pianoforte, and Dr. Gordon A. Slater conducted.

BOURNEMOUTH.—There was no slackening at the Winter Gardens during the approach of the Festival. In a month's programmes the following works occurred: the 'Pastoral' Symphony of Vaughan Williams, Mozart Allan's tone-poem 'The Unknown Warrior,' Paderewski's Pianoforte Concerto in A (played by Mr. Gordon Bryan), a new String Rhapsody by Cyril Rootham, Learmont Drysdale's 'Tam o' Shanter' Overture, and Brahms's first Symphony, the whole 'Hiawatha' trilogy by the Municipal Choir (the first time for nine years), Mozart's 'Jupiter' Symphony, and Beethoven's fourth, Tchaikovsky's 'Pathetic'—this apart from a busy series of popular concerts and music for Easter.——The Festival opened on April 16).

BRADFORD.—A memorial concert to Stanford was given by Bradford Festival Choral Society, under Dr. Bairstow's direction, at St. George's Hall in March, the works chosen being the 'Stabat Mater' and 'Irish Rhapsody.' Mr. Harold Williams sang the 'Mystical Songs' of Vaughan Williams. ——The Bradford Permanent Orchestra, conducted by Mr. Julius Harrison, brought its season to an end on March 21 with a programme that contained the sixth Symphony of Glazounov.——The Musical Union has celebrated its Diamond Jubilee, taking three weeks to do justice to the event. There were four Saturday evenings of madrigals, glees, and part-songs, and various social events.

BRIGHTON.—The Brighton and Hove Harmonic Society had a large audience for 'The Dream of Gerontius' on March 21, and gave one of the best performances in its career. Mr. Percy Taylor conducted. The solo parts were sung by Miss Margaret Balfour, Mr. Ernest Hargreaves, and Mr. Robert Radford.——Two recent meetings of the Sussex Women Musicians' Club dealt with French and Russian music; papers were read and works were performed.

BRISTOL.—The B minor Mass was performed for the first time at Bristol on March 28. To the four hundred singers of the Bristol Choral Society, two hundred from the Newport Choral Society were added, and a magnificent performance was given under Mr. George Riseley. The Society responsible for this great effort had issued what was considered a tame syllabus for next season, and the local press was lively for many days with letters demanding 'The Apostles' 'The Kingdom,' Holst's 'Hymn of Jesus,' Beethoven's Mass in D, Brahms's 'Requiem,' and so forth. One writer asked for a concert version of 'The Perfect Fool.'——Miss Gertrude Winchester's Ladies' Choir sang Lawrence Powell's cantata 'Lochinvar' and many well-chosen part-songs, on March 25.——Bristol Philharmonic Society, conducted by Mr. Arnold Barter, closed its twenty-fourth season of April 4 with Vaughan Williams's 'Toward the Unknown Region' and Holst's 'Turn back, O man,' besides orchestral numbers.——The Clifton Chamber concerts brought an excellent series to an end on March 16 with a programme that included Frank Bridge's Phantasy Trio.

BURTON.—'The Dream of Gerontius' had not been heard at Burton before the Musical Society's performance on March 27, and nothing so ambitious had ever been attempted by this choir of a hundred voices. The difficulties of the work were creditably overcome under the guidance of Dr. Gilbert Stocks. No doubt a representative audience will come to the next performance. The City of Birmingham Orchestra assisted, and the soloists were Miss Ivy Phillips, Mr. Osmond Davis, and Mr. Howard Fry.

CAMBRIDGE. — The Philharmonic Society and the University Musical Society Orchestra joined forces in Parry's 'Blest Pair of Sirens' at a mid-term concert in the Guildhall. This and a Bach Concerto were given under Mr. J. F. Shepherdson. Dr. Rootham conducted his own carol, 'The Golden Time.'——A massed choir of four hundred children which had sung at one of the concerts at the competitive Festival (reported on p. 449), repeated its repertory under Mr. Field Hyde on April 3.——The last Popular concert of the season took place at the Guildhall on April 4, before a large audience.

CHELTENHAM.—The Orchestral Society of forty players, amateur and professional, gave an excellent programme at the Town Hall on March 30—the 'Hebrides' Overture, a Corelli Concerto for strings, Mozart's G minor Symphony, Holst's 'Marching Song,' Borodin's 'On the Steppes,' Schubert's 'Rosamunde' Overture, and Tchaikovsky's 'Sleeping Beauty' Suite. The Sunday evening series at the Town Hall brought 'Elijah' on March 28, and Tchaikovsky's 'Pathetic' on April 5. All these concerts were conducted by Mr. Leo Dawes.

CHESTER.—The two favourite Pianoforte Quintets—Schumann in E flat and Brahms in F minor—were played at a concert of the Sidebottom Trio.——The Musical Society played Beethoven's first Symphony at a poorly-attended concert on April 1.

CHESTERFIELD.—In our last issue we were unable to make reference to the performance of 'The Apostles' given by the Chesterfield and District Musical Union on March 11. This Society, conducted by Dr. J. F. Staton, has a co-operative arrangement with his choirs at Barnsley and Sheffield for mutual supply of singers, with the result that three admirable performances of 'The Apostles' were given at the three towns within a short period, all under Dr. Staton. Seventy of the Chesterfield singers took part in the performance at Barnsley next evening.

COLCHESTER.—At the Musical Society's fourth concert Mr. W. F. Kingdon conducted Elgar's 'The Black Knight,' the Sanctus from the B minor Mass, and Parry's 'Ode to Music,' these being the choral items in an enjoyable mixed concert.

COVENTRY.—On April 1, in the Cathedral, the Philharmonic Society, conducted by Mr. Charles Matthews, sang Brahms's 'Requiem' and Bach's 'God's time is the best.' Mr. G. D. Cunningham was at the organ, and an orchestra assisted. The solos were sung by members of the choir.

DARTFORD.—At the annual concert of the Choral Society the programme, given under the direction of Mr. G. H. Coombs, included four folk-song arrangements by Vaughan Williams, two Psalms by Holst, and Macfarren's 'May-day.'

DERBY.—'The Apostles' was performed for the first time at Derby on March 31, the choir being the Derby Choral Union, and the conductor Dr. Coward. Nothing so ambitious had previously been attempted by the Society, and the fine quality and deep expressiveness of the choral singing contributed to a triumph. The soloists were Miss Dorothy Silk, Miss Millicent Russell, Mr. John Adams, Mr. Stanley Becket, Mr. James Coleman, and Mr. Norman Allin.——The concert of the Orchestral Society on April 7 was not well supported. The programme included Elgar's 'Wand of Youth' Suite.

DONCASTER. — Two parts of 'The Creation' and Brahms's 'Song of Destiny' were given at the Musical Society's second concert, conducted by Mr. H. A. Bennett. ——Brahms's 'Requiem' was sung in the Parish Church on April 2.

EASTBOURNE.—Rachmaninov's second Symphony was played at the Symphony concert on March 20, with Goldmark's 'Sakuntala' Overture, and the G major Pianoforte Concerto of Beethoven, played by Miss Edna Iles. The Variation movement from Glazounov's sixth Symphony was played on April 5.——Mr. Horace Stevens sang as Elijah in the Choral Union's performance, under Mr. James R. Dear.

FELIXTOWE.—The Choral Society took a step upward in ambition when it chose Dvorák's 'Stabat Mater,' Parry's 'Blest Pair of Sirens,' and Holst's 'Two Psalms' as an evening's programme. The works were all creditably performed under Mr. Maurice Vinden.

GATESHEAD.—Choral singing of a good standard was heard at the Town Hall on March 19, when the Gateshead Choral Society, conducted by Mr. W. Maddock, performed Parry's 'Ode on St. Cecilia's Day,' and the concert version of Gounod's 'Faust.'

GRANTHAM.—Volbach's 'The Page and the King's Daughter' and Parry's 'Blest Pair of Sirens' were the principal works at a recent concert of the Philharmonic Society, conducted by Mr. E. Brown.

GRIMSBY.—On March 20 the Orchestral Society gave the first performance at Grimsby of Wagner's 'Siegfried Idyll' and 'Four Silhouettes' of Arensky. Dr. J. Williamson conducted.

HANLEY.—The North Staffs Choral Society gave a fine performance of 'The Apostles' under the direction of Mr. John James on March 19. The solo parts were sung by Miss Caroline Hatchard, Miss Dilys Jones, Mr. Walter Hyde, Mr. Howard Fry, and Mr. Charles Knowles.

HARROGATE.—The season of the Municipal Orchestra opened on April 8, with Mr. Basil Cameron again in charge. Some excellent programmes are in prospect. On April 11 there was a Mozart Divertimento in the programme, and and the 'Emperor' Concerto was played by M. Moiseiwitsch.

HUDDERSFIELD.—Three novelties were in the programme of the Corporation Popular Concert on March 21, viz., a set of Variations by Geoffrey Shaw, Stanford's 'March Eroica,' and an excerpt from Stravinsky's 'Fire-bird.' Mr. Arthur Pearson conducted.——Part-songs by Elgar were sung by the Colne Valley Male-Voice Choir, under Mr. George Stead. ——At a concert given by Dr. Hull a sum of money was raised for the Huddersfield Music Library, which has already proved itself popular and useful.

HULL.—Tchaikovsky's 'Pathetic' Symphony was substituted for the second Symphony of Sibelius at the last Philharmonic concert. Sir Henry Wood conducted, and the programme included the Handel-Elgar Overture.——A Quintet by Arensky and a Trio by Godard were played at a recent chamber concert given by Miss Jessie Mayer.

IPSWICH.—At the last Municipal concert of the season, conducted by Mr. Edgar Wilby, an Overture, 'Plymouth Hoe,' by John Ansell, was played.——On March 31 the Male-Voice Choir sang Reger's 'The Call of Spring' and Hegar's 'The Phantom Host,' the Catterall Quartet played Beethoven in A major, and Mr. John Goss sang.

KEIGHLEY.—The programme of the Choral Society's concert on March 17 consisted of the choric idyll 'Pan,' by Dr. Charles Harriss, who was prevented by illness from coming to conduct it, Parry's 'Ode on St. Cecilia's Day,' and Frederick Bridge's 'Ballad of the Clampherdown.' Mr. C. Stott conducted.

KIDDERMINSTER.—Walford Davies's 'Everyman' was performed with fine effect by the Choral Society under Mr. Irving Glover on April 1, with the assistance of players from the Birmingham City Orchestra. Mr. John Buckley sang the part of Everyman.

LEEDS.—The Philharmonic Chorus and the Leeds Symphony Orchestra gave Verdi's 'Requiem' on March 18, under Dr. E. C. Bairstow. The programme included two Motets by Gerald Finzi and Parry's Symphonic Variations. The Philharmonic Society is said to be in financial difficulties that threaten its existence.——The choral event of the season was the first performance in England of Florent Schmitt's setting of the forty-seventh Psalm, given on April 1 by the Leeds Choral Union, with the composer conducting. It contains a soprano solo which Miss Elsie Suddaby sang. The music is difficult, and 'breathes triumphant ferocity and fanaticism.' Dr. Coward took sixteen preliminary rehearsals. The Psalm was followed by Beethoven's Mass in D.——Mr. Goossens conducted a classical programme at the Saturday Orchestral Concert of March 14. A fortnight later Mr. Edward Maude's String Orchestra gave an excellent programme. It included a Domenico Scarlatti Suite arranged by Julius Harrison, Sibelius's Suite, 'The Lover' (Op. 14), a Byrd Fantasy, Coleridge-Taylor's 'Two Novelettes,' Bach's C minor two-Pianoforte Concerto, and some Percy Grainger pieces.—— A thousand children heard the concert of the Leeds Symphony Society on April 4.——The String Quartet in G minor of Vaughan Williams was played at the Hotel Metropole Bohemian chamber concert on April 8, when the Leeds musical season concluded.

LEICESTER.—Under Dr. Malcolm Sargent the Symphony Orchestra gave a classical evening on March 26—the 'Eroica' Symphony, a 'Brandenburg' Concerto, and the Brahms B flat Pianoforte Concerto (M. Phillipowsky). Miss Dorothy Silk sang Bach's 'Comfort sweet' and some English songs.

LIVERPOOL.—In amends for a not very satisfactory performance of Vaughan Williams's 'Sea' Symphony at its previous concert, the Liverpool Welsh Choral Union sang splendidly in 'The Dream of Gerontius' on March 28, Mr. Hopkin Evans conducting.——The Philharmonic Society ended its season with an abridged version of Bantock's 'Omar Khayyám,' conducted by the composer. ——On the part of the Liverpool Choral Society there is an Eastertide 'Messiah,' under Mr. Percival Ingram, to record.——The new Auxiliary Orchestra of the Philharmonic Society, composed of young players who hope some day to belong to the senior orchestra, gave a concert on March 29. Under Mr. Vasco V. Akeroyd they showed up well in Tchaikovsky's 'Francesca da Rimini' and a D major Symphony of Mozart.——A women's orchestra is being organized for Liverpool. The string section, twenty-five strong, played Holst's 'St. Paul's' Suite, on March 22, at the David Lewis Theatre.——The most interesting of recent concerts on a smaller scale was that given by Miss Isolde Menges and the English Singers. A Schubert String Quintet was played at a Rodewald concert in March. The McCullagh Quartet played part of Haydn's 'Seven Words of our Saviour on the Cross' in the Cathedral on Good Friday, after the afternoon service.——On April 6, Mr. Gustav Holst performed his first duty as the first James W. Alsop Lecturer at the University. His subject was 'The Education of a Composer.'

LONG EATON.—Coleridge-Taylor's 'A Tale of Old Japan' and Hubert Bath's 'The Wedding of Shon Maclean' were given by the Choral Society on March 19, Mr. Charles Riley conducting.

LOWESTOFT.—On Good Friday the Musical Society performed its first work of Bach—the 'St. Matthew' Passion, which was said to be new to Lowestoft. The performance took place at the Hippodrome, under the direction of Mr. C. J. R. Coleman. The accompaniment was played on pianoforte and organ.

MALVERN.—The chorus and orchestra of Malvern Choral Society, two hundred strong, reached a very good standard with a performance of Brahms's 'Requiem,' on March 17, under the direction of Sir Ivor Atkins. The soloists were Miss Maryan Elmar and Mr. Frederick Woodhouse.

MANCHESTER.—At this time of the year music here may best be described in the jargon of the cotton market reports as being of the 'sorting up' character. The principal concerts having been brought to a conclusion, comment is restricted to sundries. The Hallé Pension Fund concert was in everything save the attendance of the public a fitting climax to a season of fine playing. Arthur Catterall will no longer act as leader, on account of his decision to devote more time and energy to solo playing and the claims of the Catterall String Quartet; many people have an inkling as to the identity of his successor, but nothing has been disclosed to the public. Mr. H. M. Dawber (who rehearsed the chorus for the recent B minor Mass in his then capacity of assistant chorus-master) has now been officially appointed Hallé Chorus-master in place of Mr. R. H. Wilson, who has retired after thirty-six years' work.——The Manchester Vocal Society, conducted by Mr. H. M. Dawber, on March 25 introduced to the Manchester public Ernest Bryson's setting of fragments from Walt Whitman, which he has assembled and styled 'Drum Taps.' This I take to be the best *alla cappella* music written during those war years by a native composer. Wisely or not (the latter, I think), he has scored an *ad lib.* part for side-drum; if any conductor thinks of giving this fine choral suite, I would, on the evidence of this performance, counsel its omission, or, at most, play it muffled. It did not disturb pitch, for Mr. Dawber's singers are competence personified, but, somehow, even with the score before him and knowledge of what was coming, it did disturb one sympathetic listener's train of thought and emotion. Any aspiring chorus-master and choir will find in this impressive suite a subject for keen and interesting preparation.——Mr. John Ireland's visit on March 30, when he played in his Phantasy Trio, second Violin Sonata, and 'Cello Sonata, was not the convincing success we had anticipated after hearing, a fortnight earlier, the masterly handling (by Murdoch and Arthur Catterall) of his earlier Violin Sonata, when its gaunt, rather rugged moorland quality of musical landscape was very vividly realised. The 'Cello Sonata, by comparison with this, seemed tentative; nothing in it gripped the emotions. Mr. Edward Isaacs this season has brought to Manchester many interesting and sometimes stimulating players, none more so than this son of Manchester, John Ireland. Miss Dorothy Moulton's singing at this concert was the best *Lieder* singing by a native artist heard by me for many years.——Miss Jelly d'Aranyi, at a Tuesday mid-day recital on April 7, played Mozart and Bach just as superbly as at a recent Hallé concert. Nobody here has ever done the *Rondo* from the 'Haffner' Serenade in a style which so united rapidity and clarity. C. H.

MIDDLESBROUGH.—'The Call of Gideon,' a new cantata, by Mr. R. G. Thompson, was given its first performance at the Town Hall on March 19, by a choir of five hundred voices, under the composer's direction.——The Musical Union gave 'The Dream of Gerontius' for the first time in over twenty years, Mr. Gavin Kay conducting. The solo parts were taken by Miss Marie Cartwright, Mr. Frank Titterton, and Mr. Stuart Robertson. Two movements of Dvorák's Symphony in G were played as prelude.

NEWCASTLE.—The Mass in G minor of Vaughan Williams was heard for the second time at Newcastle at a concert of the Armstrong College Choral and Orchestral Societies. Dr. Whittaker conducted a sympathetic performance. In the same programme were Beethoven's second Symphony and Bach's Concerto in D for three pianofortes and strings.——'King Olaf' was given by the Newcastle and Gateshead Choral Union on March 25, under Dr. Whittaker's direction.——The choral 'Cycle of the Sea,' by Gerrard Williams, was sung by the Oriana Choir on April 1, in a programme that included madrigals and Elgar part-songs. Mr. Arthur T. Milner conducted.——The Y.M.C.A. Choral Society, conducted by Mr. Arthur W. Lambert, gave two works of Coleridge-Taylor on April 1—'Hiawatha's Wedding-Feast' and 'Sea-Drift.'——Dr. Whittaker and the Bach Choir gave the whole of the 'St. Matthew' Passion on the afternoon and evening of April 4. The Chorale in the first chorus was sung by sopranos from Armstrong College and Rutherford College Girls' School.——Recent orchestral concerts have included an excellent programme ('Brandenburg' Concerto, 'Petite Suite' by Debussy, 'Puck's Minuet' by Howells) played at the Town Hall by the Benton Orchestral Society under Mr. Tom H. Clay; the Northumberland Orchestral Society (Mr. Cuthbert Horsley) in Beethoven's fifth Symphony; and a Mozart Bassoon Concerto played by Mr. Archie Camden at a concert of the Newcastle Symphony Orchestra, with Mr. Hamilton Harty conducting.

OXFORD.—The musical achievement of the term was the performance of the complete 'St. Matthew' Passion by the Oxford Bach Choir. The work was given in two parts on March 1 and 8. Sir Hugh Allen conducted, and the solo parts were sung by Miss Dorothy Silk, Miss Margaret Balfour, Mr. Archibald Winter, Mr. Keith Falkner, and Mr. Stuart Robertson.——On March 5 the Oxford Orchestral Society, conducted by Mr. Maurice Besly, played Reger's 'Variations on a Theme by Mozart.'——Oxford Harmonic Society gave Parts 1 and 2 of 'The Creation' on March 15, under Mr. Reginald Jacques.

PAINSWICK.—A chamber concert was recently given in connection with the Federation of Music Clubs, the programme consisting of the Pianoforte Quintets of Franck and Elgar, and the String Quartet of Vaughan Williams.

PERSHORE.—The Musical Society gave its most ambitious concert at the Abbey on March 26 in performing Bach's 'God so loved the world' and the Mozart twelfth Mass. The Rev. Gurnsay W. Webb conducted.

PETERSFIELD.—The chamber concert series was extended on March 24 to include a recital by Mr. Steuart Wilson, who sang Schubert songs and, with full chamber music accompaniment, the 'Wenlock Edge' cycle of Vaughan Williams.

PLYMOUTH.—At a recent concert the Plymouth Madrigal Society sang many madrigals and part-songs, including 'Charm me to sleep' by the conductor, Dr. Lake.——Before competing at the London Festival the Ladies' Choir sang its test-pieces and the Rhinemaidens' music at a concert on March 21, Mr. Harry Woodward conducting.

PORTSMOUTH.—The Philharmonic Society brought a very good season to an end with a fine performance of Verdi's 'Requiem,' under Dr. Malcolm Sargent, on April 2.——At a meeting held in March, Mr. Hugh Burry proposed that a Portsmouth Elizabethan and Bach Society should be formed.

PRESTON.—Stanford's choral overture, 'Ave atque vale,' was coupled with Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' at the March concert of the Choral Society. Dr. F. H. Wood conducted.——Trios by Tchaikovsky, John Ireland, and Arensky, were heard at the Guildhall on the occasion of a visit by the Liverpool Chamber Music Players.

RAMSGATE.—'The Creation' (Parts 1 and 2) and 'The Black Knight' were performed by the Choral and Orchestral Society, under Mr. P. Vincent Henniker, on March 19. The orchestra was augmented by members of the Royal Engineers Band from Chatham.

RAWMARSH.—The Rawmarsh and Parkgate Choral Society, conducted by Mr. A. G. Steel, gave a highly creditable performance of 'King Olaf,' on March 19, at Rawmarsh Wesleyan Church (for lack of an adequate concert-hall).

REDHILL.—Mr. W. H. Reed conducted the Redhill Society of Instrumentalists, at its second concert, in Beethoven's eighth Symphony, Liadov's 'Kikimora,' and a Mozart Violin Concerto, played by Miss Isolde Menges.

ROCHDALE.—The chief of recent choral events have been performances of 'Hiawatha's Wedding-Feast' by Union Street Wesleyan Church, under Mr. Oscar Clifton, a miscellaneous concert (Holst's four 'Hymns from the Rig Veda') by the Male-Voice Choir, conducted by Mr. George Whitaker, and 'The Golden Legend,' sung by the Royle Operatic Choir at the Hippodrome on April 5, under Mr. Fred Royle.

RUGBY.—Brahms's 'Requiem' was performed on April 2 in Temple Speech Room by the Philharmonic Society. The choir sang well under the direction of Mr. F. Yuille Smith, who deputised for the regular conductor, Mr. K. A. Stubbs. The 'Requiem' was preceded by Haydn's 'Insanæ et vanæ curæ.'

SHEFFIELD.—Dr. Coward's 'Sheffield Choir,' officially known as the Sheffield Musical Union, will celebrate its jubilee next year. Two extra concerts will be added to the end of its season, one a performance of Berlioz's 'Faust' on festival scale (March 24) and the second a concert of 'Old Memories' (March 25). The choir brought this year's season to an end on March 26 with 'Samson and Delilah.'——The Amateur Musical Society gave 'The Apostles' on March 31, under Dr. J. F. Staton, this being the third of his societies to perform the oratorio, on lines of mutual help, during March. The principals were Miss Ida Cooper, Miss Dilys Jones, Mr. Richard Ripley, Mr. Stanley Jepson, Mr. Booth Unwin, and Mr. Lee Thistlethwaite.——The last days of March brought plenty of choral concerts besides these. The choral and orchestral sections of the University Musical Society gave Brahms's 'Song of Destiny,' under Mr. G. E. Linfoot, in the presence of Mr. H. A. L. Fisher; the orchestra played Holst's 'St. Paul's' Suite. Lipton Choral Society (Mr. Cecil Free) gave a miscellaneous programme. Miss Eva Rich's Ladies' Choir gave Holst's 'Hymn to Dionysus,' a cantata 'The Angels,' arranged from Bach by W. G. Whittaker—these with orchestral accompaniment—and Malcolm Davidson's three-part 'The Downs' with violin obbligato. This choir had given a concert to two thousand children a few days earlier, co-operating with Mr. G. E. Linfoot, the Education Committee's Musical Adviser. 'Athalie' was sung by a choir under Mr. W. H. Dawn at Wesley Hall, Crookes.——Easter music included 'Elijah,' by the Victoria Hall Choral Society.——The Yorkshire String Quartet has officiated at all four of the University chamber music recitals for the season. On March 6 it was joined by Mrs. Leathes in the Dvorák Pianoforte Quintet; on March 27 the Quartet played a selection of Joseph Speaight's 'Shakespeare Characters.' At the Foxon five-o'clock concerts a Brahms programme was recently given with Sir Henry Hadow as lecturer, and on March 4 the Rosé Quartet played three classical works.——The subscription concert of March 12 brought together Madame Fachiri, Mr. Maurice Cole, Anne Thursfield, and Mr. John Goss—almost an excess of talent for the sharing of one programme. This series promises the Queen's Hall Orchestra twice next season.——Two 'Cello Sonatas of Grieg were played by Mr. Collin Smith and Mrs. Leathes at a University recital.——The Foxon series ended on April 1, with a lecture on Fugues by Canon Darbyshire, Archdeacon of Sheffield, who took as his text, 'Master Hugues of Saxe-Gotha' and Mr. Birrell's foot-note explanation that 'a fugue is a short melody.'——The weekly people's concert at Victoria Hall on April 4 was the seven-hundred-and-thirty-second organized by Mr. Robert Wright.

TAUNTON.—A performance of Elgar's 'The Music-Makers' was given by the Choral Society on April 27, with Miss Margaret Balfour as contralto soloist. The programme included Elizabethan madrigals and orchestral works. Mr. Reginald Ward conducted.——The Madrigal Society, also under Mr. Ward, ended its season with a smoking concert at which the programme included Byrd's 'While that the sun,' two of Elgar's Greek Anthology part-songs, and several arranged folk-songs.

TIVERTON.—The Tiverton Choral Society was recently formed, and gave its first concert with a successful part-song programme. The conductor is Mr. F. G. Dyer.

TODMORDEN.—A party of boys originally brought together as an appreciation class by Mr. Ronald Cunliffe, and now trained by him as artists, gave a performance of Rimsky-Korsakov's 'Coq d'Or' on April 1. (Last year they did 'The Magic Flute.') Mr. Sydney H. Nicholson, who was present, made a speech of congratulation, and wrote a column in *The Times* about it.

TORQUAY.—At the seventh Symphony Concert of the Winter Orchestra, under the direction of Mr. Ernest W. Cross, Mr. W. L. Twining conducted his MS. Overture in B flat. Dr. Harold Rhodes played the Grieg Pianoforte Concerto.——The Musical Society of Torquay secondary schools was conducted by Mr. Harold Belchamber in Haydn's 'Military' Symphony and a selection of old English folk-songs, sea songs and shanties, on April 1 and 2.

WINDSOR.—The Magnificat from Byrd's Great Service, the *Largo* from the 'New World' Symphony, and 'The Dream of Gerontius'—this remarkable programme was performed, very thoroughly, in the School Hall, Eton College, on March 25, by the Windsor and Eton Choral Society under the direction of the Rev. Bernard Everett. Mr. Basil Johnson was at the organ.

WORCESTER.—Holst's 'Ode to Death' made a profound impression when it was performed, with the second Act of Gluck's 'Orpheus,' by the Festival Choral Society under Sir Ivor Atkins on March 24. Between the two choral works the fifth 'Brandenburg' Concerto was played.——The Symphony Orchestra, conducted by Mr. George Austin, jun., ended its season on March 22. The programme included the 'Unfinished' Symphony.——Sir Edward Elgar conducted his second 'Wand of Youth' Suite at the Orchestral Society's concert on April 4. Sir Ivor Atkins conducted the orchestra in Beethoven's fifth Symphony, and the Worcestershire Ladies' Choral Society in a selection of part-songs and Holst's four 'Hymns from the Rig Veda.' Songs were given by Miss Dorothy Silk.

YORK.—The concert of the York Musical Society on March 19 was made specially interesting by the performance of two choral Motets by Mr. Gerald Finzi, a young pupil of Dr. Bairstow. The first is a setting of Henry Vaughan's metrical version of Psalm 121, and the second a setting of lines from Treherne's 'The Recovery.' The music is well written, and shows distinct originality, with a reflection of Holst. The Motets were repeated at the end of the concert. The programme, given under Dr. Bairstow's direction, included Parry's 'Pied Piper of Hamelin,' with Mr. Robert Radford as the Mayor, and the Symphonic Variations.——Holst's Fugal Concerto for flute and oboe was a feature of the Symphony Orchestra's concert on April 1. The Symphony was one of Haydn's, in D. Mr. H. A. Bennett conducted.

Music in Scotland

EDINBURGH.—The Edinburgh Choral Union (Mr. Greenhouse Allt) sang Handel's 'Israel in Egypt,' the choral work varying between the perfunctory and the very good. The Edinburgh Amateur Orchestral Society provided accompaniments which were very lacking in freedom and confidence.——Many other choral societies have been active. The Edinburgh Male-Voice Choir (Mr. Archibald Russell) revived Félicien David's symphonic ode, 'The Desert.' The Glasgow Orpheus Choir gave two concerts, repeating the programmes given at Glasgow. Mr. Moodie's Choir (Mr. James Moodie) gave an all-Scottish programme of part-songs, &c. St. Serf's Musical Association (Mr. T. Paterson Lamb) sang Stanford's 'The Revenge' and Coleridge-Taylor's 'A Tale of Old Japan.' The combined choirs of the Scottish Girls' Friendly Society and the Girl Guides (Mrs. Alex. Maitland), assisted by Miss Dorothy Silk, gave a concert, the most interesting feature of which was the uniformly high quality of the music selected for performance. The Edinburgh Choral Union Advanced Preparatory Class (Mr. W. Prentice Torrance) sang selections from 'The Creation.' Mr. Godfrey's Choir (Mr. Gavin Godfrey) gave a part-song concert.——The Leith Amateur Operatic Society (Mr. W. Gilchrist Cochrane) gave a concert which included Mozart's E flat Symphony, and the Leith Choral Society (Mr. Christie Jupp) gave a programme of part-songs, &c.——At the last of Prof. Tovey's Sunday Evening Concerts, the Reid Orchestra played a Mozart programme,

containing a Horn Concerto, part of a Flute and Harp Concerto, and a Pianoforte Concerto in C minor, in which Prof. Tovey played the pianoforte part and Miss Mary Grierson made a successful début as conductor.——Mr. Rae Robertson (who made his first appearance at Edinburgh) and Mr. William Primrose combined forces in a pianoforte and violin recital which included Sonatas by Brahms and Debussy, and pianoforte and violin solos.——An attractive recital by the Edinburgh Bach Society (Mr. Douglas Dickson) included the restored Violin Concerto in D minor, the Sanctus in D, and excerpts from two of Bach's Church Cantatas; also Motets by Palestrina and Josquin des Prés.

GLASGOW.—The Glasgow Orpheus Choir (Mr. Hugh S. Roberton) gave a four-night concert in St. Andrew's Hall to audiences aggregating over ten thousand people. Elgar's 'Go, song of mine,' superbly sung, occupied pride of place on the programme, which included, amongst other fine things, madrigals by Orlando Gibbons, Marenzio, and Palestrina, Stanford's 'Blue Bird,' Besly's 'O, lily lady of loveliness,' and a sweeping Bach Chorale. Anne Thursfield was the soloist each evening, and sang a wide range of art- and folk-songs.——The Glasgow Bach Society (Mr. J. Michael Diack and Mr. F. H. Bisset) sang in St. Mary's Cathedral two Church Cantatas, 'The Hundredth Psalm' and 'Praise Jehovah in His Splendour,' and excerpts from the 'St. Matthew' Passion. The Society's Orchestra provided the accompaniments and played selections from Bach's Orchestral Suites. The choral singing and the playing of the strings were on probably a higher level than anything the Bach Society has ever done, but the solo singing was not up to the same high standard.——The Glasgow Athenæum School of Music Orchestra, conducted by the leader of the Scottish Orchestra, Mr. Horace Fellowes, played with quite a considerable amount of success a programme which included the 'Eroica' Symphony, the 'Egmont' Overture, a Mozart Flute Concerto, and part of the Mendelssohn Violin Concerto.——M. Jaques-Dalcroze, with the assistance of a group of his students, gave lecture-demonstrations of Eurhythmics at Glasgow and Edinburgh, to large audiences.——The Glasgow Wireless Symphony Orchestra, conducted by Mr. Herbert A. Carruthers, is giving a short series of orchestral concerts in St. Andrew's Hall, Glasgow. Public concerts have also been given at Edinburgh and Dundee by the British Broadcasting Company. Although announced as for charitable purposes, the innovation is regarded with some disquietude by other concert promoters.——The Carl Rosa Opera Company made one or two commendable departures from its standard repertory during a visit to Glasgow. The most interesting was Mozart's one-Act 'Impresario.' 'Shaun the Post,' an operatic version of Dion Boucicault's 'Arrah-na-Pogue,' composed and adapted by Dermot Macmurrogh, turned out to be a thoroughly old-fashioned and not very interesting production of the ballad opera type.——Wellington U.F. Church Choir got away from the beaten track with a performance of Mackenzie's 'Rose of Sharon,' spread over two nights, Mr. Fred Turner directing.——Concerts of part-songs, &c., were given by the Glasgow Lyric Choir (Mr. Purcell J. Mansfield), the Wallace-Scott Factory Choir (Mr. F. O. Sheard), the Glasgow Corporation Tramways Choir (Mr. Wilfrid H. Phillips), the Glasgow Select Choir (Mr. Herbert G. Cross), and Shawlands Choral Union (Mr. Ernest E. Gordon).——The Scottish Song Society's Ladies' Choir (Miss Mary Dixon) gave a plebiscite programme of Scottish song.——Mr. Warren Wynne and Miss Dorothy Robson gave vocal recitals in Paterson's Recital Hall, and Miss Nellie Justice a pianoforte recital in Rankine Hall.——Mr. John Ireland, assisted by competent artists, gave a recital of his own works under the ægis of the Glasgow centre of the British Music Society.

OTHER TOWNS.—The Aberdeen Oratorio Choir (Mr. Willan Swainson) sang Bach's 'St. Matthew' Passion in the Music Hall, Aberdeen.——Mr. Douglas Cameron, a Dundee 'cellist who has been studying in London for several years, gave his first recital in his native city, and created an excellent impression in an ambitious programme which included the Elgar Concerto, the Grieg Sonata, and the Boëllmann Variations.——The Glasgow Orpheus Choir sang at Aberdeen, Brechin, Blairgowrie, Dunfermline, and Kirkcaldy.——The Sheffield Choir, under Dr. Henry Coward, visited Dumfries and sang Elgar's 'Gerontius' to a very large audience.——The Stirling Choral Society, having taken a fresh lease of life under its new conductor, Mr. H. G. Barrett, of Glasgow, gave a brilliant performance of 'The Creation,' which aroused considerable enthusiasm.——Paisley Choral Union sang Coleridge-Taylor's 'Hiawatha' under the direction of Dr. William Rigby.——'Judas Maccabæus' was sung at Hawick by the Hawick Choral Union (Mr. David B. Simpson), and at Blairgowrie by the Blairgowrie and Rattray Choral Society (Mr. E. F. Parker).——Bathgate Choral Union (Mr. Hugh Somerville) sang Parts 1 and 2 of 'The Creation' and some part-songs.——Brechin Choral Society, at its annual concert, sang 'The Creation.'——Concerts of part-songs, &c., were given by Kilwinning Musical Society (Mr. John Douglas) and Forres Musical Association (Mrs. Douglas).

Music in Wales

ABERYSTWYTH.—At the last College concert of the term Mr. Harold Samuel gave a Bach recital which included the Toccata in G minor, the Partita in D major, and the 'Italian' Concerto, as well as a number of the Preludes and Fugues from the 'Well-Tempered Clavier.'

CAERSALEM NEWYDD.—On March 28, a performance of Bach's 'St. Matthew' Passion took place under the baton of Mr. J. B. Rogers. The principals were Miss Margaret Harrison, Miss Muriel Hughes, Mr. T. J. Pickering, and Mr. W. R. Allen. The orchestra was led by Mr. Morgan Lloyd.——On March 29, a choir of forty from St. David's Roman Catholic Church gave a performance of Weber's Mass in G, conducted by Mrs. B. Thomas. The accompaniments were played by a few strings, with clarinet and pianoforte. The soloists were Miss Carrie O'Connell, Miss Violet Denkin, Mr. Owen Evans, and Mr. John Poole.

CARDIFF.—On March 28, Mr. Herbert Ware's Orchestra gave a performance of Beethoven's 'Pastoral' Symphony, and Mr. Rowsby Woof gave a lecture on the work. The programme included Holst's 'St. Paul's' Suite for strings.——On April 8, Star Street Congregational Church Choir gave a concert consisting of Coleridge-Taylor's 'Death of Minnehaha,' two Motets by Parry, and Elgar's 'My love dwelt in a Northern Land.'——On April 11 the Cardiff Blue Ribbon Choir, conducted by Mr. Jenkyn Morris, gave a performance of 'The Messiah,' assisted by Mr. Herbert Ware's String Orchestra.——The British National Opera Company has been giving a fortnight's opera, among the works included being 'Le Coq d'Or,' 'Hugh the Drover,' and 'At the Boar's Head.'——On Good Friday the B.N.O.C. combined with the Cardiff Musical Society to give a concert performance of 'Parsifal.' Mr. Aylmer Buesst conducted.

NEWPORT.—On April 2, the Newport and Bristol Choral Societies combined to give a performance of Bach's Mass in B minor, conducted by Mr. Arthur Sims. The soloists were Miss Dorothy Silk, Miss Blodwen Caerleon, Mr. T. J. Pickering, and Mr. Glyn Eastman. The orchestra was led by Mr. Percival Hodgson.

PENARTH.—On March 1, Trinity Wesleyan Choir gave Brahms's 'Requiem,' preceded by some solos from 'The Messiah.' Mr. F. A. Sully was at the organ.

Music in Ireland

BELFAST.—Quite a notable event in the musical annals of Belfast was the jubilee concert of the Philharmonic Society, at Ulster Hall, on April 9. Fifty years is a long life for an Irish—or, indeed, any provincial—musical organization, and it was in the fitness of things that the celebration should be worthy the occasion. Accordingly, it

was decided to produce Elgar's 'The Dream of Gerontius,' with an orchestra of ninety and a chorus of three hundred and fifty voices, under the conductorship of Sir Henry Wood. It is sufficient to say that the highest expectations of the committee were fully realised, and the concert was a huge success from every point of view. Rarely has Elgar's glorious work been better produced, and the solos were in the capable hands of Mrs. John Seeds, Mr. John Coates, and Mr. Harold Williams, while choir and orchestra were admirably responsive to the baton of Sir Henry Wood, who personally superintended the final rehearsals. It is of interest to add that Elgar's great work had been given by the Philharmonic Society in 1905 and 1907. Nor must it be forgotten that the lion's share of the preparation of the performance fell on Mr. Godfrey Brown, who has been conductor for twelve years. Mr. J. H. MacBratney (the gifted son of a gifted father) presided at the organ.

CORK.—The Oratorio Society of St. Finn Barre's Cathedral, founded for the purpose of producing oratorios and other large works, gave Brahms's 'Requiem' and Holst's two Psalms on March 24. Mr. J. T. Horne conducted.——On Easter Monday night, at the Opera House, Theo Gmür's opera, 'Edelweiss,' was revived with remarkable success under the baton of the composer, who originally produced it over a quarter-of-a-century ago at Cork.

Musical Notes from Abroad

GERMANY

SERGEI PROKOFIEV'S OPERA AT COLOGNE

Seldom has a theatre resounded with so much gaiety as was heard at the Cologne Stadttheater when 'The Love of the Three Oranges,' by Sergei Prokofiev, was performed. It was the European début of this work, which had its première at the Chicago Opera-house. The success won in America had no practical consequence for a long time. It is the great merit of Cologne to have drawn public attention to the opera, and the number of critics and music-lovers who travelled from abroad proved the interest aroused by the event.

The Cologne Opera-house, which not so long ago had found in Otto Klemperer a musical director of enterprising spirit and noble intentions, possesses now, in Eugen Szenkar—formerly Kapellmeister of the Berlin Volksoper—an organizing enthusiast able to give the stage new impulses, while holding fast, in some sort, to tradition.

It has often been said that opera is a dead genre of music. Stravinsky is an example of a musician who, having won fame through ballet and opera, turns aside from their pursuit, and throws off all connection with literature and the stage. Prokofiev has not so decided. He is full of life, and of a certain gaiety longing for self-expression, be it in concert music or in opera. Independent of the whim of a collaborator, he prefers to make his own libretto. Going back to Carlo Gozzi, Prokofiev finds a spirit who, though distant in time, is very near to him in character. The Märchen, as seen from an ironical point of view, appeals very much to our composer, who, as a child of our age, has, of course, a sharper wit than his inspiring predecessor. Prokofiev does not simply take what he found in Gozzi, he has transformed and transfused it with his own ideas. We find even the relics of the old Greek chorus in the observers standing on either side of the stage, very much interested in the action but taking no part in it till the moment of greatest stress. They accompany the action with their applause or with their disapproval, being on very friendly terms with the hero of the piece. This is a young prince who cannot be made to laugh. An evil spirit encourages him to go out in search of certain Three Oranges, which are nothing less than three princesses hidden in orange peel. The adventure is long and varied, and affords the composer many opportunities for displaying his rhythmic inventiveness. Though he employs all the methods of modern composition, and does not spare uncommon intervals, he always remembers that rhythm is the soul of music, and, presenting his subjects in strong, rhythmical outline, he never makes his hearer disagreeably conscious of the modernity of the music. He does not cling to any theory, but gives vent only to his natural buoyancy, which pours into his music. So we find it much more intimately connected with life than a great deal of the music of to-day. There is a festival march which may be taken to be a kind of *Leitmotiv* running through the whole opera. The instrumental part of the score is very appropriate to the musical idiom. Much of the effect produced upon the audience depends, however, upon Prokofiev's way of handling the orchestra, and making his subjects to live by their innate forcefulness. The March theme and the prince's laughter exemplify his capacity for communicating his own gaiety to the spectators.

Hans Strohbach, a young artist who had been called to Cologne for the stage management, and Eugen Szenkar, who conducted the orchestra with great skill, if not with the verve required by the composer, helped 'The Love of the Three Oranges' to win a great success.

OTTORINO RESPIGHI AT HAMBURG STADTTHEATER

Hamburg Stadttheater is yet another enterprising house. The first German performance of Respighi's 'Belfagor' was a musical event that drew much attention. Respighi is particularly appreciated in Germany, where he had lived and studied before the war. Among the elements of which his compositions consist, it is not difficult to find German influences, especially that of Richard Strauss, from whom he borrowed many orchestral effects. Yet his judgment is so refined that in his eclecticism he stands much above the level of other composers who are his equals in imaginative power.

As an opera composer he was quite new to the German public. The plot of 'Belfagor,' which was performed at the Scala Theatre, need not be reported here. Suffice it to say that in the music may be found traces of Puccini, particularly in the lyrical parts. But Respighi's style is very unlike that of Puccini. A born symphonist, he has to renounce his bent when composing an opera, and in general he succeeds. He often makes use of impressionistic effects that are peculiar to himself, and in combining melodic sweetness with orchestral colour he does not lag behind any other opera composer. In the end, however, we notice that his operatic writing reveals always a certain constraint. Unlike Puccini's, Respighi's melody is not spontaneous. We admire his perfect *métier* without submitting to the power of his temperament.

The performance was conducted by Werner Wolff, a gifted musician, who was more able to find the right interpretative style for an Italian opera than, probably, other German Kapellmeisters.

CHAMBER MUSIC IN THE NOVEMBER GROUP

It was a model programme that the November Group offered its hearers. A Duo for violin and 'cello, by Hanns Eisler, the young Schönberg pupil, was opposed to Ravel's work for the same instruments, which apparently the younger composer had taken as his exemplar. But how different his way of using his instruments! Whereas Ravel remains the musician of refined taste, Eisler proves a stormy and passionate young man who does not spare us any harshness. However, his Duo—much shorter than that of Ravel—is quite satisfying in its formal structure.

In the middle of the programme we heard again the well-known 'Cello Sonata by Zoltán Kodály and a new composition by Philipp Jarnach, called 'Sonatina,' a name that seems to be rather a witticism when given to a piece of so great dimensions and of no little difficulty. It may be reckoned among the best pianoforte compositions of our day. All that is modern has its place in this Sonatina, but it has been developed in a very undogmatic and independent manner, and is convincing from the player's standpoint. An excellent exponent indeed is Philipp Jarnach, who played his work so clearly and effectively that it evoked hearty applause. On the whole this programme was well chosen to exhibit modern music from its best and most sympathetic side. The violinist was Novak Novak and the 'cellist Frank.

WEINGARTNER, FURTWÄNGLER, AND KLEIBER

Weingartner, back from England, made a profession of his faith in a Beethoven programme. This was moreover the profession of a style essentially different from that of the younger conductors. It was very interesting indeed to hear it after the Beethoven performances of Kleiber and Furtwängler. We found out that the architectural line of Beethoven, so often changed by the younger conductors, was re-established by Weingartner. He is simple in his musical thinking, whereas the younger school likes to elaborate Beethoven. Which of them is right? It cannot be denied that Weingartner's Beethoven is much more true to tradition than, *e.g.*, that of Furtwängler and Kleiber, who, in presenting a more problematic and striving Beethoven, try to probe the depth of his work without caring about convention. The great public, always easily fascinated by the more emotional art of interpretation, turns more readily to the younger conductors than it does to Weingartner.

A PRE-BACH CONCERT

What Johann Sebastian Bach owed to Buxtehude is well known, but it is never so clearly proved as when performance forces a comparison of their works. It may be that a great injustice is done to Buxtehude when all the honour is won by his pupil. When hearing a work like the E minor Prelude and Fugue by Buxtehude we are very strongly reminded of the relationship existing between the two composers, and of the duty to be fulfilled with regard to Buxtehude. This was well demonstrated by a concert given in the Garnison-Kirche, where the organist Walter Fischer, the Madrigal Choir conducted by Prof. Thiel, and the singer Emmy Leisner, devoted their forces to Buxtehude, Franck, and Bruhns. It was one of those evenings that stand out in a musical life, the more so as the church lies far from that part of Berlin where the great concerts take place. That is why the music critic has to wait for the end of the season for his opportunity.

ADOLF WEISSMANN.

NEW YORK

From October to April our five orchestras (three resident organizations, and those visiting from Boston and Philadelphia) give over two hundred concerts in New York City—for music-lovers to hear and for critics to write about. Of course the same audiences do not attend the whole scheme (the critics, however, must always be on hand), but New York possesses a sufficient number of music-lovers who attend at least three out of the various series offered to the subscribers. The Philharmonic has four series in Carnegie Hall, one in the Metropolitan Opera-house, and one in the Brooklyn Academy of Music. The New York Symphony has three series, two in Carnegie Hall and one in Æolian Hall. The Boston Symphony has three series, two in Carnegie Hall and one in the Brooklyn Academy. In Carnegie Hall the Philharmonic and the New York Symphony repeat each performance once—that is, one afternoon and one evening are repetitions. The Boston Symphony repeats no programmes, and plays repetitions only when some numbers from either the Thursday evenings or Saturday afternoons are repeated at the Brooklyn concerts. The Philadelphia Orchestra gives ten evenings at Carnegie Hall, but no afternoon concerts; and not only are there no repetitions during the ten evenings, but there are no repetitions in two successive years. How many people stop to think of the labour of the various conductors in arranging these programmes? What have they to choose from after the Symphonies of Beethoven, Brahms, and Tchaikovsky, and a few of Haydn, Mozart, and Schumann? The audiences call for novelties, especially that part of them that go to two or three different series. What is there for them to hear? Kussewitzky (perhaps from a burst of patriotic feeling) tried giving Głazounov's No. 8, in E flat. A duller thing we never listened to, and with what relief we saw Albert Spalding coming on to the platform with his violin, and heard him play Bach's Concerto in E major! Mr. Spalding is a very good violinist, and when he plays Bach he is doubly interesting. To return to the programme question, sometimes no symphony is in the bill, as there are not enough to go round. In this case the conductor often fills the gap with a Strauss tone-poem. 'Death and Transfiguration,' 'Till Eulenspiegel,' 'Don Juan,' and 'Heldenleben' have become as hackneyed as the eternally repeated classic symphonies, but 'Don Quixote' (so seldom heard), when played by the Philharmonic, had such a warm reception that Bruno Walter (guest-conductor of the New York Symphony) put it in one of his programmes almost immediately afterwards. It seemed as if Herr Walter's reading was even better than that of Mengelberg, especially as he had Felix Salmond for the solo 'cello, while Mengelberg was able to present only the first 'cellist of the orchestra as his soloist. Stokowski in his ninth concert laboured hard to give us an unusual programme. The Symphony was Chausson's B flat, heard at New York before, but never before so well played, and the beauties of the composition were never so well revealed as by Stokowski and his wonderful band. Of course any listener could easily understand that Chausson was a follower of Franck. The Symphony was preceded in the programme by Franck's 'Variations Symphoniques,' superbly played by Alfred Cortôt.

A Symphony in C minor written by an American, Daniel Gregory Mason, some ten years ago, was played about 1916 by Stokowski, at Philadelphia. Heard again, by the Philharmonic, under Stransky, in 1922, it was presented this winter by the New York Symphony under Bruno Walter's baton. Mr. Mason studied with d'Indy, and once more we are confronted with the influence of Franck, and recognise what good work can be done without a superfluity of themes.

When an American composer 'gets there,' and writes something that becomes an established favourite in concert programmes, it is a fact to dwell on as well as record. Deems Taylor's Suite, 'Through the Looking-Glass,' was first played by Damrosch two years ago, and met with immediate favour. Since then it has been played by almost every orchestra in the country, but it remained for Mengelberg to present it three days in succession to three different Philharmonic audiences, and to have the composer summoned to the platform over and over again, each time to receive such a roar of applause as has not been heard in Carnegie Hall for many a year. Nobody applauded longer or louder than Mengelberg himself, and truly the composition deserved all the commendation bestowed on it. Mr. Taylor depicts four pictures from Lewis Carroll's tale: (1) 'The Garden of Flowers,' when Alice talks to the flowers and they 'talk back'; (2) 'Jabberwocky,' describing the first appearance, battle, and death of the monster; (3) 'Looking-Glass Insects,' when Alice converses with insects instead of flowers; (4) 'The White Knight,' showing his exaggerated ideas of himself and what he really was. It is programme music of the best order, displaying wonderful workmanship besides revealing in every bar the charm of the music. Mr. Taylor was known for some years as a composer before he succeeded James Huneker as the music critic of the *New York World*.

If Mr. Gatti's novelties presented this last season had excelled or even equalled his revivals, it would be a wonderful winter's work to record, but with nothing superior to 'Jenufa' or 'Giovanni Gallurese' as novelties to write about, the glory belongs to 'Rheingold,' 'Götterdämmerung,' 'Falstaff,' 'Petrouchka,' and 'Pelléas et Mélisande.' The two last-named have come at the very end of the season, and cannot go the rounds of the subscribers, so a warm welcome should be awaiting them both in the répertoire of next winter. While, as a whole, the production of 'Petrouchka' did not at all equal that of the Ballet-Russe (seen at the Metropolitan nine years ago), yet in some respects it was superior. Its principal excellence was in the magnificence of the scenery and costumes. The colouring was superb, and M. Soudekine, who designed the scenery, deserves all the praise that can be lavished upon him. Unlimited praise can also be bestowed on the brilliance of the costumes, on the staging of Adolf Bolm, and on his performance of the hero. When Massine mimed Petrouchka, Bolm was the Moor, but he seems to be equally at home in either part. It would be idle to say that Rosina Galli's Ballerina was on a par with that of Lopokova, but it was well done, and if Bonfiglio as the Moor, and Serafin as

conductor, did not quite come up to our ideals, we forgive everything for the sake of seeing and hearing that wonderful ballet again.

It is pleasant to write to our London readers that the best performances at New York of 'Petrouchka' in concert form, were given under the baton of Albert Coates.

M. H. FLINT.

TORONTO

When a musical season fails badly from point of attendance, it is usually the smaller attractions which suffer most. Seventy-five per cent. of the leading concerts here this winter have not even paid expenses, yet the Mendelssohn Choir Festival managed to secure a record attendance of over fourteen thousand, four of the five houses being sold out in advance. The critics seem to be unanimous in the opinion that there was noticeably a general broadening in the style of works chosen and in the readings given. Certainly the Philadelphia Orchestra has never played with finer sympathy or with more brilliant precision, either alone under Stokowski or when accompanying the Choir under Dr. Fricker. 'The Dream of Gerontius' performance is said to have eclipsed any previous choral achievement of its kind in the city. The assisting artists were Madame and Mr. Josef Lhevinne (pianoforte), Madame Nevada Van de Veer (contralto), Richard Crooks (tenor), and Walter Clapperton (bass), the vocalists appearing only in 'The Dream of Gerontius.'

This was the only extended work in the four choral programmes. The smaller choral works, which covered a wide range of style and period, included Pizzetti's Sanctus from the 'Requiem,' Holst's 'Ave Maria,' Rootham's The Twa Sisters,' Dunhill's 'Who is Sylvia?' and 'It was a lover and his lass,' Brahms's 'Gesang der Parzen,' Wesley's 'In exitu Israel,' Healey Willan's 'How they so softly rest,' Cornelius's 'The Surrender of the Soul,' the 'Cum Sancto Spiritu' from the B minor Mass, 'Zadok the Priest,' the Pastoral 'On some lines from Virgil,' by Roger-Ducasse, Elgar's 'My love dwelt in a northern land,' Brahms's 'Liebeslieder-Walzer,' and the Epilogue from 'The Golden Legend.' There was no madrigal in the list, the only Tudor work being Byrd's 'Ave Verum Corpus.' The orchestral afternoon included the Franck Symphony and a Bach Passacaglia, orchestrated by Stokowski.

In spite of the Mendelssohn Choir triumph, the New Symphony Orchestra has managed to secure two capacity audiences this month. At the ninth concert Mr. Ernest Seitz played the Brahms D minor Pianoforte Concerto, and at the tenth the most brilliant reading ever heard here of the Tchaikovsky Violin Concerto in D major was given by Cecilia Hansen, the beautiful and gifted Russian violinist who is so much to the fore on this continent. Five pianists of note have been heard in characteristic programmes—Rachmaninov, Brailovsky, Guiomar Novaes, Mark Hambourg, and Rosenthal, the last-named being the only disappointment. Brailovsky is carrying everything before him. Kreisler, Elman, and Cecilia Hansen have been our visiting recital violinists, the latter introducing a new work by L. Nicolaiev, of Leningrad Conservatory (Sonata in G minor). Freda Hempel unfortunately had not a powerful enough reputation here to secure a good audience for one of her charming programmes. The Women's Musical Club ended its season with Carlos Salzedo (harp).

Home talent performances have been in rather excessive numbers to ensure much success. Geza de Kresz departed from the normal in giving a powerful interpretation of the Bach E major Concerto for solo violin and strings at his first Hart House recital; Luigi von Kunits and Ernest Seitz were the soloists at the fourth Conservatory Sonata recital; Clement Hambourg made his début at the third Hambourg Concert Society performance; Reginald Stewart was given an enthusiastic reception at his farewell pianoforte recital before his departure for England; Maya de Cortez, a young Canadian soprano recently returned from Milan, showed good promise in her première; and interesting programmes were arranged by the Ukranian Choir (M. Krassin) and the Masonic Male Chorus (E. R. Bowles).

H. C. F.

VIENNA

'THE IMAGE OF THE MADONNA' AT THE STAATSOPER

The composer who sets out to-day to write a grand opera infallibly hovers between the scylla of Wagnerism and the charybdis of the Italian *verismo*. On the whole it is beyond doubt that music as a descriptive art has played its rôle to the end. Programme music is a thing of the past with the progressive musician, and the return to absolute music has been ushered in by such leaders as Schönberg and Stravinsky in all their later compositions. The tendency towards abstraction which permeates art in all its branches has found its way into modern music as well. Opera, on the other hand, however 'irrational' and unreal as an art-form, still depends on visual impressions almost as much as upon acoustic effect. The reconciliation between abstraction and that measure of realism which the stage demands is as yet an unsolved problem. Hence the reluctant attitude of the young radicals towards grand opera as a species. Only two or three of them have ventured into the dramatic field, without, however, finding the solution of the problem.

Marco Frank, composer of 'The Image of the Madonna,' which was produced at the Vienna Staatsoper for the first time on any stage, cares little about ethical problems of this sort. With him, opera is a thing to proffer to the more or less primitive demands of the general public; thrilling stage situations, effective dramatic events accompanied by a music which is none too difficult, and apt to captivate the listener at first hearing. No more suitable background could be imagined for an opera of this description than the era of Italian renaissance, with its arresting tales of love and jealousy, its picturesque settings and gorgeous costumes. Renaissance operas have been *en vogue* for some ten years past. Frank follows the example of 'Mona Lisa' by Schillings, 'Violanta' by Korngold, 'The Florentine Tragedy' by Zemlinsky, and 'Die Gezeichneten' by Schreker.

Frank is a prominent member of the Volksoper orchestra. Innate memory, with its store of long orchestral functions and similarities of dramatic situation, may account for the frequent appearance in his opera of melodies and themes which are more or less akin to Wagner, Strauss, Puccini, and even Korngold. On the other hand, Frank's association with the mechanism of opera has taught him a very deft treatment of the orchestra, notwithstanding an occasional tendency to cover the voices of the singers. His invention is none too strong, but his sense for dramatic tension and passionate utterance—particularly in the second (and best) Act—is noteworthy. He weakens his cause, however, by frequent iteration of given themes, and by the loquaciousness of his *dramatis personæ*. In his technique he reverts to the recitative-like declamation and *leitmotiv* technique of Wagner.

The performance at the Staatsoper was excellent, especially for the wonderful portrayal which Carl Aagaard-Oestvig gave of the painter-hero.

NEW CONDUCTORS

The problem of a conductor for the Staatsoper is not fully solved. The engagement of Robert Heger, hitherto with the Munich Opera, has brought to the Staatsoper a skilled and circumspect leader, but not the great personality so urgently needed. The Philharmonic Orchestra, it appears, is also looking for a new conductor, for at the end of the current season Felix Weingartner retires from the post which he has held during sixteen consecutive years. In the light of Weingartner's proposed withdrawal, the appearance of Fritz Busch as conductor of the last Philharmonic concert assumed the character of a 'trial' performance. Busch, who holds the important position of general music-director at the Dresden Opera, is still a very young man, and an immensely energetic and concentrated conductor. His reading of Brahms's second Symphony was well balanced, and Reger's 'Mozart Variations' masterly in the transparency and grandeur of the closing fugue.

Georg Széll, who created a sensation as a pianistic boy prodigy here some fifteen years ago, returned to his native Vienna, after a prolonged absence, a finished and mature conductor. He brought out some attractive and interesting features in Richard Strauss's cinema music, 'Alpine'

Symphony, and proved his command of the classic style in Beethoven's eighth Symphony. It is deplorable that his home city offers no permanent opportunities for this gifted young musician, who has risen to a high rank at the Berlin Opera. Another conducting guest from Berlin was Heinz Unger, well-known in the German metropolis as an exponent and protagonist of modern music. Owing to the impossibility of obtaining the required number of rehearsals, Unger, like many visiting conductors, was obliged to limit his Vienna programme to a modern standard work, such as Mahler's first Symphony, which he imbued with the romantic and nervous element inherent in all Mahler's music. Few conductors have in recent years given us so authentic and congenial a reading of this Symphony.

NEW MUSIC

Following the 'Rite of Spring,' Stravinsky's 'Pulcinella' Suite has at last received its first hearing at Vienna. The concert of Cornelia Rider Possart, an American pianist, afforded the occasion, and Dr. Fritz Stiedry, director of the Volksoper, was the conductor of the evening. The response of the public exceeded all expectation, although few in the audience probably perceived more than the purely humorous character of what is, in fact, a revival of classic music through a genius of modern time, whose subtle wit and sense for orchestral colouring are nothing short of admirable.

Erno Rapee, a Hungarian conductor domiciled in America, gave a temperamental and intensely dramatic reading of Strauss's 'Hero's Life'—a piece of programme music, and, like the other novelty of the evening, John Alden Carpenter's 'Adventures in a Perambulator,' autobiographical in character. The explanatory text of the last-named piece—an infant's narrative of his daily little experiences—is more poetical and original than the music itself, which clings to the purely descriptive side of the subject and attempts to produce naïveté by the employment of a big, up-to-date orchestra. The godfathers of the baby Carpenter are apparently Strauss, Puccini, and, above all, Debussy.

In the minds of our concert-goers modern Norwegian music is almost exclusively associated with the name of Edvard Grieg. Johan Halvorsen and Gerhard Schjelderup have occasionally been heard in concert-halls outside of their native country, and a programme of contemporary Norwegian music comprising, as well as the two composers named, Alf Hurum, Arvid Kleven, Eyvind Alnaes, and Sverre Jordan—all names totally unknown here—was therefore anticipated with some interest. The feeling exhausted itself, however, in the course of the evening, as virtually all of the music heard followed the traditional paths of the German school, ranging from Mendelssohn to Schumann and Wagner, and adhered to the obsolete form of programme music. A symphonic poem by Hjalmar Borgstroem, entitled 'Hamlet,' and scored for pianoforte and orchestra, made no exception to this rule. The pianoforte is intended here, not as a solo instrument, but as part of the orchestral ensemble, yet the entire composition is more or less pianistic throughout. Like all other examples heard, it was simple, even naive music, free from modern ideas and the modern spirit.

A new Polish composer, Max Brand, was heard at one of the chamber orchestra concerts directed by Rudolf Nilius, with a 'Nachtmusik' (Op. 5). Brand is a former pupil of Franz Schreker, but the influence of Gustav Mahler is strongly noticeable in this composition. The second movement, with its humorous vein, serves as a contrast to the elegiac moods of the first and third movements, and elaborates, with some wit, upon the 'retreat' signal of the Austrian military—a motive quite in place in a 'Night Music,' and another recollection of Mahler, *vide* the first movement of his third Symphony.

PAUL BECHERT.

With news of extra 'detective' vigilance at the big stores during this sales season comes memory of the bad luck of a worthy when the lights went out in one of the establishments. 'There they were,' he lamented, 'having the time of their lives, pinching the things right and left. And where was I? In the grand piano department!'—*Musical Courier*.

UNVEILING OF MEMORIAL PLAQUE TO THE LATE PROF. FREDERICK M. NIECKS

At the last of the University of Edinburgh Historical concerts for the present season, held in the Music-Class Room in the University, on the evening of March 5, the beautiful memorial plaque subscribed by the friends and former pupils of the late Prof. Niecks, and executed by Dr. Otto Schlapp, was unveiled by his successor in the Reid Chair of Music, Prof. Donald F. Tovey. Previous to the ceremony, an eloquent and sympathetic oration was delivered by Emeritus-Prof. A. S. Pringle-Pattison, who took as his text, so to speak, the motto of General Reid, by whom the Chair was founded, 'Fortitudine et Labore.' This motto has naturally been, all through its history, associated with the professorship itself, and the orator remarked that the term 'Fortitudine' was singularly suited to the character of their dear and lamented friend. Valiancy had been his watch-word all through the hard struggle he had had to make a career for himself in his youth, and even after he came to Edinburgh he had had much uphill work in his efforts to build up the music school there. But he never wavered iu his purpose, and the results were apparent to all to-day. Prof. Pringle-Pattison also spoke of the wide general culture which was one of the outstanding factors in the make-up of Prof. Niecks. He then read the Latin inscription composed by Prof. Richmond, who holds the Chair of Humanities in the University, which has yet to be added to the plaque. The Latin inscription and a free translation made by Prof. Pringle-Pattison himself are subjoined. While the unveiling ceremony was in progress the Edinburgh String Quartet played the 'Cavatina' from Beethoven's String Quartet, Op. 130. An interesting feature of the concert was the two Bach solos played on the organ by Mr. T. H. Collinson, who had taken part in the first of the Historical concerts, when they were originally inaugurated by Prof. Niecks over thirty years ago.

'Sacram memoriae Frederici Niecks, Mus.D., LL.D. hanc imaginis formam ab O. Schlapp amico caelatam dedicaverunt amici per quam musicarum rationum disciplinae rerum cognitioni musicarum provehendae vita omnis fortitudine et labore insigni dedita patenet.

MDCCCXLV.—MCMXXIV.'

'Dedicated by his Friends to the memory of FREDERICK NIECKS, Mus.D., LL.D.

This Cast, wrought by his friend, Otto Schlapp, commemorates a life signally brave and strenuous, wholly devoted to the furtherance of the Science of Music and the History of the Art in all its aspects.'

W. SAUNDERS.

Obituary

We regret to record the following deaths:

CHARLES CHILD, principal tenor at Christ Church Cathedral, Oxford, in his fifty-fourth year. Born in Yorkshire, Mr. Child came to Oxford in 1892, and by an unusual combination of qualities made for himself a place there from which he exerted an influence on the musical life of the University and City out of all proportion to his position as a lay-clerk and to his own modest bearing. Both the Bishop of Oxford and the Dean of Christ Church in pulpit references spoke warmly of his attitude towards his ecclesiastical duties and the way he carried them out, and Dr. Ley cannot speak too highly of his efficiency and reliability alike in the rough places and the plain. His ability as a sight-reader was exceptional, and his knowledge of music unusually wide; he was, for example, familiar with all the Church cantatas of Bach. He had a voice somewhat similar in quality to that of Mr. Frank Mullings, though less robust; as a soloist he was always sincere and sensitive, and sometimes he surprised one by the vigour of his interpretations. But apart from his work at the Cathedral and as a teacher, his greatest achievements were the foundation of the West Oxford Vocal Society, which

he successfully conducted for a number of years, and the formation of the Elizabethan Singers for the performance of madrigals and other vocal chamber music. He was associated with most operatic enterprises that took place at Oxford, including Sir Hugh Allen's pre-war productions of 'Fidelio' and 'Der Freischütz,' and he will be remembered by generations of Oxford men for his co-operation with the Bach Choirs and other bodies in the performance of oratorios, cantatas, and all manner of musical undertakings. He died of heart failure on March 16.

MARIE BREMA, at Manchester, on March 22. She was born at Liverpool, in 1856, of German-American parentage. Although her musical gifts were early shown, it was not until 1890 that she began to study singing, her teachers being Sir George Henschel, Madame Cox, and Alfred Blume. Her first public appearance seems to have been at a St. James's Hall 'Pop.' in 1891, and she achieved immediate success. Her ambitions, however, turned from the concert platform to the stage, and she made a successful début in a play by Henry Arthur Jones. It was almost inevitable that so unusual a combination of vocal and dramatic gifts should lead to the operatic stage, and she soon established herself as an operatic performer of the first rank, especially in Wagnerian rôles. In other directions one of her finest performances was that of the Angel in 'The Dream of Gerontius.' She made many successful appearances in musical festivals and on the concert platform. For some years before her death she had been teaching at the Royal Manchester College of Music.

JEAN DE RESZKE, on May 3, at Nice. He was born at Warsaw in 1850. His first appearance in this country was in 1874 as a member of Mapleson's Company at Drury Lane, under the name of de Reschi. He was then singing baritone. England lost sight of him for some years, and when he returned in 1887 it was as a tenor. His appearance in 'Aïda' at Drury Lane was the turning-point in his career, and placed him at once in the unrivalled position he held until his retirement in 1900. The later years of his life were passed in teaching—an art to which he brought all the skill and devotion that had made him so brilliantly successful as a singer.

[Elsewhere in this number Mr. Herman Klein gives some personal reminiscences of Marie Brema and Jean de Reszke.]

WILLIAM KAY, on March 26, in his eighty-first year. A former alto lay-clerk of Oxford Cathedral, he came to Oxford from the choir of Southwell Minster, to which he had gone from Sheffield, his birthplace, two years previously, at the age of eighteen. At Oxford he served under Dr. Corfe, Dr. Lloyd, Dr. Harwood, and Dr. Ley, and retired in November, 1913, after forty-six years' service. Of events and personalities of this long period he remembered Sir Frederick Ouseley as an undergraduate and afterwards as Professor of Music; he knew Sir John Stainer, Dr. Pusey, and Bishop Paget; he once played the violin in a quartet with the Prince Consort, and all his life was in request at Oxford as a viola player; in 1871 he sang in the choir at the Thanksgiving Service in St. Paul's Cathedral for the recovery of the Prince of Wales.

STELLA AUSTIN, at Wallingford, aged fifty-one. She was the wife of Mr. Ernest Austin, to whom we tender sincere sympathy, an expression in which we are sure our readers join.

Miscellaneous

PRESENTATION TO MR. HUGH BURRY

We are glad to hear that the long and self-denying service of Mr. Hugh Burry in the cause of music at Portsmouth has received public recognition. Mr. Burry was appointed hon. conductor of the local Philharmonic Society nearly twenty years ago, but he had already made his mark on the musical life of the town by some orchestral concerts at the Town Hall, with players drawn from the Queen's Hall and London Symphony Orchestras. Before going to Portsmouth he had formed and conducted the orchestra at Oxford House, Bethnal Green, an Institution well-known to-day for its musical activities. Under his direction the Portsmouth Philharmonic Society did fine work with performances of 'Gerontius,' Verdi's 'Requiem,' Berlioz's 'Faust,' Vaughan Williams's 'Sea' Symphony, the B minor Mass, the 'St. Matthew' Passion, &c. At a gathering in the Mayor's Banqueting Room at Portsmouth Town Hall recently, eulogies of Mr. Burry and his work in connection with the Philharmonic, the Competition Festival, and other local musical activities, were uttered by various prominent townsmen, and the Mayor presented him with a cheque and an album containing the names of subscribers.

Chiswick and Gunnersbury Philharmonic Society, now in its eighteenth season, has just given a capital concert performance of Verdi's 'Il Trovatore,' conducted by Mr. David M. Davis. The programme also included Mendelssohn's 'Son and Stranger' Overture and a chorus from 'King Olaf.'

Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

WORRIED STUDENT.—You are doubtless handicapped to some extent in your pianoforte playing by the manual work you mention—using screw-drivers, spanners, &c., and carrying medium weights—though we have met with similar cases where by the use of correct methods quite a good standard of technique has been found possible. With regard to your miniature keyboard of an octave range, the keys of which are fitted with springs to give a considerable resistance to finger pressure, we should personally leave it severely alone. Also, if after nine months' diligent practice you 'still cannot "grasp" the music without carefully grinding out note values and intervals,' it might be advisable to reconsider your methods. Work systematically through some good sight-reading course. An excellent work is the 'Progressive Sight-Reading Series,' in four books, edited by Dr. C. Vincent (Winthrop Rogers), or Schafer's 'Sight-Reading Exercises,' in four books (Augener), may be recommended. Kunz's Canons would also prove helpful to you. They give practice in all the keys, and are widely varied in rhythm. You say you have been playing Tchaikovsky's 'Chanson Triste' in the key of B flat major. But isn't it in G minor? You will 'grasp' your music more quickly when you are less hazy on the subject of key. Finally, we would advise you to get Matthay's 'The Child's First Steps' (Joseph Williams). A careful study of this will show you if your technical methods are on sound lines.

WACKFORD SQUEERS.—We gather from your letter that you have little faith in any of the recognised methods of pianoforte playing, whether old or new. After quoting from Plaidy that 'not even the most talented can escape this thorough course' (*i.e.*, of graded exercises, studies, and pieces), you go on to say that you are 'not in the slightest degree talented, but have passed the Associated Board's "Advanced" examination without any of this.' You are also apparently a sceptic on the subject of Mr. Matthay's teachings, and make the rash statement that in spite of the fact that the 'Act of Touch' was published twenty years ago 'the "empiric" method still universally subsists.' Do you seriously hold the view either that 'the world is still in ignorance of his revelations' or that 'it is still incredulous'? There are many teachers up and down the country who could tell you differently. The practice of exercises and studies is not, as you appear to think, inconsistent with Mr. Matthay's principles. By applying these principles, however, a great deal of needless, mechanical drudgery may be eliminated. When, therefore, you sit for the A.R.C.M. examination in Pianoforte Teaching you may with a clear conscience outline your 'course of instruction in technical exercises, studies, and pieces in five grades,' even though in the meantime you may have become a convert to the 'Matthay Method.'

WORRIED.—(1.) A falling off in the quality of tone may be due to many causes, and your best plan would be to take the instrument to a well-known repairer and have it thoroughly examined. It is not unusual, however, for new violins to deteriorate rapidly after a time without apparent reason. Sometimes there is no remedy; sometimes a rest of a few months will result in an improvement in the general condition of the instrument. Violins are delicate things, and it is possible that you have 'overworked' your Tassini—only the very best old violins can stand without strain the pressure of constant work. If deterioration has been very rapid it is possible that a slight readjustment of the sound-post may mend matters. (2.) You say that when cycling past a street-organ the pitch of the instrument flattens perceptibly at the exact moment of your passing; further, you have noticed the same effect in passing a cyclist who was ringing his bell. As you approach him you gather up his sound-waves more rapidly than he emits them—hence sharpness. As you recede, the opposite occurs: each wave has farther to go than the previous one to catch you, and they reach you in a slower series—hence flatness.

R. E. G.—The pieces you suggest as a means of introducing the boy to the classics will do very well. As his technique seems to be good, lead him to Bach via one or two of the most attractive of the dance movements from the Suites, *e.g.*, the *Gavotte* and *Musette* from the G minor Suite; the ditto, ditto from the D minor 'English' Suite; almost any of the movements from the G major 'French' Suite; and a few movements from the '48'—the Prelude in G, Part 2; the C sharp major Prelude, Part 1; the E major, Part 1; the F sharp major, Part 1; and a Fugue of the lively sort, such as the two-part E minor; and the G major, Part 1. Among the modern pieces you would do well to include the Norwegian Songs and Dances of Grieg.

J. H. L., COCTEAU, AND OTHERS. — We cannot undertake to suggest metronome marks unless copies of the music are sent, or the works are of the stock type that can easily be referred to. Obviously we have not at hand all the pieces mentioned in the various syllabuses, and we cannot be expected to send N., S., E., and W. to collect them. Moreover, in many cases inquirers are under tuition. What are their teachers for, if not to advise them on such points? The pace of a movement usually reveals itself with study. Students should begin operations by trying to get at the *style* of a work, instead of waggling a metronome. They would then be rarely in doubt as to pace.

K. F.—Organ registration is a ticklish subject to teach, because the effect of a stop or combination of stops varies with the organ-builder, and with the acoustic properties of the church. It is thus impossible to make any definite recommendations, as can be done in regard to orchestration. Hence the scarcity of books—and even articles—on the subject. The only book known to us is Everett E. Truette's 'Organ Registration' (Winthrop Rogers, 12*s.* 6*d.*). It is very thorough-going, but you had better not adopt its suggestions too readily, as it is written with American instruments in view. Get at the author's principles, and test them on your own organ.

WESPELAER.—If your playing is 'tame' when accompanying yourself in musical sketches, the remedy seems to be two-fold: (1) an improvement in technique, and (2) a lot of practice in applying the technique while you are singing. The 'ornamentation' you ask about is largely a matter of composition. If you wish to add such decorative passages to your own or anybody else's pianoforte parts, you must examine plenty of models of the type that pleases you most. The well-known performer you wish to emulate got his slickness and facility by abundant practice. The only help we can give you is to advise you to take the same arduous course.

ALMA (Aston).—We cannot undertake to give lists of songs suitable for a particular voice or singer. Such choice can be made satisfactorily only by the singer himself or his teacher. In so large a city as Birmingham you ought to have no difficulty in consulting catalogues and trying-over songs by the composers you mention. And why not follow the reviews of new songs in this and other journals? You would then get, not merely a list, but a good deal of information about the style, degree of difficulty, &c. We devote a great deal of space to reviews in order to help readers in this way; you can hardly expect us to do the job over again in this column.

H. W. T.—It is unlikely—although not altogether impossible—that you possess unknown works of Tartini. At any rate, you can easily satisfy yourself on this point by consulting the 'Quellen Lexicon,' which gives a complete list of Tartini's works—not all of which, however, are easily obtainable now. The best-known Sonatas have been published over and over again in every country where music is printed, and edited by famous players—Alard, Joachim, &c. The Walsh family published in London in the 18th century. John Walsh senior began before 1696, and the business was carried on by his son (also named John), who died in 1766.

F. R. L.—You ask for a description of the form of (1) a modern part-song, and (2) a modern madrigal. The first varies so much that we could (but won't) fill a column about it. It may be anything from a simple piece, with a tune in the treble and three plain accompanying parts, to a complicated affair suggestive of the other form you ask about—the modern madrigal. The latter is often written in the old style, with numerous points of imitation, and a flavour of modality. Sometimes, however, a composer retains the name, but produces a work that is not so much a madrigal as a complex part-song. So much for formal distinctions!

FUGA.—(1.) The Reubke Sonata may be obtained from Novello's. We do not know the Haydn piece you mention, but no doubt Novello's could identify and supply it from your description. (2.) The Handel Concertos vary a great deal in difficulty. On the whole, we should say they would be rather less difficult than the Mendelssohn Sonatas. (3.) The 'College' about which you inquire is of the bogus variety. Burn its diploma, and set about getting one that is worth having.

SLAV.—Having undertaken to give a lecture on Dvorák, you must not expect us to provide you with the material. It's *your* lecture! Turn up the composer in 'Grove' and other books of reference. For illustrations take a couple of the Slavonic Dances for pianoforte duet, a group of songs (here you must choose for yourself, to suit your singers' capabilities), and one or two popular pieces for violin solo. As you have four vocal soloists, they might well combine in a quartet from one of the choral works.

GUIDA.—(1.) In the Heller piece, the octave B flat should be sustained by the pedal. We have not the music at hand, but we imagine that the figure 4 applies, not to the minim, but to the first note of the quaver phrase in the right hand. (2.) Play the chord in rapid *arpeggio*, beginning with left hand, the right taking over at the F on third line, bass stave; meanwhile the left crosses over and plays the treble D flat, the whole series of notes being played without a break, and with the sustaining pedal, of course.

M. L.—Surely the collection of two hundred ear-tests ought to give you all the practice you need! If not, get a friend to make up a lot more extempore. For the A.R.C.O. accompaniment test, the main requirement is ability to read at sight, plus a little taste and commonsense. No special preparation can be suggested, beyond testing yourself with all the examples given in the R.C.O. Kalendar. This will familiarise you with the style of playing required.

T. S. M.—The following moderately-difficult violin duets and trios will probably meet your requirements: Duos by Alard; Auber (Suite); Beriot; Dancla; Jansa. Trios for two violins and 'cello: Beethoven, Op. 25 and Op. 87; Haydn, Easy Trios; Mozart, Trio; Ries, Trios; and Wichtel, Three Trios. The publishers are various, and the price in some cases vary with the rate of exchange. All the above can be obtained through Novello's.

WOULD-BE CORTÔT.—It is to be feared that 'the considerable amount of stiffness' you complain of as a result of your early training on an American organ will not be easily got rid of so long as you are compelled to practise on a pianoforte with a very heavy touch. Change your pianoforte if possible, and meanwhile get Matthay's 'The Child's First Steps' (Joseph Williams) and study it carefully.

TRINITY.—We think your answer was inadequate. You merely described the passage, without explaining its construction. You should have pointed out that the second half was derived chiefly from the opening figure, F G B. Also that bar 2 may be regarded as having its origin in the same figure—quaver movement, a step of a second being followed by a leap. And you made no reference to the modulation to the dominant.

J. F. B.—(1.) We know of no literature dealing with mounted military bands. (2.) For musical kindergarten try 'Playways in Musical Education,' by Jeannie Murray MacBain (Evans, 3*s.* 6*d.*), and 'The Percussion Band,' by de Russette (Curwen, 2*s.* 6*d.*). Our fellow-journal, the *School Music Review* (Novello, monthly, 3*d.*), contains a good deal of matter that should be useful in this part of your work.

E. R. P.—(1.) The signs in the Jensen piece are ambiguous; they might mean either a slur or a tie. We do not know the piece, but judging from the extract you send the notes should be tied. The pace you suggest seems good. (2.) The signs in Scott's 'Water Wagtail' indicate *arpeggio*, though a wavy line is more usual. Crotchet 96 will do, but don't tie yourself down to a pace.

P. C.—You are a violinist of moderate ability, and anxious to join an amateur orchestral society in London. There are plenty of organizations which would be glad to have you, provided your attainments are not *too* moderate. Consult our 'Amateurs' Exchange': almost every month it contains earnest supplications for the help of folk such as you.

E. J. S.—The phrasing marks in Rheinberger's Sonatas are very erratic. For the subject of the B minor Fugue, that given for the first delivery of the subject seems to be the best; it should be used throughout, so far as the modifications of the subject permit. In any case, don't use the second version given in your letter. It would be bad to make a break after the E.

MELCOMBE.—(1.) Randegger's 'Singing' is published by Novello's (6*s.*). (2.) We know of no book on conducting a Church choir. (3.) Nor is there, so far as we are aware, a work on 'Elementary Orchestration.' The subject is one that can hardly be treated in an elementary way. Get any one of the standard works, and fish out such information as you want.

'WENGE' wants 'a good history of hymns and nymn-singing, or something akin.' We can think only of Mr. J. T. Lightwood's 'Hymn-Tunes and their Story' (Epworth Press, 6*s.*). John Curwen's delightful 'Studies in Worship Music' is out of print, unfortunately.

W. R. H.—Send the MS. to a publisher, and ask for an estimate of the cost of printing various quantities. But seeing that the piece is very short, and you want only a few copies, why not get a good copyist to do the job?

S.—We do not undertake the criticism of MS. compositions. Our contemporary, *Musical News and Herald* (24, Berners Street, W.1), has a department of the kind.

J. S.—Orlando Gibbons took the Mus. Bac. degree at Cambridge, and was also an Oxford Mus. Doc., the latter being *honoris causa*, apparently.

F. R.—In a reply to 'M. C.' in our January number we gave a longish piece of counsel on the starting of a singing class. Much of it will apply to your needs, we hope.

L. G. A.—'Don'ts for Organists' is a booklet by John Newton, published by Heffer & Sons, Cambridge, price 1*s.*

Can anybody help 'J. G. H.'? He asks for composer and publisher of 'a song called "Leeds Old Church," sometimes vaguely described as a Yorkshire folk-song.'

A correspondent inquires as to the title and publisher of an adaptation of the music of Gibbons's 'Silver Swan' to Fletcher's poem 'Drop, drop, slow tears.'

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'As the mountains are round about Jerusalem.' Anthem, from 'Praise the Lord, O my Soul.' By JOHN GOSS 433

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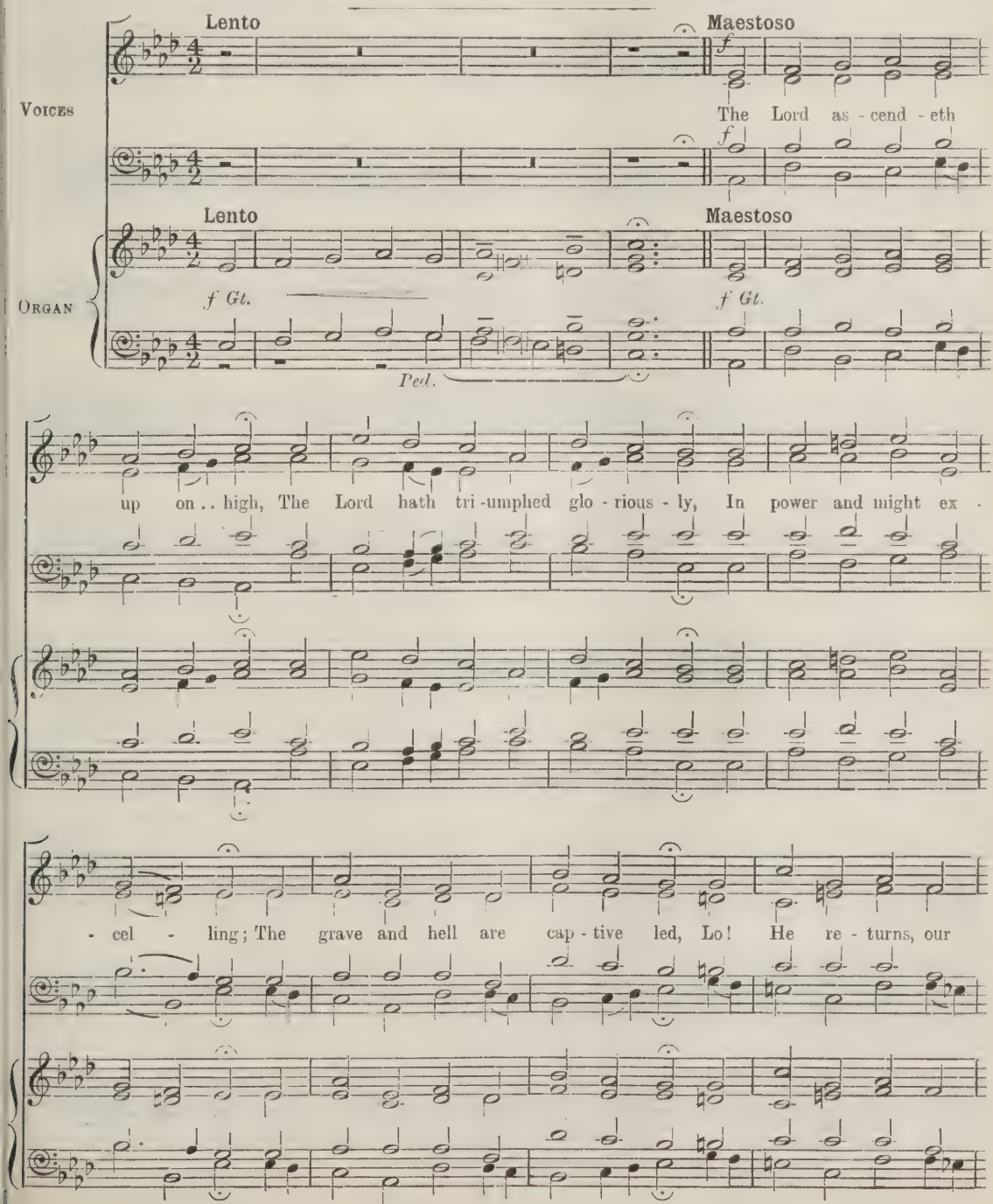
Lento
Maestoso
Voices
f
The Lord as - cend - eth
Lento
Maestoso
Organ
f Gt.
f Gt.
Ped.
up on .. high, The Lord hath tri - umphed glo - rious - ly, In power and might ex -
- cel - ling; The grave and hell are cap - tive led, Lo! He re - turns, our

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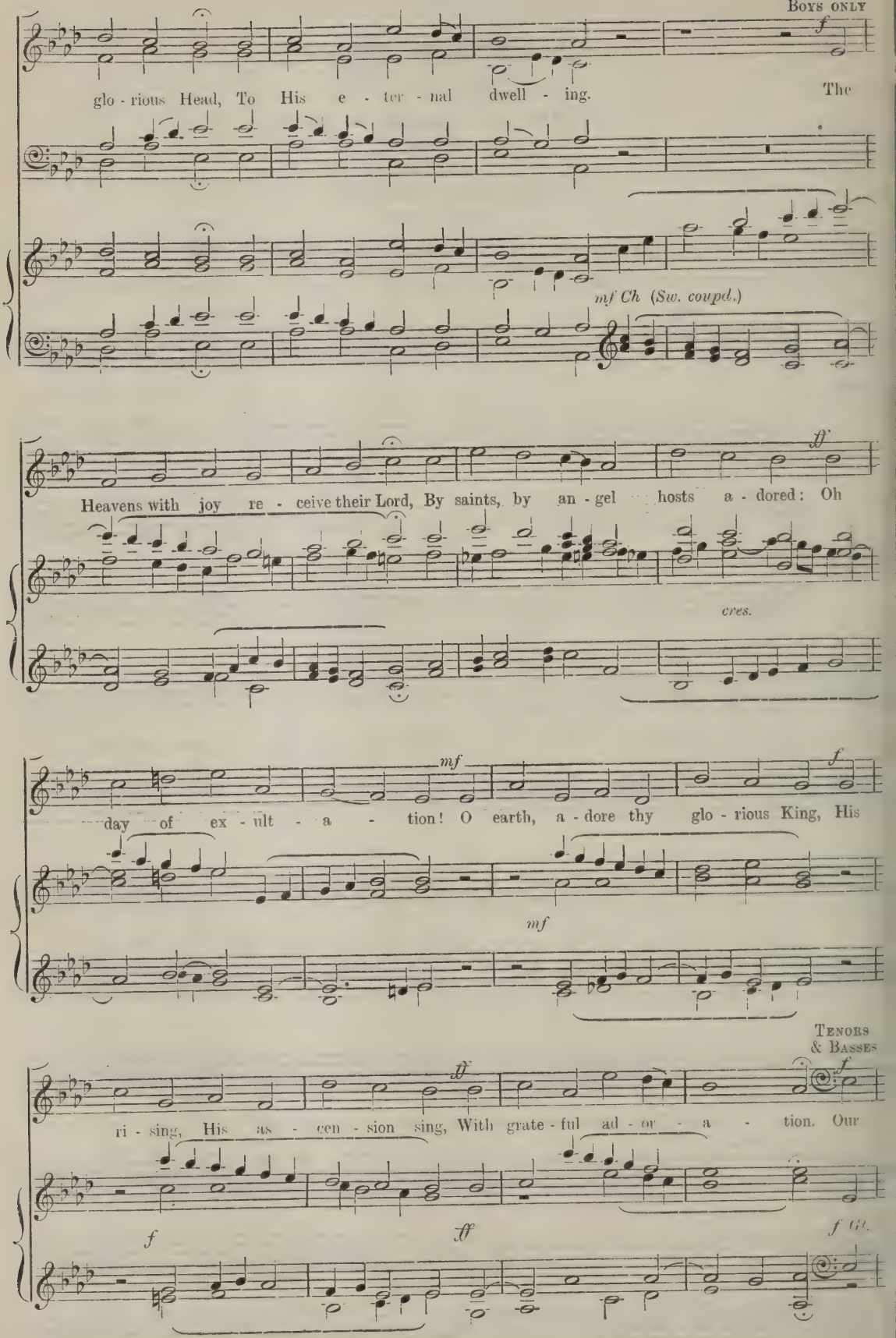
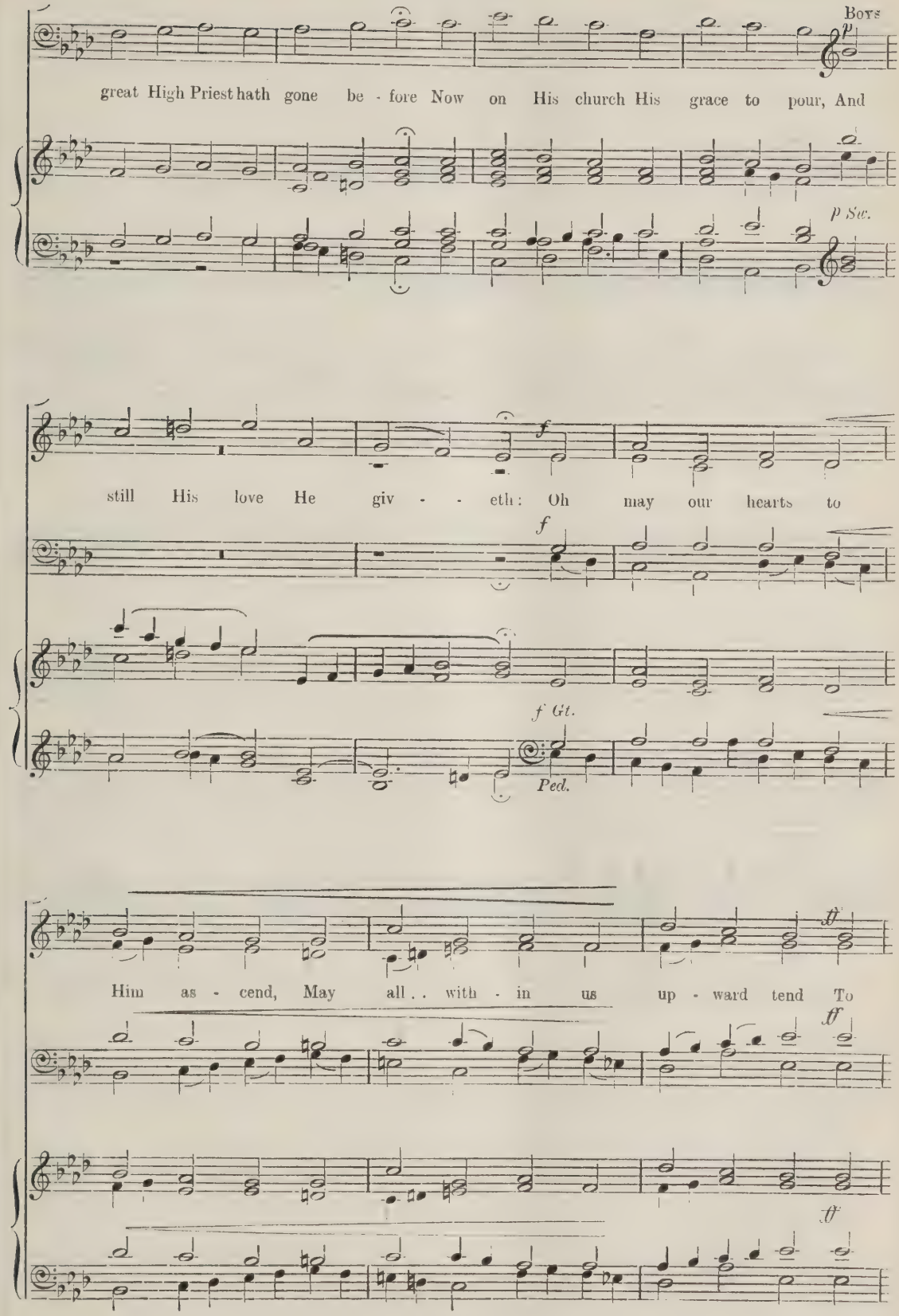
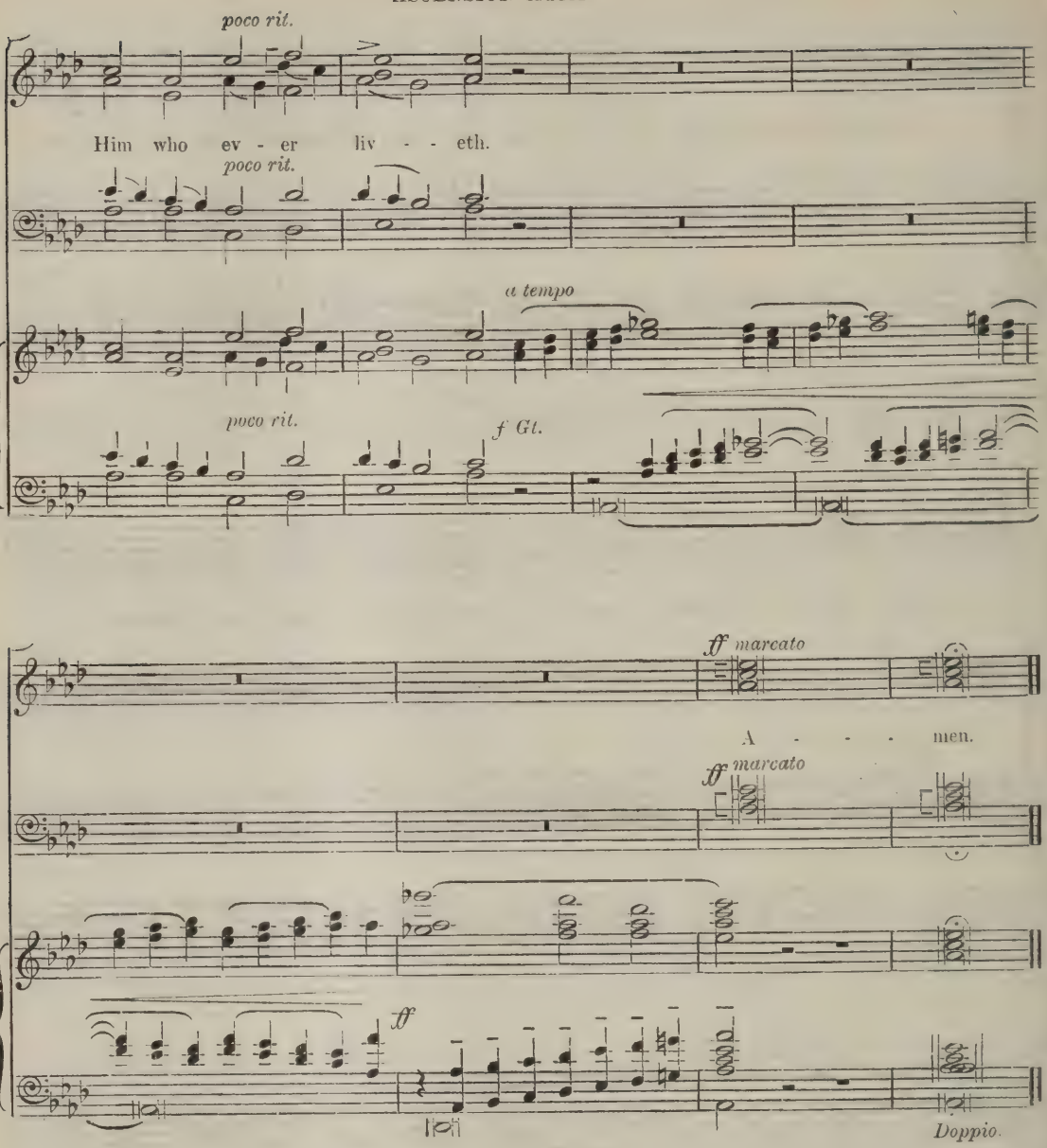

Boys only
f
glo - rious Head, To His e - ter - nal dwell - ing. The
mf Ch (Sw. coupd.)
ff
Heavens with joy re - ceive their Lord, By saints, by an - gel hosts a - dored: Oh
cres.
mf
f
day of ex - ult - a - tion! O earth, a - dore thy glo - rious King, His
mf
Tenors & Basses
ff
f
ri - sing, His as - cen - sion sing, With grate - ful ad - or - a - tion. Our
f
ff
f Gt.


Boys
p
great High Priest hath gone be - fore Now on His church His grace to pour, And
p Sw.
f
still His love He giv - - eth: Oh may our hearts to
f
f Gt.
Ped.
ff
Him as - cend, May all . . with - in us up - ward tend To
ff
ff


poco rit.
Him who ev - er liv - - eth.
poco rit.
a tempo
poco rit.
f Gt.

ff marcato
A - - - men.
ff marcato
ff
Doppio.

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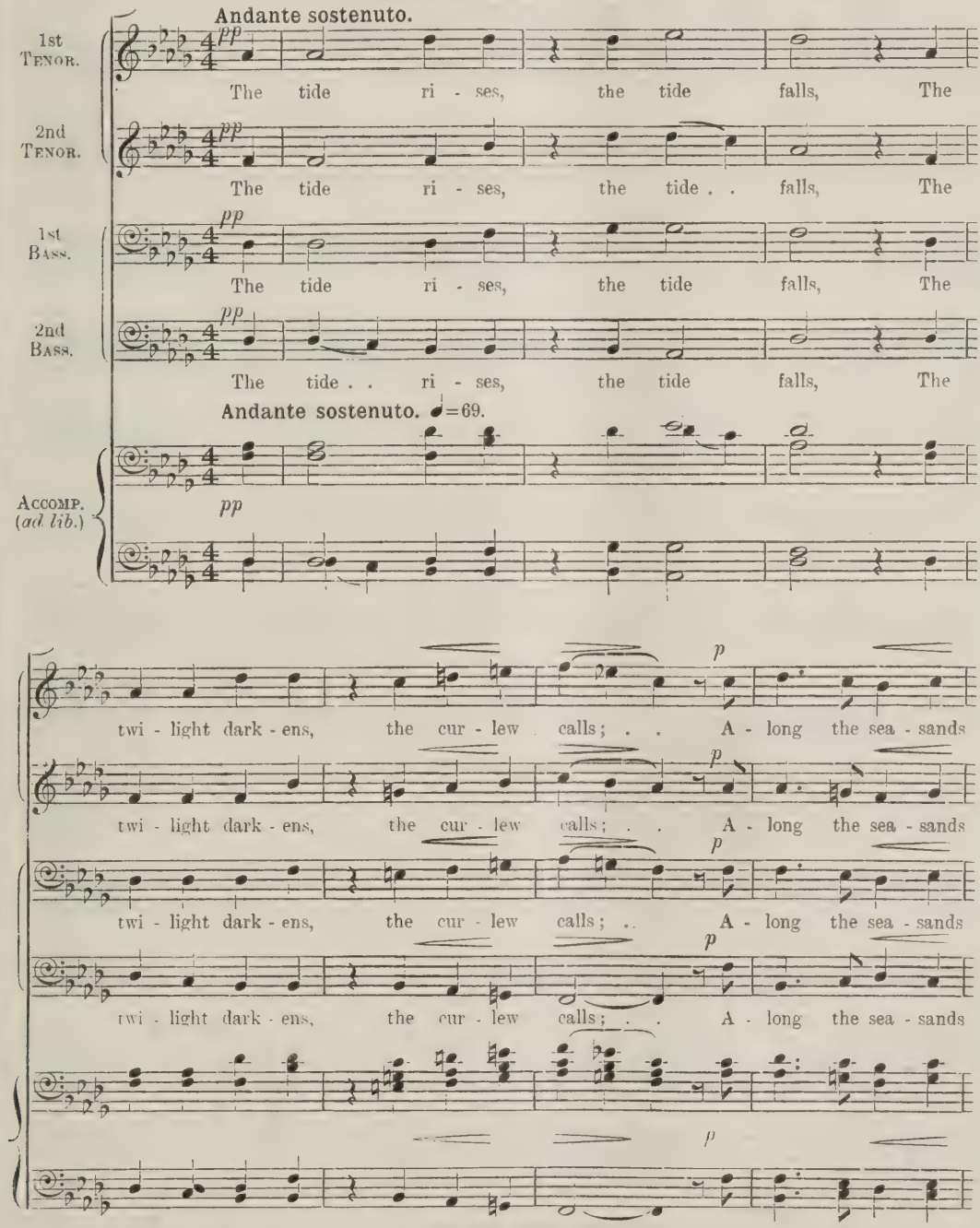
Andante sostenuto.
1st Tenor.
2nd Tenor.
1st Bass.
2nd Bass.
pp
The tide ri - ses, the tide falls, The
The tide ri - ses, the tide . . falls, The
The tide ri - ses, the tide falls, The
The tide . . ri - ses, the tide falls, The
Andante sostenuto. ♩=69.
Accomp. (ad lib.)
p
twi - light dark - ens, the cur - lew calls; . . A - long the sea - sands
twi - light dark - ens, the cur - lew calls; . . A - long the sea - sands
twi - light dark - ens, the cur - lew calls; . . A - long the sea - sands
twi - light dark - ens, the cur - lew calls; . . A - long the sea - sands

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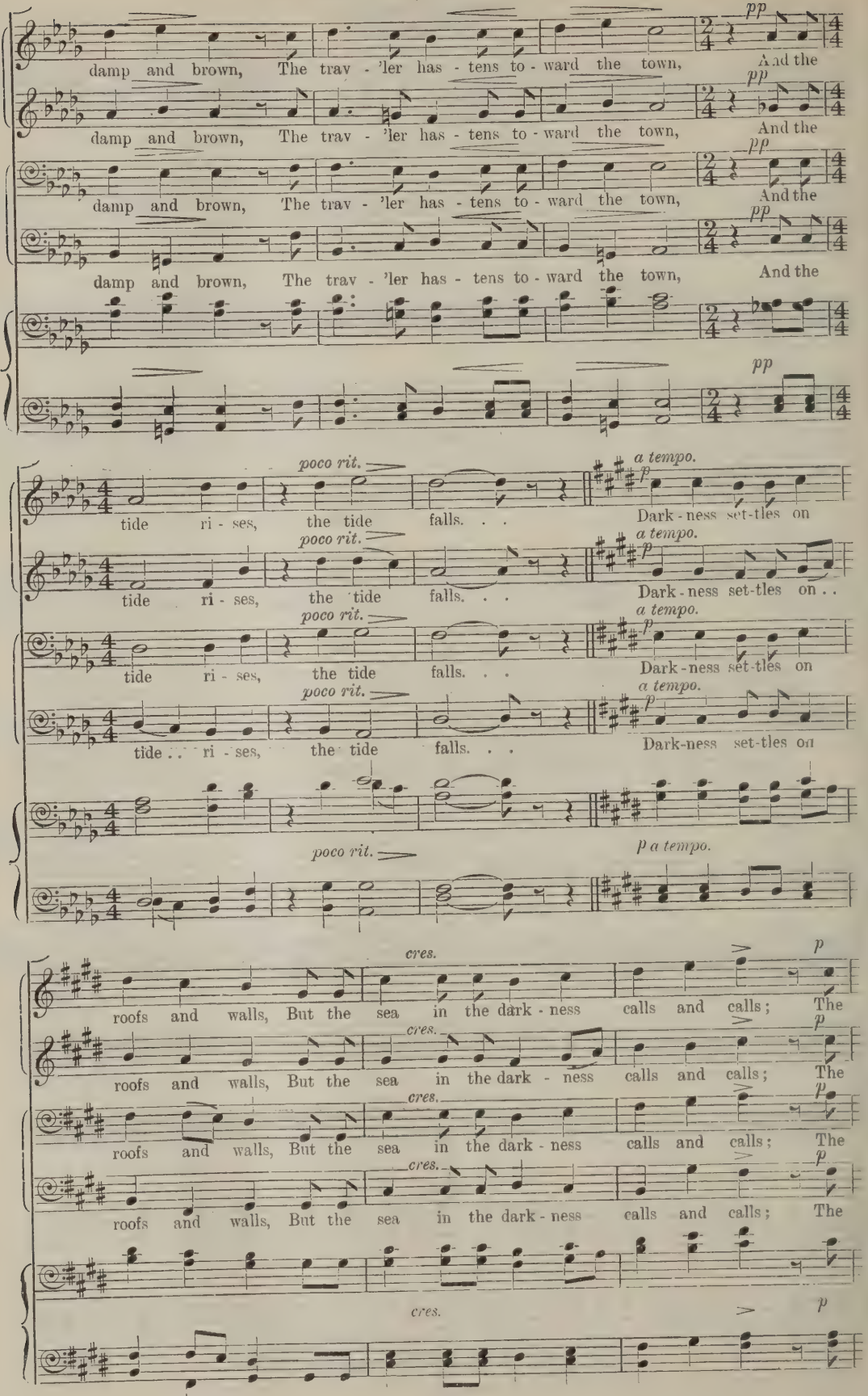
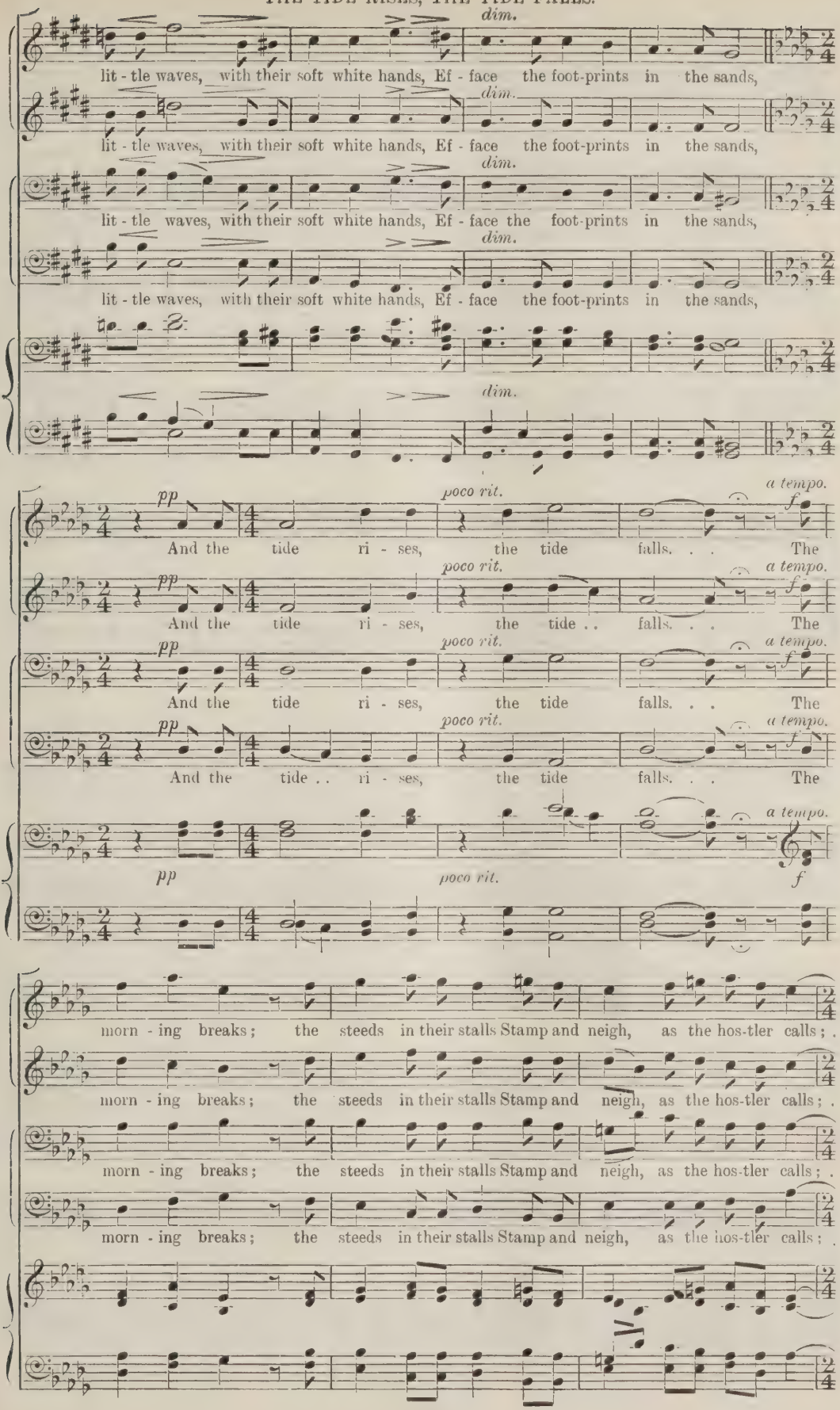
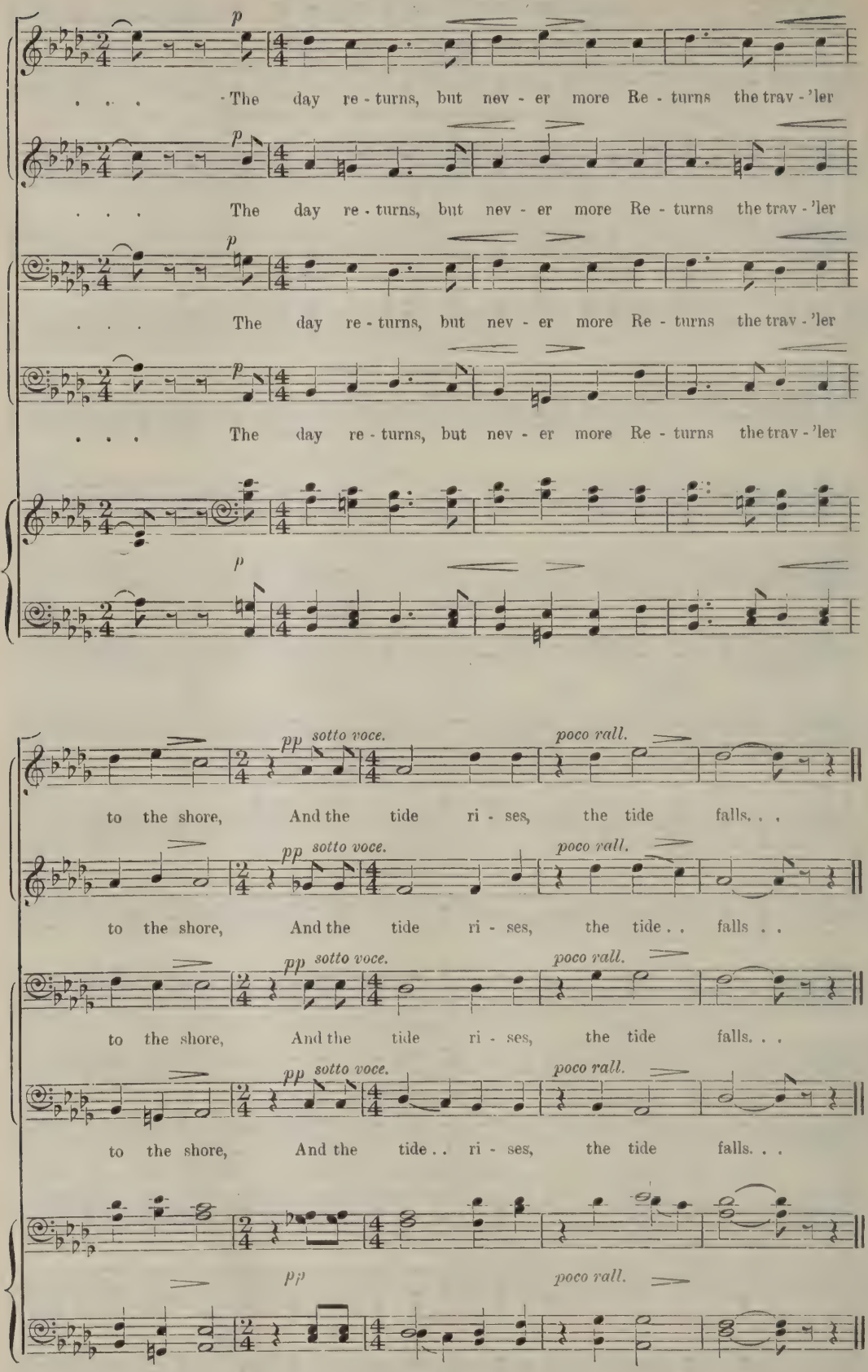

pp
damp and brown, The trav - 'ler has - tens to - ward the town, And the
poco rit.
tide ri - ses, the tide falls. . .
a tempo.
p
Dark - ness set-tles on
cres.
roofs and walls, But the sea in the dark - ness calls and calls; The


dim.
lit - tle waves, with their soft white hands, Ef - face the foot-prints in the sands,
pp
poco rit.
a tempo.
f
And the tide ri - ses, the tide falls. . . The
morn - ing breaks; the steeds in their stalls Stamp and neigh, as the hos-tler calls; .


p
. . . The day re - turns, but nev - er more Re - turns the trav - 'ler
. . . The day re - turns, but nev - er more Re - turns the trav - 'ler
. . . The day re - turns, but nev - er more Re - turns the trav - 'ler
. . . The day re - turns, but nev - er more Re - turns the trav - 'ler
pp sotto voce.
poco rall.
to the shore, And the tide ri - ses, the tide falls. . .
to the shore, And the tide ri - ses, the tide . . falls . .
to the shore, And the tide ri - ses, the tide falls. . .
to the shore, And the tide . . ri - ses, the tide falls. . .

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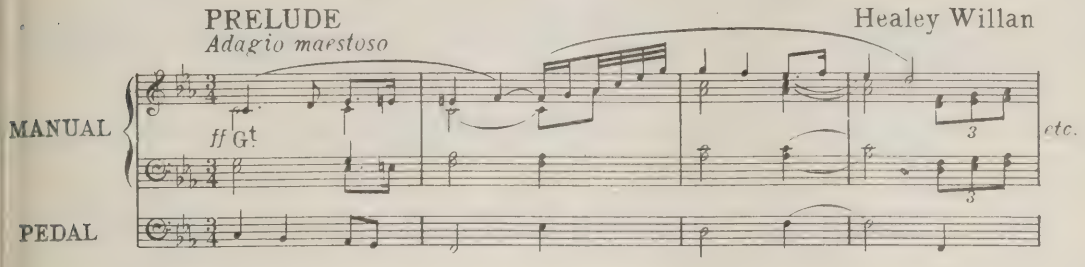
PRELUDE and FUGUE in C minor

PRELUDE

Adagio maestoso

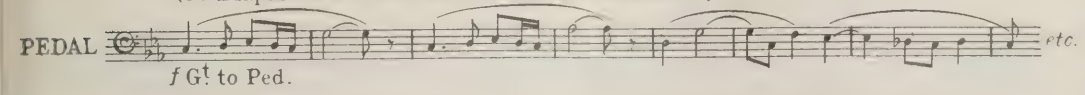
Healey Willan



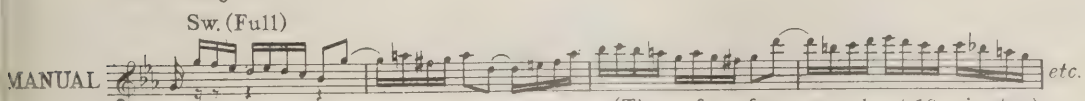
FUGUE

Andante ma ben marcato

(G! Diapasons 8 to Full Sw. without Mixtures or 16)



2nd Subject



The 2 Fugue subjects are afterwards combined. (Time of performance about 10 minutes)

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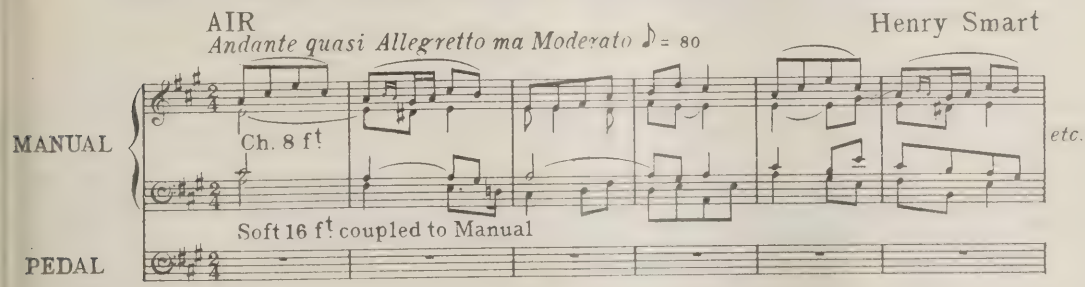
DIFFICULT

AIR WITH VARIATIONS and FINALE FUGATO

AIR

Andante quasi Allegretto ma Moderato ♪ = 80

Henry Smart



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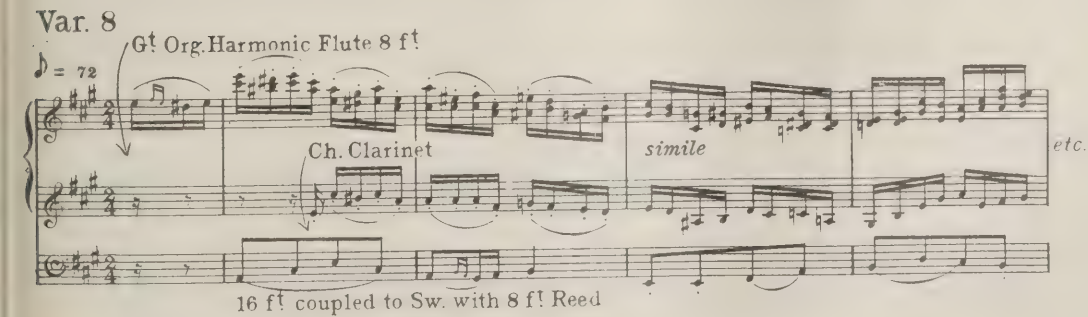
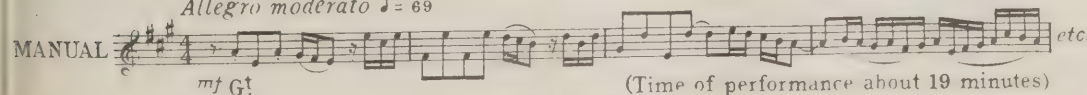


FINALE FUGATO

Allegro moderato ♩ = 69



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To my sister D. F. S.

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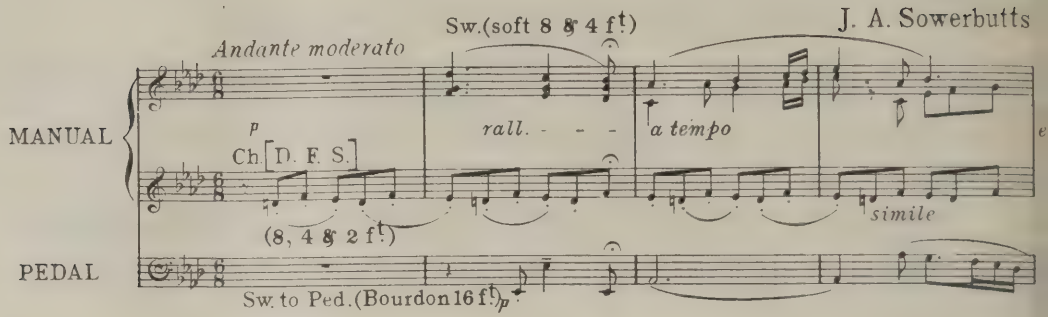
J. A. Sowerbutts

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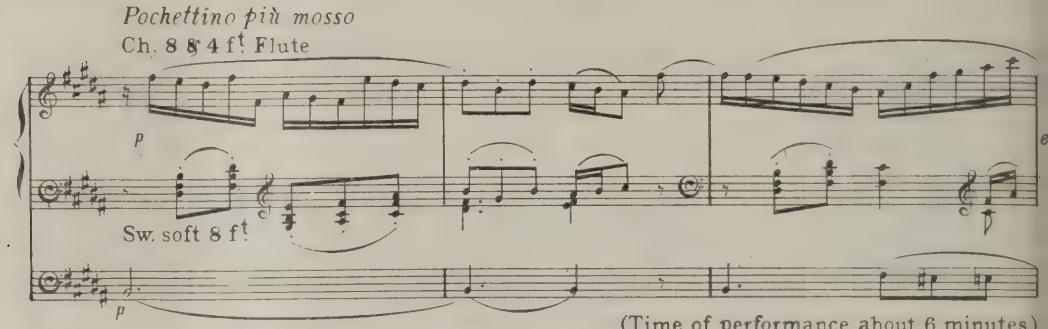

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TOCCATA

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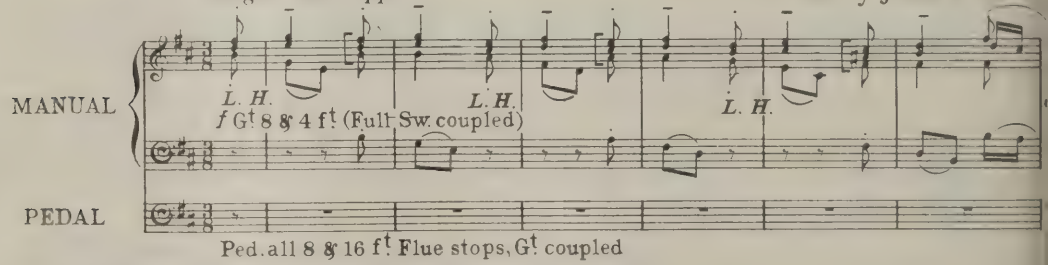
A. P. F. Boëly

(Edited by John E. West)

Allegro non troppo



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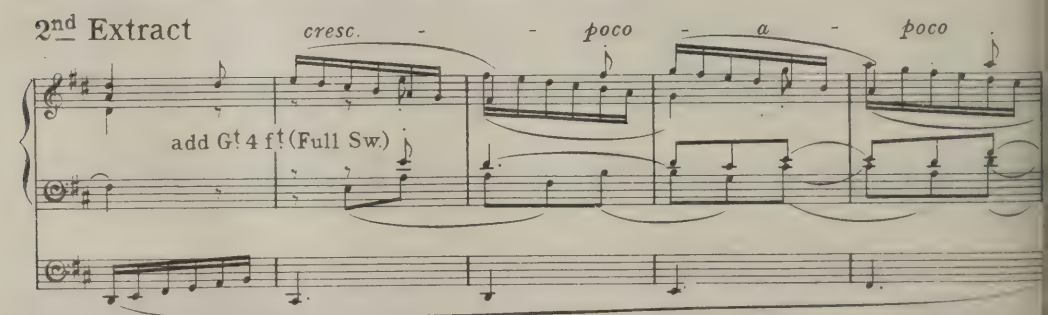

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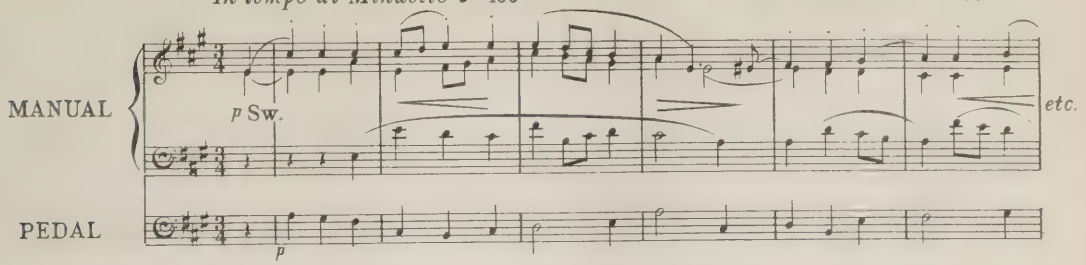
In tempo di Minuetto ♩ = 100

Edwin H. Lemare



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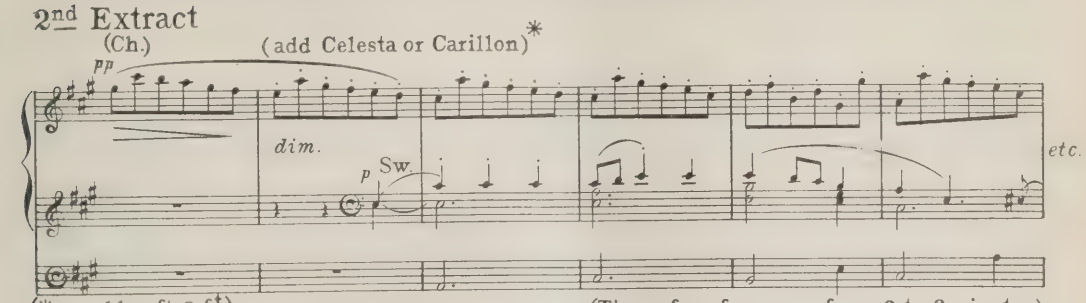

(* or add soft 2 ft)

(Time of performance from 2 to 3 minutes)

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MODERATELY EASY

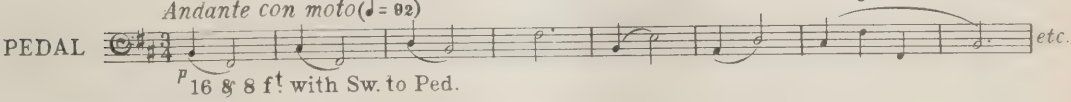
Dem Andenken Josef Rheinbergers.

PASSACAGLIA*

THEME

Andante con moto (♩ = 92)

John E. West



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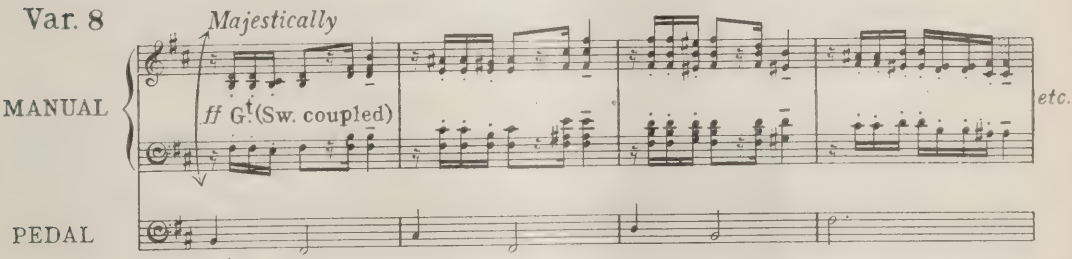

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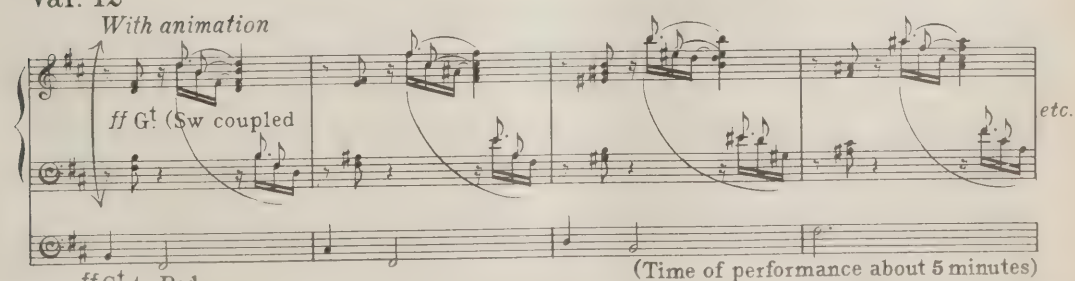
(Time of performance about 5 minutes)

* A piece in triple measure, constructed upon a Ground Bass. The term was originally applied to a some-what stately Dance of Spanish origin.

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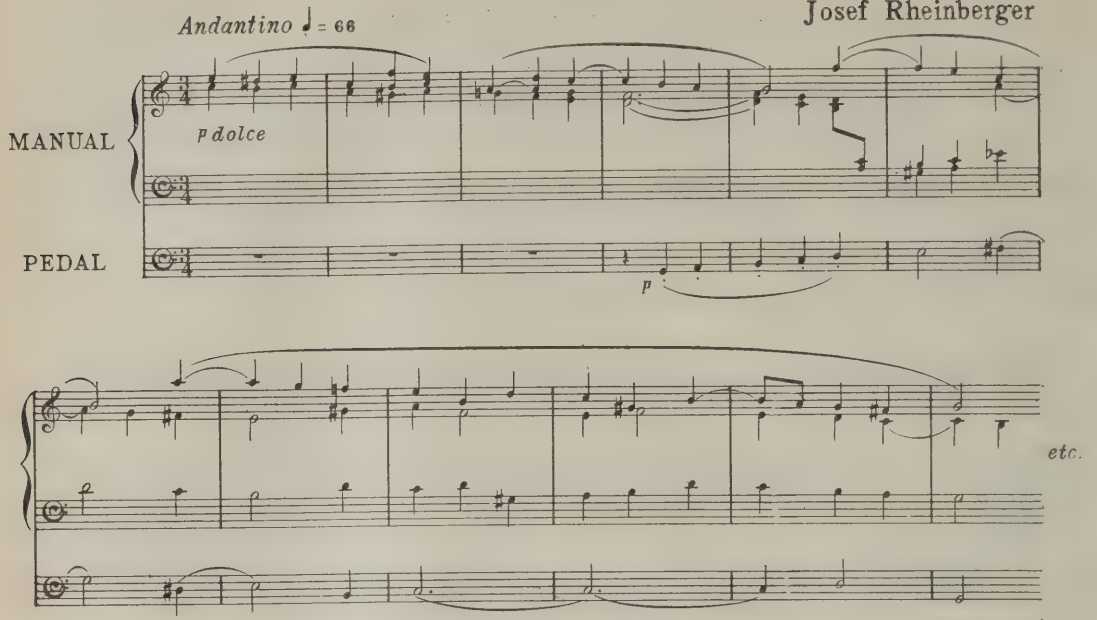

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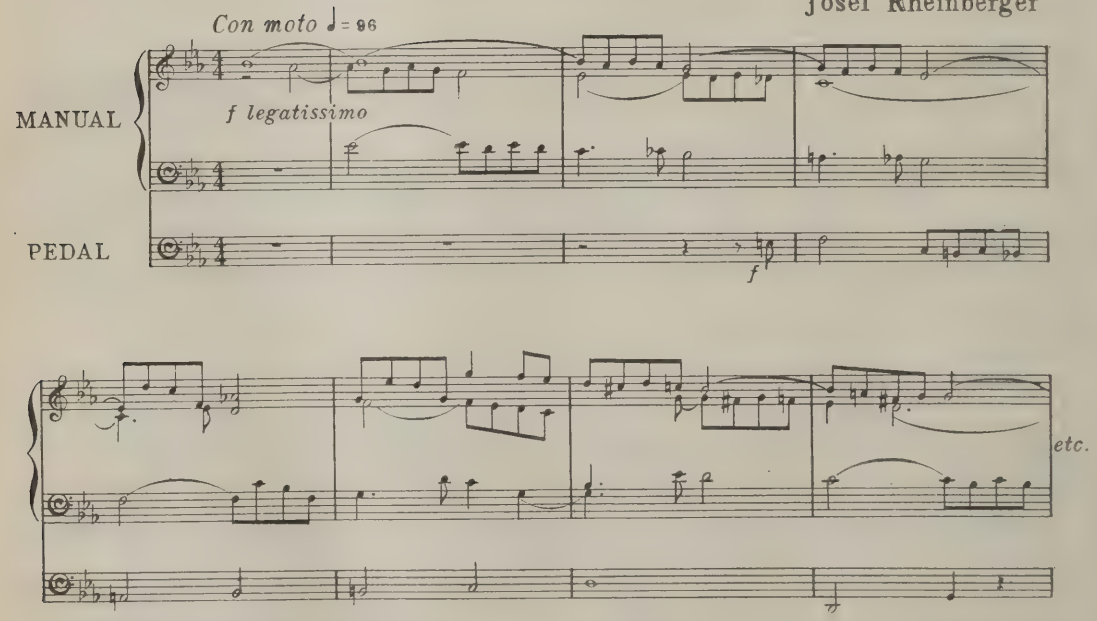

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LECTURES will be given by Dr. F. G. Shinn, on Wednesday, June 3, at 3. "Tschaikowsky and his Chamber Music," and by Julius Harrison, Esq., on Wednesday, June 17, at 3. "The Orchestra in Relation to the Voice in Opera."

ORCHESTRAL CONCERT, Queen's Hall, Tuesday, June 16, at 3.

CHAMBER CONCERT by Junior Pupils, Thursday, June 25, at 3.

FORTNIGHTLY CONCERTS, Saturdays, June 13 and 27, at 3.

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Prelude and Fugue in G major, *J. S. Bach.* (Novello, Book 8, p. 112; Augener, p. 56; Peters, Vol. 2, No. 2.)

Minuet from Sonatá No. 1, in F, Op. 149, *Stanford.* (Augener.)

Largo Sostenuto from "A Sea Symphony," *R. Vaughan Williams.* Arranged by *Henry G. Ley.* (Stainer & Bell.)

The selected pieces and the book set for the Essay for the July, 1925, A.R.C.O. Examination, differ from those set for January, 1925

All Candidates for the next Examinations must send in their Names for FELLOWSHIP by JUNE 4th, for ASSOCIATESHIP by JUNE 11th. In the case of NEW MEMBERS proposal forms duly filled up must be sent in before JUNE 1st. No names will be entered after the above dates.

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N.B.—The attention of Members and those interested is drawn to the fact that the Annual General Meeting will be held at *2.0 o'clock* and the Diploma Distribution at *2.30 o'clock*, on July 18th. A Conversazione will follow the Distribution.

H. A. HARDING, *Hon. Secretary.*
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2 F.R.C.O., Jan., 1917.	2 A.R.C.O., Jan., 1917.
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BY ALEXANDER BRENT-SMITH

The musical career of Max Reger, though short, was remarkable for the good fortune which attended it. By the age of thirty-four, an age at which most composers are still struggling to get a publisher for anything more elaborate than a hymn-tune, he had about a hundred separate opus numbers in print. And when we remember the complexity of his scores, the phenomenon is still more remarkable.

From another point of view, the good fortune of Max Reger may be reckoned a catastrophe. To a young composer worldly success is an artistic disaster. Nearly every young man has to endure a series of rebuffs from which he learns that his prized masterpiece is too long or too elaborate for performance, and so with a heavy heart and trembling hand he sets to work to simplify that ostentatiously elaborate passage. Or it may be that owing to the impossibility of finding a publisher his work has to remain in manuscript, and that all copying has to be done by the composer himself because he is too poor to employ professional copyists. These experiences, though heart-breaking at the time, are invaluable to the young composer, because they compel him to discover the way to produce the maximum of expression with the minimum of notes, and it is remarkable how many notes appear superfluous when the problem of copying an orchestral work is presented to the composer-copyist.

Max Reger, fortunately or unfortunately, was spared these experiences, and his works quickly found publishers and, in Germany, performances. It also seemed likely at one time that a Max Reger cult was going to sweep through England. He himself gave chamber concerts in London, and charmed his audiences by the beauty of his pianoforte playing. A performance of his Hundredth Psalm was given at Queen's Hall. In conjunction with these performances, there appeared in a prominent journal a finely-written essay upon the merits of Max Reger, the writer comparing three great contemporary specimens of variation-writing, the 'Enigma Variations' of Elgar, the 'Don Quixote Variations' of Strauss, and the Bach Variations of Reger, and awarding the palm to Max Reger. That judgment, right or wrong, taken in conjunction with these well-advertised performances, did certainly suggest that Max Reger's day was at hand. But it was not to be, or, at least, not then. A few organists, greatly daring, attempted some of his organ music, and a few pianists attempted his larger pianoforte works. In spite of these spasmodic attempts to establish Max Reger, neither the public nor the few rallied to his cause.

There have been many attempts to establish other composers, such as Perosi, or Bruckner, which have proved just as ineffectual as this attempt to establish Reger, but the failure of Reger to profit by his boom is rather more difficult to explain—because he possessed just those qualities which win the admiration of the few and the good-will of the many. At his birth, a good fairy-godmother gave him the gift of melody, another good fairy-godmother gave him the gift of expression; but a wicked fairy-godmother (in fairy-tales, godfathers whether good or bad do not exist, a state of affairs which some real godfathers would gladly see in our mundane affairs—especially at Christmas time), well, this fairy-godmother maliciously gave him the power to exhaust his subject, thus destroying or partially destroying the value of the other gifts. Many of his songs are really beautiful, as are many of his little pianoforte pieces from 'Aus meinem Tagebuch' and from 'Childhood's Memories'; his larger works, however, in spite of great melodic beauties and titanic intellectual strength, have failed, so far as England is concerned, to win either the admiration of the student or the applause of the public.

This failure is due in a great measure to his unfortunate desire to say everything that there was to be said about any given subject—that is, he lacked the power of selection. There are, I suppose, a thousand things worth saying about every subject under the sun, but the wise man knows that all things that are worth saying must not be said. In a picture, a painter has to reject a thousand details for every one that he selects, although the other nine hundred and ninety-nine details are as true to life as is the one which he chooses. In the early days of the war Heath Robinson drew a fanciful picture of the Swiss frontier at the point where it touches the frontiers of France and Germany. In the Swiss portion of the picture a shepherd is piping, lambs are gambolling, and I expect (for memory is faulty) birds of antediluvian pattern are carolling in the sky. In the French and German portions lines of grim-faced men with pointed rifles are ranged opposite each other in perspectively converging lines, while in the air shells are bursting with visible vehemence and palpable din. Now most of those details were probably true, but yet their inclusion in one picture and their close juxtaposition makes the absurdity of the truth all the greater.

This in some measure is true of Max Reger. He says everything that can be said, and he exhausts his hearers long before he has exhausted his subject. Furthermore, he not only says all that is to be said about his subject, but he says all that is to be said about each successive harmony, thus leaving nothing to our imagination. There is a story told of Sydney Smith to the effect that in

saying farewell to a friend setting out as a missionary to some cannibal islands, he added, 'Good-bye, my friend, I hope you'll agree with your parishioners.' Now that is an admirable and perennially amusing remark; but when a man repeating this anecdote, made Sydney Smith say, 'Good-bye, my friend, I hope you'll agree with your parishioners when they eat you,' he spoiled the whole thing in his desire to extract therefrom every particle of humour.

So, too, Max Reger, not content with giving us good tunes and hard-working, conscientious fugues, feels impelled to state all their merits, and in stating them destroys them. His melodies are choked with notes, and have little or no chance to live. He was like the little girl who was told to look after her baby brother and to keep him well wrapped up. True to her trust, this good little girl covered every visible part of her baby brother until the baby was breathless and herself brotherless. Even so did Max Reger nurse his music into the grave, thereby proving the truth of the adage, 'Care killed a cat.' Whenever he saw a crack in his counterpoint, he stuffed it up with two or three demisemiquavers; had a chord only four notes, he added two more; did a melody move in a single line, he instantly doubled it, and this even in organ music. Thus he stifled his ideas with too many notes, just as some ostentatious (and probably shoddy) jewellers crowd their windows with gold watches, silver watches, diamond rings, and pearl necklaces until we are bewildered into apathy, whereas the artistic jeweller limits the exhibits in his window to one pearl necklace on which we can gaze with covetous admiration.

The variations on a theme of Bach, to mention one of his greatest works, contains passages of exquisite beauty concealed beneath a tangled overgrowth of semi- and demisemiquavers. One or two passages in the work have a touch of that mystic, unearthly beauty which we associate with the music of Franck and Elgar, such as the harmonic phrase which opens the third variation, and another no less lovely passage in a similar mood which lies hidden in a block of demisemiquavers on page 17. These passages are difficult to find, not only because they are hidden in a wilderness of chromatics, but because Reger has concealed their tracks by throwing expression-marks all over the music.

This over-indulgence in expression-marks is not, however, peculiar to Reger, but is a symptom of so-called modernity. Most composers previously had been content to confine their use of expression-marks to the indication of arbitrary changes in time or force which could not be guessed by any one playing the music at sight. Without Handel's expression-marks no one could decide exactly how to interpret the 'Berenice' Minuet, though it is capable of many interpretations, all differing from each other but all equally satisfactory.

The old-time composers rightly considered that details of expression were unnecessary, arguing that anyone who was really sensitive to beauty would unerringly discover the right interpretation of their music, and that anyone who was not sensitive would never get the full meaning of the music however plentifully it was supplied with expression-marks. Thus they gave directions for the *tempo* and for the varying degrees of power, but they left the subtleties of expression to the player. Any real musician who studied Byrd's 'Pavane' or Bach's 'Chromatic Fantasia' would discover all the subtleties of their interpretations without a word of suggestion from the composers. In the 19th century composers began to use more detailed expression-marks, rather in the spirit of personal criticism than of helpful guidance. When Beethoven wrote *con gran espress* he meant that he thought the passage very beautiful and hoped the performer would think so too. Actually, of course, the performer may disagree with Beethoven's estimate of the music, or he may fail to plumb the depths of the *gran espress.* Since that date composers have gone still further in the matter of giving intimate details about the interpretation which they imagine their music deserves. They are like modern dramatists, who are not content with giving stage directions but feel obliged to reveal their own ideas about each person's appearance and manners, though it will probably happen that the play-writing in no way bears out the dramatist's own views about his characters. The Elizabethans were content to write 'Enter Ophelia,' knowing full well that it is no use stating her character unless she lives up to it in the play. But whereas Shakespeare says 'Enter Ophelia,' the modern dramatist would feel obliged to say:

> At this point Ophelia enters. She is a pretty, flaxen-haired young woman about thirty years of age, though she herself has given her age as seventeen ever since she was twenty-one. Her eyes, being light blue and large, seem for ever fixed in a gaze of perplexed interrogation; her lips, a crimson cupid's bow, seem fashioned to furnish life's most important answer;

and so on, for a whole page of italics. Such elaborate stage directions, though they certainly reveal the attitude of the author towards his work, do not make the work one whit the better. Nor do expression-marks make music expressive.

When Beethoven does employ more intimate marks of expression such as *con gran espress*, we may be sure that it will be worth our while to play it carefully, but with Max Reger *espressivos* are as cheap as sprats and *dolces* two-a-penny. Every phrase of his work, however beautiful, turgid, or ugly it may be, is marked *espressivo* or *con gran espress.* Every line of counterpoint is marked *ben marcato*, so that a four-part fugue resembles a quartet of demagogues speaking simultaneously from a tub and urging the audience 'to listen most particularly to me.' This desire to make everything seem of the utmost significance is found in a certain type of journalism which shouts its message in capital letters or italics; which is not content with describing a thing as unique but

as 'most unique' or 'most singular,' forgetting that if a thing is unique or singular it is unique or singular 'and there 's an end on't.'

Judging from these too frequent expression-marks it would appear that Reger's attitude to fugue writing, in spite of his phenomenal skill and sincerity, was entirely wrong. A fugue, if it is anything more than an intellectual exercise, should resemble a closely thought-out essay or sermon of which the value lies not in the text but in the subsequent ideas which spring naturally and logically from the initial idea. To Reger a fugue appeared not as a gradual unfolding of various musical truths which arise in connection with a given subject, but as a composition which writes itself without much trouble (and at great length) by the frequent introduction of the subject first in one part, then in another. Now this is obviously not the attitude of Beethoven, Handel, or Bach towards fugue writing. Beethoven rightly estimated the *pros* and *cons* of fugue writing when he said:

> To make a fugue requires no particular skill. . . . . but the Fancy wishes also to assert its privileges, and to-day a new and really poetical element must be introduced into the traditional form.

How different are Handel's counter-subjects from Reger's! How aptly they consort with their leaders, and how sympathetically they blend their widely different personalities! Examine Handel's choruses, such as 'And with His stripes,' 'Let all the angels of God,' 'Tremble guilt,' and notice how the counter-subjects are the perfect complement of the subject. Examine Bach's pianoforte or organ fugues, and notice how Fancy has asserted its privileges. Frequently it is difficult to decide which contrapuntal line of Bach is to take precedence, so full is each of great beauty and significance. I suppose that no two organists of equal taste would agree upon the correct registration of the great E minor Organ Fugue. It is so much a question of the mood at the moment. But Reger's contribution to Fugue, in spite of his earnestness and sincerity, was really a disservice to music, because he made Fugue appear just as artificial and crabbed as its detractors wrongly imagine it to be. His counter-subjects are not the marriage of true minds, of complementary melodies, but the *mariage de convenance* of very obliging semiquavers. Consider the Organ Fugue, Op. 57. The subject is promising, being full of vitality and character. Never did a fugue subject require a calm, restraining counter-subject more than this one, but does it find such a mate? Alas! no; the counter-subject is just as giddy and wild as the main subject, and, as we all could have foreseen, the marriage is a failure.

To Reger, as I have previously said, the primary interest of a fugue was its subject, consequently every entry of the subject is marked by such words as *espress*, *dolce*, *dolcissimo*, *espress e sempre ben marcato il tema*, *sempre assai marcato il tema*, or if all the parts are marked *assai marcato*, he requires the subject to be played *marcatissimo*, and then as a last resort, Italian being exhausted, he breaks into German. Nor is he content with German and Italian high explosives, but he must needs catch the pianist's eye by marking every part and every note with arrow-headed emphasis marks; some arrow-heads fly horizontally above the notes, and are evidently less dangerous than those which descend perpendicularly upon the stricken note. Even the poor little grace-notes—which are so shy that they scarcely show their heads among the mob of blustering semiquavers—are fitted with arrow-heads of a pattern suitable to their size and station.

This habit of Max Reger's of indulging in superlatives does not end in this ludicrous misuse of expression marks. All his music passes from extreme to extreme. The lady who went at one prance from Turkey to France was a giant sloth compared to Reger's emotions, which could pass from the extremes of *pianissimo* (*pp* was not counted of in those days) to a frenzied *forte* within a few notes—*cf.* the slow movement of the Violin Concerto. And in his opinion, anything which is being played as loud as possible can always be played one degree louder, and even then can be stimulated by the addition of a *sforzando*.

The result of all this passion for complete expression is that a page of Max Reger's music appears in constant mourning for its lost simplicity. I doubt if so many notes have ever congregated in one page as they do in the Symphonic Fantasy and Fugue, Op. 57. One pities the organist who tries to perform the work, but still more the unfortunate fellow who had to engrave it. I do not know what sale these works have, nor if any publishers are contemplating bringing out new editions; but if they are, I suggest that instead of printing the black notes upon white paper, they should print the white spaces between the notes upon black paper. I admit that this method may seem unusual, but I am sure that in the long run it would be much quicker and far less expensive.

ON MUSIC: INFERENCES AND INTUITIONS

By Mrs. Frank Liebich

Sir Oliver Lodge's remarks on the analogy of art and spirit, in one of his lectures on 'The Reality of the Unseen,' open out a wide region of thought on the illimitable subject of music. A picture, he said, was not in the material of which it was composed, but in the soul of the designer and in the soul of the perceiver. Everything we saw in the world of art was really in the mind. Probably we were surrounded by a number of things to which our eyes were not yet opened, and our condition was miserable and poverty-stricken compared with the reality of things. A dog might be present when music was played; he heard a noise, but he did not hear Beethoven.

On reading the report of the lecture in *The Times*, I asked myself, How many human beings are there, the whole world over, to whom the hearing of a Symphony by Beethoven, or any other composer, would be little else but noise, though duly qualified in many cases, perhaps, as a pleasant noise? And for musicians, in the world of sound, what marvels may there be of which those possessing the keenest perceptions are still unaware. The energy of an atom, surrounded by myriads of others, each revealed to be like the centre of a solar system, is not more inscrutable than the vital powers contained in the nebulæ of resonance of a musical note. The gradual education and development of the musical sense culminating in the perfect apprehension by the ear and mind of great musical works covers a far wider ground than that of the ordinary curriculum of academic training—for it leads into the regions of the mind where a kind of sixth sense is adumbrated. Artists in any branch must necessarily realise that the ever-increasing knowledge and love of an art grows with their growth, and can cease only when eyes and ears are closing to the sentient beauties of this world. And being aware of this, we know that our minds do not belong to the region of matter, but to what Sir Oliver calls the unseen region where reality reigns. We may have a complete comprehension of the science of harmony, instrumentation, of all that appertains to sound and the production of musical sound, and yet beyond all that intellectual experience of the art there lies a vast untrodden continent that only the spirit can explore. Once within its boundaries, the sheer joy of experiencing beauty will quicken our minds to a realisation of the mystery underlying all works of exceptional beauty—for they cannot always be classified according to laws. They have a definite existence of their own: an actuality which renders the expression contained in them unique. Benedetto Croce says:

> Every true work of art has violated some established class and upset the ideas of the critics, who have thus been obliged to enlarge the number of classes, until finally even this enlargement has proved too narrow, owing to the appearance of new works of art, which are naturally followed by new scandals, new upsettings, and new enlargements.

Again, if a thing of beauty is a joy for ever, increasing, as Keats said, in loveliness, and never passing into nothingness, by the simple fact of its immortality it partakes of the mysteriousness of eternity:

> Yes, in spite of all,
> Some shape of beauty moves away the pall
> From our dark spirits.

Among the things Keats enumerates that so affect us are 'all lovely tales that we have heard or read.' He does not mention music, but surely any great musical work is, in more senses than one, a tale. It is a personal narrative of the composer's adventures in the world of sound; a record of his imaginative passion and of his consequent thoughts and emotions expressed in sonorities and dynamics; a story of his perceptions of the interrelated beauties, affinities, and dissociations of harmonic combinations. It is a tale of love and devotion. And if the composer is a true lover of his art he will have instincts and intuitions as sure and sometimes surer than his scholarship.

A first hearing of any really great musical work is like a first meeting with one who later becomes a friend. To understand a personality we have to borrow a little of the actor's art and endeavour to imagine and realise something of the temperament and mind of the other. Similarly we must first experience a fine musical work by sympathetic hearing, and the successful experience and analysis of that experience is in the main what brings our understanding into close relation with it. Finally, it is by our whole and perfect realisation and not by any abstract analysis, that our complete appreciation of it depends.

'Les objets se transfigurent selon le magnétisme des personnes qui les approchent, toutes choses n'ayant d'autres signification, pour chacun, que celle que chacun peut leur prêter.' This saying of Villiers de Lisle Adam is particularly applicable to the hearing of a musical work, for it is made understandable to us by what our mind and personality bring to the audition. A certain amount of technical knowledge is necessary whereby the phraseology of a composition is rendered clear; then a sentient perception of the felicities of the mode of expression and of the picturesque variety of the themes and counter-themes of the older music; or of the subtle polyphonic texture, the nuances, the instrumental combinations, tone-colouring, and richly-coloured sonorities of much of the new. But underlying all this greater or lesser technical knowledge, our own personality must merge itself with the music. It must take possession of us, and we of it, so that when our knowledge and love is complete it becomes our inseparable possession. There are, necessarily, degrees of this mystic love and intimacy. There is a hierarchy of proficients and a vast community of votaries. But to the greatest and the humblest in both ranks the masterpieces of musical art will be a joy for ever, for their loveliness is ever present in the human minds that have stored the apprehension of them in their memories. Thus they no longer belong to the region of matter, but to the unseen region where reality reigns.

Yet we need variety, progress, novelty. We cannot stagnate in the past. Creative artists are round and about us as in all stages of the history of art. With some their hands may be faithless to their skill,* while others undoubtedly possess vision and the master-craft. By our apprehension of their shadowings of the ideal, they are aided further to fulfil our expectations, and to realise something of their own ambitions. Each successive century in virtue of its idiosyncrasies, its potentialities, its ineptitudes, its own special reasonableness, has reacted more or less on the mentality and art of its own brain-workers.

* 'The artist . . . whose faltering hand is faithless to his skill.' (Dante: 'Paradiso,' xiii.).

To reach the heart of a new society an artist must know something of its depths and shallows, its strength and weakness, its greatness and its smallness. But for the most part, and especially for a musician, these are only undercurrents to the main stream of his genius. The beauty that he will reveal will be his own individual adumbration of a reality transcending all that is extraneous. His work will then find ready listeners among the many pilgrims in search of the perfection of beauty. And though it will not fully satisfy each and all of these wanderers, many of them will, however, rest content for a while, having had a momentary glimpse of the object of their endless quest; for to look on the perfection of beauty face to face in this life would be little short of a calamity. It would imply quiescent satisfaction, immobility, stagnation. There would be an end of adventure in the sense of pursuing the unknown, of seeking the beauty that is beyond all beauty. Music in a manner inexpressible by words discloses something of this transcendent loveliness; it lays open depths of thought and feeling, and discovers within us that which had hitherto been unsuspected. It is more mysteriously beautiful and wonderful than any words, however perfectly chosen and arranged. But here I am held up. I hear a poet saying: If this were true, music would be greater than all the other arts, and no art is greater than the others. In music there is exactly the same mystery as in poetry, only expressed in a more rudimentary way than in poetry. Music is in fact a kind of elementary poetry. I retort: Poetry uses definite words; each has a distinct meaning; but tonalities, chords, concords, discords, have no literal meaning. And I am answered: Euclid, Herbert Spencer's philosophy, Colenso's Algebra, and Mr. Stanley Baldwin use words because of their definite meaning, and you get all they mean from their words, when they are silent, on paper; but poetry begins only when we are past the definite meaning of words. It is the mental association, atmosphere, and overtones of words (and especially of words in novel relations to each other) that constitute poetry, and these, as you say of music, 'speak a different message of beauty to each and every one.' And all that happens when one reads poetry to himself; but when it is spoken aloud by a properly trained voice it makes a more marvellous music than any composer has ever composed for singers: for in an octave of a singer's voice there are only thirteen intervals; if you divided each one into eight there would still be only a hundred and four intervals; but in an octave of a superb speaking voice the intervals are infinite, and music can never come near it. Thus the poet. He claims for his art the same infinitude and power of giving rein to the fancy and imagination as music. And it may be that no art is higher than any other. The human mind, aided by imagination and emotion, transmutes their different materials into what transcends experience, creating 'far other worlds and other seas' than our accustomed eyes and ears are cognisant of, each art in its maturity approximating towards 'the perfection of beauty' with which it has a common centre of radiation. Inferences and intuitions on such a vast subject as music are numberless. But, like flashlights, momentarily they illumine the mind only to reveal the reality of the distances of distance that are yet to be traversed and explored.

THE MALADY OF CHOPIN: A PIANIST'S STANDPOINT

By Erik Brewerton

It is one of the ironies of history that Chopin, who was the most aristocratic of men, is the most popular of composers. Without Chopin, a pianist might lose quite half his influence, and a teacher quite half his pupils. Chopin is the favourite composer of such different executants as Pachmann, Godowsky, Rosenthal, and Mark Hambourg! It is possible to obtain his complete pianoforte works in rolls for the piano-player. He has become the classic of the pianoforte, one above reproach, who can never do wrong, and whom not to like is regarded as an eccentricity.

It is natural that through this general and rather gross enthusiasm the composer's music should often suffer. To one scientifically interested in the problem, the number of different interpretations of his works must prove extremely interesting. It is doubtful whether the public has yet begun to discriminate over Chopin, to realise that there are at least two sides to his music, represented by the Valses, Nocturnes, Impromptus on the one hand, and by the Scherzos, Polonaises, and some of the Etudes on the other. It is doubtful whether any one pianist can do real justice to both these categories, or any one critic, or any one pianoforte. Where is the pianist able to play the A flat Polonaise and the A flat Impromptu equally well, or the Etude in A minor (Op. 25, No. 11) and the C sharp minor Valse? And if he can be found, where are the pianofortes to suit him?

Let it be said at once that Chopin is the most engaging of all pianoforte composers; that he is the most surely effective, the most fascinating and delightful; that, except in one or two of his last compositions and in such fragments as the second Prelude, he is all music; that his work presents an astonishing variety. Yet, perfect as he is, with a quality of perfection no other composer has achieved, he can create in the mind of the pianist who submits himself to him for long, an ultimate irritation. This irritation may be defined as a sense of disappointment that what promised so fair, what opened such vistas of beauty on first acquaintance, does not fulfil itself in at all a commensurate degree.

The attraction of such works as the first and third Ballades to the young pianist fortunate enough to come fresh to them can hardly be exaggerated, and yet after months or even years of assiduous practice he may play these pieces well and experience none the less a certain bitterness of disillusionment. The very necessity he is under

to settle on one manner of presentation introduces an emphasis and a stiffness which rob him of those thrills with which he entered on his study. The stream of suggestions runs dry, and he is inclined to abandon his labours and to declare with a French poet that 'Action is a means of spoiling something.'

If, in distrust of his own technical powers, he hears great pianists play Chopin, their performances will bring him a similar cold douche of disappointment. This is as true of the smaller as of the greater works. Compared with his first acquaintance with the F sharp, the D flat, and the G major Nocturnes in the privacy of his own room, how ordinary they become in the public air of the concert-hall! This drooping of the wings, this fading of the colours, may be also observed in the A flat Impromptu and in the Berceuse, whilst 'The Black Key Study' which proved so fascinating when he first threaded his way through its intricacies, with familiarity grows almost blatant.

The fascination of Chopin may, indeed, lie largely in the fact that he never quite reveals himself, that he eludes you like a will o' the wisp with the intimation that you may catch him another time. This baffling reserve, this sense of the unsubstantial, are apparent in most of his chief works and account for the divergent ideas commentators have of them. To penetrate this reserve, to overcome this sense of the unsubstantial, the pianist may resort to storm and battery as in a Scherzo or Polonaise and almost succeed; or he may hope to insinuate himself into the secret through the shorter pieces until he comes across something bold and exceptional, as in the C minor Nocturne, which relentlessly checks his progress, and once more he fails. Sometimes the modern pianoforte seems too powerful for Chopin, at other times hardly powerful enough. Now, the desired tone is one of velvet, and yet later a crystalline clarity is demanded.

The aim the pianist has in these alarums and excursions is to reach a vantage-ground from which all Chopin's music can be adequately surveyed. Power without violence, delicacy without lack of firmness, *rubato* without loss of rhythm, brilliancy without hardness, the suggestive without the vague, the dramatic without the rhetorical—such are the tasks the Chopin player essays. They are very wearing.

How inviting is the opening of the third Ballade! And yet how elusive the music remains! After six months you are no nearer the realisation of the flattering promise originally extended. Even in Chopin's dramatic compositions, as in the A flat Polonaise and B flat minor Scherzo, there is still an invincible element of unreality, the flush of the dream world, the sense of a baseless if splendid fabric. One has only to think of such music and then of such a chorus as 'Sing unto God,' from Handel's 'Judas Maccabæus,' to catch a glimpse of the two worlds from which they emerge. Compared with Chopin, Beethoven's, Schubert's, and even Schumann's pianoforte works seem realistic.

To a stomach at all queasy a diet of Chopin can cloy if adhered to for long, and perhaps this is why Chopin for his own sake gave his pieces only occasionally to his pupils. The ear is acutely delighted, but the mind is tantalised and afflicted. Even the pleasure of the ear can be tinged with torture, in the pianist's attempt to capture on his instrument the tones that first sing in his mind. The listener is not conscious of this. So long as the performer does not show it in his face, like Pachmann, the listener hears only what is actually played. The charm and the torture for the performer lie in his anticipations of the sounds. Chopin's lure should address itself primarily to the tone-specialist, and a recital of his works should draw first all who 'tinker' at the pianoforte with some keenness of sensibility, and only secondly those who have a general liking for music.

Yet it is difficult to see how a Chopin recital, even from the hands of an acknowledged master, could afford pure pleasure to one already imbued with the spirit of the composer. He would be too sensitively strung. He would feel, in the measure of his capacity, only what Chopin himself would feel at such an ordeal. We do not read that Chopin played his own pieces much, nor have his pupils handed down the key to his original style. We read that he never played a Nocturne twice in the same way, which is not helpful information, and we can conclude that the brilliant performances of an Anton Rubinstein or of a Paderewski would leave him cold. If he returned to life only a few self-confident ladies would willingly play his music to him, and he would find us all far too emphatic.

A long subjugation to this highly-wrought and sensuous music produces an excessive æstheticism which finds Schubert naïve, Schumann clumsy, Beethoven rough, and Mendelssohn insipid. Chopin tends to exclude other composers as Wagner does, and the claims we grant with abandonment may in the end prove irksome and onerous. This constant effort to attune sensibility to the exquisite note demanded by the composer, this devotion to a voluptuous beauty at the expense of a beauty more rational and calm, this combination of a delicately poised and nervously alert technique, this ceaseless battery on the nerves, what effect can such music have on a pianist capable of reacting to it but a deleterious effect? Or, rather, not on the pianist, but on the man—for here possibly lies the root of the matter.

With no other composer can the exclusive demand for beauty find such gratification. No composer is so purely refined, none so likely to ravish the homage of all who think that the whole duty of the artist is to be artistic. But it is doubtful if an interpretation of life in terms of beauty will ever quite satisfy even the artists themselves who suggest it. So many things have to be left out, so many instincts ignored. All dictatorial, all oppressive art will inspire an ultimate resentment, all art that has not a certain leaven of mildness, modesty, and candour. What is it which prevents this true genius

from being really simple, except perhaps in a few of the Mazurkas?—the part of his work which is so little in general favour as to justify the conclusion that it is not deeply characteristic of the composer. One might ask the same question of Liszt if one could be sure that as a composer he was a true genius. Can it be that to the fastidious Chopin some secret was withheld which was revealed to the bourgeois Schubert; and can this have happened precisely because the one was fastidious and lived in salons and the other was bourgeois and drank beer?

FRENCH COMPOSERS: WITH A NOTE ON MAURICE RAVEL'S LATEST WORK

By Scott Goddard

It is no longer to be doubted that the time has come when the attention of musicians which has been so long focussed on things French is being turned elsewhere. The change has taken place so gently as to be almost imperceptible. It will certainly remain incomprehensible to the sectional musician for some time to come. But the fact remains that Paris has ceased to be in the vanguard of musical evolution. It has given up that place which it so clearly seemed to hold at the time of the Versailles Treaty. Since then the music that has come from Paris—with the exception of what Stravinsky, who is not very French, has put forth—has shown a pre-occupation with questions of style, with the perfection and elaboration of what has already been attained, but not at all with fresh endeavour. It is not as yet easy to see where the forward movement in music will most definitely show itself. Possibly in Spain, where de Falla continues to strengthen his position as a poetic craftsman. More probably among the Austrians, who acknowledge Schönberg as their source of inspiration. But wherever it goes, it has already left France, and the time is not far distant when a critical survey may be made of the achievements of the Parisian school (or schools) of composition.

Within the last few months two outstanding and widely-different examples of modern French music have been heard in London. One of them is in connection with the season of ballet that M. Diaghilev produced at the Coliseum when 'Le Train Bleu,' by Darius Milhaud, was given. The other important occurrence is the first performance for many years in this country of Vincent d'Indy's Pianoforte Sonata in E minor, by Mr. Angus Morrison at Wigmore Hall on January 12 last. Between these two aspects of modern French music a gulf is fixed. The distance between the two is greater than that which exists between Ravel, to take a single instance, and either of them. For it is undeniable that if M. Cocteau, the spokesman of the young group, just delicately sneers at Ravel and his work, he ignores d'Indy and his output altogether as being negligible in their effect upon the onward march of French music. And, conversely, if d'Indy holds out the hand of friendship to Ravel with a dignified condescension, he will have nothing to do with these younger people or with their Maître d'Auteuil, M. Satie. And thus the chasm widens year by year, work by work.

All d'Indy's predilections start from the point where César Franck placed him during the years in which he learnt from that master. Added to this there is the *vieille noblesse* of his ancestry which fitted him for the romantic classicism of Franck and his circle. He underwent that schooling to the utmost extent of his, and of its, powers; wrote a remarkable reminiscent, critical biography of his master; and now—head of the Schola Cantorum that he and Charles Bordes founded, itself a tangent from the Franck circle—sustains the position of leader of the classicist section of French composers.

The Pianoforte Sonata in E minor is classical in shape: its economy of material is very stern. Two themes dominate the whole work. They are the germ from which springs every melodic outline that appears as the work goes forward. This economy is managed with great subtlety. The common relationship is never so insisted upon as to become obvious. At the opening a theme and four variations are combined into what approximates closely to the form of the first movement of a classical sonata. The last movement of the three passes in review the thematic material of the preceding ones. As might be expected, the strongest influence that is felt in this work is that of César Franck. In shape of phrase, in technique of pianoforte writing, in many moments of lofty expressiveness, Franck's example is the motive force. From this affinity d'Indy goes forward, however, farther than Franck ever dreamed of going. He is less detached, spiritually, than his master, and is awake to sensations more mundane. Franck studied fairly deeply, or, at least, read far, into Beethoven, and in passing on to his pupils the result of that attachment, transformed the Beethovenic ideas and ideals into something quite other than those Beethoven himself stood for. In Franck the late Beethoven found a resting-place that was all softness and suavity, where angularity was rounded off and roughness planed down. The curious thing is, however, that without the later Beethoven Franck could not have written his pianoforte pieces as they now stand, and that the influence, though so tempered, is still so strong. D'Indy seems, for once, to have been chary of accepting his master's readings of Beethoven, and to have gone himself to the original source. There he has found more than Franck ever allowed for, and in this Sonata the influence of Beethoven, enlarging the bounds of form and procedure, making use of the virtuosity of the pianoforte in a ruthlessly masterful way, surpasses the less virile methods of the Franck school. To the ample design of Beethoven and the graceful phrases of Franck, other influences are joined. The work is, in fact,

a historian's composition. Now it is the rhythm of the Russian composers, now the harmonies of Debussy. The work as a whole is a massive conglomeration of affinities, a comprehensive oversight of the attainments of the last hundred years or more. And yet when all this has been said, there remains over sufficient vitality in the conception, enough personality in the workmanship of phrases and movements, to give the work a reasonable existence of its own apart from questions of extraneous sources of inspiration. Above all, the Sonata is deeply and sincerely felt. It is also very soundly constructed. It will hardly appeal at first hearing even to the most receptive audience. There is a terse severity surrounding its melodies, and there is not much in it that pleases instantaneously. Familiarity with the score brings to light an increasing number of examples of fine thought and delicate appreciation of the values of tone and line.

The Sonata can be placed with Ravel's 'Gaspard de la Nuit' (written in 1908, a year later than d'Indy's work) as one of the highest achievements of contemporary French pianoforte music. The differences between the two works are obvious. The things expressed, and the method of their expression, are both dissimilar. The works are alike in the way in which they both succeed in doing things on the pianoforte that could not have been done with the same amount of effectiveness on any other instrument or combination of instruments. They are pure pianoforte music, both slightly tinged with the influence of Liszt's technique of pianoforte playing. A comparison of the two compositions instantly reveals divergence of outlook, but shows as clearly the perfection of form that French music always possesses, strengthened by a depth of meaning that is perhaps more unusual.

Between d'Indy and the 'École d'Auteuil' there stands the now solitary figure of Ravel. In the retirement of a country existence Ravel pursues with undisturbed composure a way that is hidden from all. Having early been exalted into a sort of *enfant terrible* of his art, he has now come to be considered a kind of Don Quixote. (In this signification it may be allowed to consider M. Roland Manuel as his Sancho Panza.) Suspected alike by the classicists and by the younger groups, uneasily acknowledged to be yet as full of vitality as ever, he occupies a position above the battle. From time to time he throws out a fresh work to be worried at by the opposing factions.

He is as difficult to label as ever. It is as impossible as ever it was to foresee his next move. He does not shrink from holding the view that it is not needful to hold any view at all. It may even be that he does not clearly see whither he is going or what his goal is. In that case he would assuredly be the first to plead guilty to the charge. He shares with Schönberg this gift of the tentative explorer's humble-mindedness. None the less it can hardly be said with justification that because of this uncertainty he will not go ahead of the point that he has already reached. His purely technical gifts are undeniably serviceable. The road he is travelling seems to be an arduous and circuitous one. In the meantime, while the 'École d'Auteuil' feels itself superior to him, he removes himself ever farther away from it and what it stands for. It is probable that he it is who will effect a junction between the Parisian and Viennese idioms. Already in the Duet Sonata (for violin and 'cello) he seems to be directing his work towards that point.

Maurice Ravel's latest work, produced at Monte Carlo in March, is a 'Lyric Fantasy' in two parts with no break between. The libretto is by Colette, the authoress who has made it her aim to interpret the state of mind of animals, giving them an almost human impress. At the same time she seems to have tinged her really human characters, such as Claudine in 'La Retraite Sentimentale' and Renée in 'La Vagabonde,' with a curious and disquieting animalism. In this little play which Ravel has set, 'L'Enfant et les Sortilèges' ('The Child and the Enchantment'), Colette has taken animals for the larger number of characters. And though the child is certainly a little beast, he is a 'beast' in the school-boy sense of the word, not at all an animal like Colette's other heroes and heroines.

The play represents the chastisement and eventual repentance of this beastly little boy, who has always delighted in pulling the wings off flies, pinning live dragon-flies to the wall, pulling the cat's tail, poking the caged squirrel with a pin, and cruelly annoying all that surround him. The scene opens with the entry of his Mother into the nursery, and his refusal to 'be a good boy.' She leaves him with his punishment-rations, and he exults in his naughtiness, pouring water on the fire, slashing the hangings with the poker, until suddenly the old easy-chair starts to move across the room and, to the child's horror and amazement, starts a colloquy and dance with the little Louis XV. chair. The two tell each other of the bad treatment they have received at the hands of the horrid little boy, and in turn the other pieces of furniture move and talk, all vowing vengeance. The pieces of torn tapestry rise up, and the figures of shepherds and shepherdesses dance sadly. The torn fragments of a picture-book stir, and from out of the midst of them there comes a Fairy Princess who mourns her broken life. The child goes to the fire, in his fright. The fire spits at him. The cats come in and make love before his eyes. He finds himself in the garden (the second part of the opera), and hears the tree moan over its bleeding bark cut by a knife. The animals threaten him—bats, owls, squirrels. (It is like the scene in the forest in Kenneth Grahame's 'Wind in the Willows,' where the animals get lost in the winter dark.) Suddenly all the enraged beasts fall on the child and start rending him. In the fight he manages to creep to a corner, and there finds a little squirrel with a wounded paw. He has a moment in which to

attempt to bind up the wound before he faints away. The animals are filled with consternation. They bear him to the house. His mother comes out just as he awakens, and the curtain falls as he cries out 'Maman!'

Such a tale should make a good opera. It is sufficiently far-fetched for operatic presentation. There is no straining after an impossible realism. The whole thing is so frankly make-believe that all the operatic conventions can be accepted without hindrance. Ravel has filled the score with lovely music. All the little dances are distinctly characterised. The harmonic colouring is very varied. The rhythmic basis is ever-changing, there being such unusual measures as a 'Valse Américaine' and a kind of music-hall-song Fox-trot, which are balanced by an old French dance for pipes and tabors. There is much fine coloratura for 'Fire' and for the 'Nightingale.' And the whole work ends with a piece of delicate choral writing in the style of 'Ma Mère l'Oye,' as finely expressed as anything Ravel has done. In the score there are pages which show a certain likeness to the methods of the Duet Sonata. The rhythms of 'La Valse' are used with more rapid modifications and with increasing effect.

Of the orchestration there is as yet no chance to judge, though this may be taken for granted as adequate, it being the one province of the art in which even those who can see no good in him as regards general ability as a composer agree that Ravel never fails.

The circle of young composers that is at present most acceptable to the general public consists of those who at first were placed together under the misleading title of 'Les Six,' and now are labelled as the 'École d'Auteuil,' a designation as vague as the former one. Certainly M. Satie does live at Auteuil, and it is of course to him that MM. Poulenc and Auric owe the definition of their undoubted talent. The simplicity that M. Satie shows forth in his compositions is upheld by these young composers. Each of their works reaffirms this attitude. It is too early to say whether this return to a pre-Bach simplicity is more than mere attitudinising. After all, not a few great movements in art started in some such way. Time must be allowed these young Frenchmen in order that they may show more fully the amount of truth that is in them. They may also be able at the same time to show how much there ever has been in M. Satie.

The Aberystwyth Musical Festival, which takes place on June 26, 27, 28, and 29, promises to be an interesting event. Modern writers will be represented by works from the pen of Gustav Holst ('St. Paul's' Suite and Ballet music from 'The Perfect Fool'), Vaughan Williams ('Pastoral Symphony' and Mass in G minor), Coleridge-Taylor ('Hiawatha's Wedding-Feast'), Rimsky-Korsakov (Sinfonietta), Sinigaglia ('Le Baruffe Chiozotte'), and Delius ('On hearing the first Cuckoo in Spring'). The conductors will be Dr. Vaughan Williams, Mr. Gustav Holst, Dr. Adrian C. Boult, Dr. David de Lloyd, Sir Hugh Allen, and Sir Walford Davies. Welsh choral items will be included in the programme, and on Sunday evening a singing festival will take place.

LISZT'S 'DANTE' SYMPHONY AND TONE-POEMS

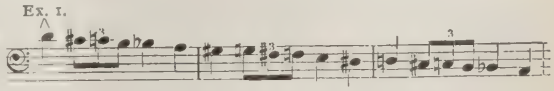
By M.-D. Calvocoressi

There can be no question that the 'Dante' Symphony ranks foremost, together with the 'Faust' Symphony, among Liszt's orchestral works. I must confess to being even fonder of the 'Dante' Symphony than of the 'Faust' Symphony. I find it more compact in texture; I find the interest more sustained and more evenly distributed throughout, as regards the ideas and their treatment.

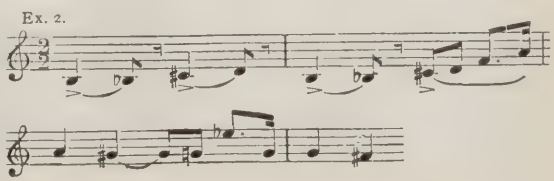
The most remarkable feature of the first movement is its extraordinary vehemence. The music grips the listener at once, and holds him spell-bound until the end. The form may be described, roughly, as that of a triptych: for there is a middle section, lyrical and tender in character—it is inspired by the episode of Paolo and Francesca—that stands in strong contrast with the seething turmoil of the first and third sections. But apart from the relief which this contrast affords, the music does not lag a single instant, nor give the listener breathing space.

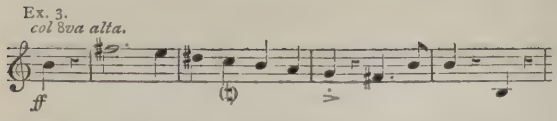
There is a good deal of insistent repetition, but it is never felt that Liszt is repeating himself otiosely. The hypercritical reader of the score—though not, I believe, the listener—may perhaps make an exception in the case of a few bars (seventeen in all) in the *Andante Amoroso* of the middle section, which it is possible, *à la rigueur*, to cut if one considers things from the purely formal point of view, at the expense of the psychological. But apart from that the pace is sustained and the substance never thins out.

Another noteworthy point is that the dramatic grandeur is marred by no single trace of histrionic, melodramatic over-emphasis. There is no single instance of meretricious facility. And a third point is the perfect homogeneity and compactness of the texture. Although a reading of the score may suggest that Liszt indulges too freely in purely chromatic patterns and trains of diminished sevenths, the music does not ramble nor convey the impression of holding together loosely or precariously. Here is a purely chromatic theme from the introduction in the first section:

Ex. 1.

It is just the kind of thing which, used as extensively as it happens to be, might lead to a mere see-saw or turning in a circle. But nothing of the kind occurs.

The other two main themes of the first sections are:

Ex. 2.

Ex. 3.



The first is put to a variety of uses, the second is always restated without alteration.

In the transition to the middle section, the first new thing to occur is the following beautiful recitative in the bass clarinet:

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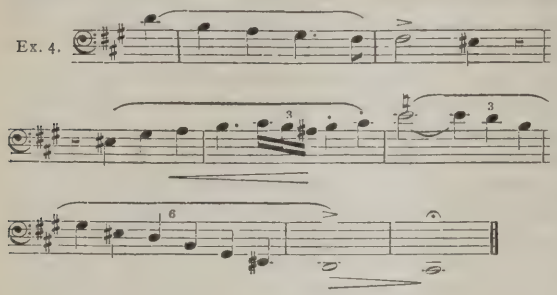
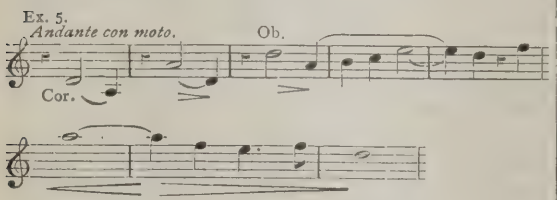

The same tender mood, first dreamy, later more exalted, prevails until the end of the section, when a wonderfully impressive transition reintroduces the atmosphere of awe and strife; and from this point the movement storms to its end without a moment's respite.

With regard to the 'Inferno' music, I must reveal the fact (which possibly will strike a few readers as curious, and will be taken, maybe, by others as a token of sheer 'contrariness') that despite the awesome and depressing theme which inspired it, and its very graphic and telling illustrative quality, it conveys to me a potent feeling of exhilaration. So much for 'programmes' and the connection between them and the facts of the music!

The first theme of the second movement:

Ex. 5.



is introduced by the oboe. Its atmosphere is one of gravity and meditation. Longing is expressed beneath the calm surface, and eventually this expression is more poignantly asserted. It is upon this recurring contrast that the movement is built so as to lead up to a climax, which in turn serves to introduce the admirable choral *Magnificat* which brings the work to its conclusion. I shall attempt no closer description. All I wish to add is that it is most deplorable that the present generation of music-lovers should never get a chance of hearing this masterpiece in this country (nor can it be procured in gramophone record or in player-roll form).

More or less the same applies to certain of Liszt's best tone-poems. As to which are the best, perhaps no two judges will agree—although there is a fairly widespread tendency to give the first place to 'Orpheus.'

Even richer in pregnant originality and more forcible in their eloquence are, to my mind, 'Héroïde Funèbre,' 'Hungaria,' and 'Hamlet.' 'Mazeppa' I consider very brilliant and telling. 'Festklänge' is almost as effective, and contains some lovely music. I should certainly wish those six to be known to all music-lovers. 'Ce qu'on entend sur la montagne' and 'Die Ideale' are interesting in more respects than one, but somewhat longdrawn and loose. I should not include them in a list of the very best things by Liszt. And it may be remembered that my suggestion is that for a time we should concentrate on Liszt's best only.

For the same reason, I think 'Les Préludes' might be given a rest. The two tone-poems by Liszt which I consider weakest are 'Tasso' and 'Die Hunnenschlacht.'

There is a splendid thing by Liszt, 'Der Nächtliche Zug,' the first of the 'Episodes from Lenau's "Faust,"' which appears to be altogether unknown here, although some people are acquainted with its brilliant companion, the 'Mephisto Waltz.' The catalogue is not complete, but may be left at that. I am not unaware that as it stands it may dissatisfy certain of Liszt's admirers as well as detractors. Some people will disapprove of 'Tasso' and the 'Hunnenschlacht' being held cheap (indeed I happen to know, for instance, that M. Ansermet, who is not only a splendid conductor, but an alert and discerning judge of music, holds the last-named work in high esteem), as surely as others may not understand praise being found, say, for 'Hamlet' or for the 'Totentanz.' I have already had many experiences of the kind. However, such are—for better or for worse—the suggestions which I have to make with regard to Liszt's main orchestral works. As regards Liszt's admirers, the position may be summed up in the phrase *Quot capita, tot census*—a fact whose moral (not quite that which might be expected on the face of it) I shall attempt to bring out by way of conclusion in my next (and for the time being my last) article on Liszt.

My attention has been called to the fact that in the first of this series (see *Musical Times*, January, 1925) my free criticism of the author (whom I named) of a certain primer for his wholesale strictures of Liszt seemed to imply criticism of the author (whom I did not name) of another primer. I wish to state that at the time of writing the article I had not read the primer in question—which is Sir Henry Hadow's 'Music' in the 'Home University Library of Modern Knowledge.' But had I read it I would have made exactly the same point, although I am quite aware that having so eminent an authority and so sapient a judge on their side may well inspire Liszt's detractors with fresh confidence. The point is merely one of principle, viz., that so long as reasonably competent judges disagree with regard to a certain composer's merits or demerits, it is desirable, and only fair, that educational primers on the one hand and works of reference such as musical dictionaries on the other should not

present the case as finally settled. That such disagreement exists in Liszt's case is, I think, quite obvious. Therefore I should have made the point, had the occasion arisen, even if I disliked Liszt's music as much as I love it.

Ad Libitum

BY 'FESTE'

'At the Boar's Head' has rent the critical world as few recent novelties have done. When we *do* disagree . . . .

I was present at the second of the Golders Green performances, and as a result I am convinced that it is a first-rate little work. The exactly opposite view expressed by some respected confrères would impress me more if it were not generally based on the opinion that the performances have been adequate. This is where we part company. At the performance I attended, a good deal of the text was not audible, simply because the singers' diction was unequal to the task. (But I hasten to pay tribute to Mr. Norman Allin, who set a splendid standard in this, as in other vocal matters.) The part of the Prince was practically not there; Mr. Tudor Davies may be forgiven for not 'looking' the part, but he can hardly be absolved for singing it in a manner that suggested an amorous Italian rather than a young Englishman who was 'a bit of a lad.' Hence a complete misfire in the soliloquy 'I know you all.' The company generally showed an inability (or a reluctance) to remain static without being stiff, and some of the comic business was overdone, *e.g.*, the cuddling of Falstaff and Doll and the bibulousness of the latter. (Otherwise Doll gave us some of the best singing and acting of the evening.) But the chief flaw in the performance was the complete misunderstanding (or was it deliberate disregard?) of the composer's plain indications concerning the quintet. I have not the score at hand, but I think I am right in saying that when the Prince begins the sonnet, 'Devouring Time,' Falstaff is supposed to show disapproval of the song (which is natural enough, for it was not the kind of ditty *he* would be likely to care about!). He makes this disapproval active by breaking in with the ballad 'When Arthur first'; Doll places her hand over his mouth, but he continues the ballad *sotto voce* against the Prince's song. Later, Poins and the Hostess add descants to this, but the score indicates that the Prince's voice is to stand out above both ballad and descant. In other words, the whole of this section is a tenor solo with quiet vocal accompaniment. Moreover, it is a serious and beautiful piece of polyphonic writing. What did the singers make of it? To begin with, the Prince sang his part, not from memory, but from what looked suspiciously like a set of proof-sheets strung together at one corner; he sang it *at* Falstaff, who showed his lack of appreciation by pawing the air; the more he pawed, the more the Prince threw the Sonnet at him, thus from the start introducing an element of low comedy; Falstaff's ballad soon got too loud; Poins and the Hostess, instead of adding subsidiary parts, rapidly developed into principals; and long before the end was reached, the whole party was singing violently against one another. Nobody won; everybody lost—above all, the composer. Worse still, the quintet, instead of being recognisable as a serious moment (and therefore an important contrasting element in the whole scheme) was regarded as a piece of musical clowning. I heard many titters round me from people who clearly accepted it as one of the funniest bits in the work. Yet, in the face of all this, we are told by one responsible critic that the performance was 'a very good one,' and by another, that the B.N.O.C. has 'nothing to learn' in regard to the presentation of the work! One cannot but speculate as to the extent of the writers' acquaintance with the score.

If this work of Holst's fails to hit the mark (as the weight of critical opinion seems to foreshadow), the fault will lie at various doors. Perhaps the composer is primarily to blame for over-rating the literary taste and the intelligence and adaptability of the operatic public.

In his simple, trustful way, he imagined that English folk would have a good general acquaintance with Shakespeare in the lump, and would know the plummy bits pretty well by heart. Of all these bits, the Boar's Head episodes are among the plummiest, yet somehow a large proportion of the alleged educated class has not so far found time to read them. The member of the Golder's Green audience who announced, *coram publico*, that he was demned if he knew what it was all about was quite right; he was indeed condemned out of his own mouth, and signs were not wanting that he was only one of a disgracefully large number. In a work that consists of little more than rapidly sung dialogue this ignorance of the audience is a serious handicap. Even when the play is acted (which, outside the 'Old Vic.,' is very rarely the case) the text cannot be enjoyed to the full unless the spectator is familiar with it. When a musical setting is added, even a slight lack of clear diction on the part of a singer, or a specially attractive (and therefore distracting) bit of scoring or other feature of the music, will leave us completely fogged unless we know the play thoroughly.

Holst over-estimated the intelligence of the opera public because he could hardly do anything else. It has long been apparent that opera attracts the least intelligent section of the musical world, just as chamber music draws the other sort. I think it was Mr. Edwin Evans who, a few years ago, declared that the opera house was only a degree above the cinema in artistic value. It would not be difficult to make out a strong case for the assertion, sweeping though it may seem. Perhaps

I may be provoked to attempt the job some day. My concern now is to show how futile are most of the objections to this work of Holst's, based as they are on a purely conventional idea of opera. We are told, for example, that there is 'no action.' The same objection used to be brought against the plays of Shaw; but they proved to be 'obstinate successes,' and the objection is heard no longer. The large public that has enjoyed Shaw for a good many years would laugh at the old stock criticism. 'No action?' they would say. 'Does mental activity count for nothing?'

In his book on Delius, Mr. Philip Heseltine has some pertinent remarks on the question of what is and is not 'dramatic.' He says:

> When 'A Village Romeo and Juliet' was produced in London, in 1910, it was stigmatized by the reporters as 'undramatic.' But the word was hasty and ill-chosen. What was meant was that the work was lacking in the *melodramatic* elements which had characterised the favourite operas of the 19th century. . . . When it was revived in 1920, London's newspaper men collectively decided that Delius's opera was not an opera at all. This brilliant discovery is almost as enlightening as the old proposition to the effect that Homer's works were not written by Homer at all, but by some one else of the same name. . . . It would seem that it is asking too much of the average English critic to expect that he shall be able to discover what a composer has aimed at in his work before deciding whether he has achieved his aim or not.

And he quotes Mr. W. J. Turner on this point:

> How ridiculous it is to complain that this story ['A Village Romeo and Juliet'] is not dramatic! One might as well complain of Burgundy for not sparkling! The fact is, our operatic public has got so used to fat tenors brandishing cardboard swords, and to daggers, poison, and revolvers, and to abductions, seductions, and desertions, that they do not know what to make of such a strange, inert, flowerless passion as that of Sali and Vrenchen.

And apparently they don't know what to make of a work in which the abundant—perhaps over-abundant—activity is almost entirely verbal and musical.

If Holst thought that by calling his work a 'musical interlude' he would ensure its being judged by other than conventional operatic standards, he reckoned without the critics, amateur and professional. It is amusing to see them straining at such a gnat as Holst's choice and treatment of text, and yet able to swallow at a gulp the camel of operatic convention. Against every point in the 'musical interlude' to which exception is taken may be set a dozen grand opera absurdities that have been complacently enjoyed by generations of audiences. You may like 'At the Boar's Head' or not; taste is free. But you cannot fairly impeach it for not doing something the composer never meant it to do. If you find so witty a text and score dull, one can but express sympathy. And as to the cry about 'lack of action,' the 'Cav.' and 'Pag.' public will feel that way about the fifth Symphony until a Sir Henry Wood makes things right by taking a header into the big drum, or by emulating Toscanini and setting about a member of the orchestra. For my part, I got more enjoyment out of my hour at the Boar's Head than from many a three-hour 'grand' opera. And when it is performed and listened to, not as tabloid grand opera but as a mere episode, the value of which is literary and musical rather than dramatic, its entertaining qualities will have a fair chance. 'Literary and musical': how many popular operatic works can claim to be first-rate in either respect? This blend of Shakespeare and Holst shines in both, and, if it fails, the failure will be due mainly to the fact that the operatic public, like the theatrical, has little use for Shakespeare, and cannot keep its mental and aural faculties at full stretch for an hour on end. It wants to relax from time to time, with an *Intermezzo*, a juicy tenor aria, or some fireworks from the soprano.

I have to thank various readers for letters concerning *rubato*. I am particularly grateful to one who sends me Matthay's 'Musical Interpretation' (Joseph Williams, *7s. 6d.*), wherein the subject is dealt with exhaustively in a chapter of about fifty pages, with numerous music-type illustrations. I am naturally pleased to see that all I said is borne out by such an authority—expressed, of course, in far more detail than could be managed in my note. A reading of this excellent chapter strengthens my conviction that *rubato* is one of the most abused factors in interpretation; it also provides me with powder and shot for future use.

On p. 536 will be found a long and interesting letter from Mr. R. H. Wilson, late chorus-master of the Hallé Chorus, replying to my remarks on choralism in the North and South (*see* April *Musical Times*, p. 322). Since his letter and my rejoinder were written, I have received a cutting from a Midland paper, containing a column report of a Wolverhampton choir's visit to London. The singers joined with the Alexandra Palace Choral Society in a performance of 'The Apostles.' Here are a few extracts showing the kind of spirit that led to my comments in the April *Musical Times*:

> It must be said that the personnel of the London choir was not equal to ours. It badly needed pruning. Tone and volume were poor.

Mr. Allen Gill has conducted so many performances at the Alexandra Palace that he may be assumed to know the acoustical peculiarities of the building better than any other living musician—except this Wolverhampton visitor, who had probably never seen the place before, and is therefore able to tell Mr. Gill (a mere Londoner) a thing or two:

> Mr. Allen Gill, the conductor, is by way of being a famous man, but one felt all through that he was forgetting the vastness of the hall—the soft passages were too soft and the loud ones too ordinary; the leads were too casual, and a loud passage was allowed to die away ineffectively.

But how came it that any leads were weak, with a leaven of Midlanders in the choir? After all, there were a hundred and twenty of them—quite sufficient to carry the four hundred and eighty slack Londoners to a triumphant success. But it seems that the inertia of the four hundred and eighty was too much, even for these Wolverhampton Wanderers :

> Wolverhampton choristers would have done better by themselves and with their own conductor. I know it was impossible to do this, but feel sure that when I hear them give the work next season my opinion will be confirmed.

Well, no doubt Mr. Gill and his singers (from whom I have on several occasions heard excellent performances) feel properly humble. Perhaps they were over-diffident on this occasion. The ordeal of singing with a Midland choir may have proved too much for metropolitan nerves. Anyway, this report will 'learn them' to know their place; never again will they venture to spoil what would no doubt have been a magnificent performance if given by the hundred and twenty off their own bat.

I was not present at the performance, so I am not able to say whether it was good or bad. I merely suggest that as the visitors seem to have had a highly enjoyable trip to London (judging from the report of their sightseeing and junketings), it seems ungracious to turn and rend the people without whose co-operation such a picnic would presumably have been impossible.

MUSIC AND ARCHITECTURE

By L. N. Higgins

There is always a strong tendency in people's minds to make comparisons and to seek analogies —I suppose with the double purpose of revealing some common underlying quality in two apparently different subjects, or of showing some fundamental difference in two apparently similar things. As to whether the result of comparison throws any light on the things compared, or whether the whole satisfaction lies in the discovery of some hitherto unsuspected resemblance, the answer probably works both ways.

The analogy between music and architecture is, I believe, a favourite one in æsthetics. On the other hand, it does not nowadays seem to be a popular idea, chiefly because it is ambiguous. If I say that music and architecture have a great deal in common, I may mean almost anything, or almost nothing: it all depends in what respect I am comparing them, and unless I can make that quite clear, I had far better not mention the two words side by side.

On the face of it, of course, they have nothing in common at all. A cathedral is built of stones, a symphony of tones; architecture is static, music dynamic; architecture is in space, music in the medium of time; architecture is primarily utilitarian, music is a natural expression of the human mind, serving no other purpose than the desire for that expression. The two arts are unlike in every respect one likes to mention. But the curious point about them is that their very dissimilarity is in all cases based on a common principle. We can begin to compare them at all only because they are both founded on the same rock—the rock of Form.

If one were to see an essay headed 'Music and Sheep Farming,' or 'Miners' Wages and Architecture,' he might be interested, but only because the two subjects under discussion were not even like enough to be called different. Comparison is only possible on some common basis, however fragile it may be.

I say a cathedral is built of stones, a symphony of sounds—but they are both built. I say that architecture is static and music dynamic, but that is only because they both possess Form. One is an extension in space, the other in time—for architecture overcomes space, converting it into Form; its arches and spires, though static, suggest movement and growth. And music overcomes time, converting it into Form; its melody and harmony, though dynamic (rhythm), suggest space and something which is static. In other words, though architecture is in space, it is not of space; and though music is in time, it is not of it. A cathedral is, say, a hundred and fifty yards long, a symphony lasts forty-five minutes; but has that really anything to do with their content? That hundred and fifty yards and the forty-five minutes are the merest superficial appearance; the contents of each are an eternity—something that *is*. Pull down the temple and tear up the score, and their ideal existence has not even been touched, for both the cathedral that is seen and the symphony that is heard are merely manifestations of Forms which are (I assume) masterpieces, Forms expressing spirit and life, created through the experience of men. Architecture, I said, is primarily utilitarian: I make that admission. But in whose minds is it utilitarian! Perhaps in anybody's but the man who builds it. If the builders of the great cathedrals had been thinking only of utility they would surely not have put up the edifices they did; they built for the sake of building, and the idea of utility was rather an excuse than a motive.

Moreover, I am quite prepared to be told that analogy between music and architecture is false on the ground that music is meant to express feeling, or emotion and experience, whereas all such expression if entirely outside the function of architecture, which is entirely a matter of geometrical form. This, of course, is true to a certain extent. I am not claiming that the two arts are identical. They would not be two arts if they were; it is only on the basis of their difference that a similarity can be claimed. Yet I think there is an answer to the above objection. Architecture is an expression of the human mind. The difference between Renaissance and Gothic architecture lies deeper than in a mere difference

of shape; the two types convey a different idea, and spring from a different spirit, born of a different age. Two ages of architecture differ in style for exactly the same reason as do two ages of music, since they both give expression to the mentality of an age; they are both the expression of spirit in forms perceptible to the senses.

If I may be allowed to make the criticism, I might add that if some of our modern composers in their desire for expressiveness would see that this analogy is not entirely false, and that the art of music is, in a sense, an inheritance from architecture, the music of the present day might profit by their seeing it. If the desire for expressiveness looms so large that all idea of form is lost, or if the desire for perfection of form overcomes all idea of expression either in music, painting, or architecture, that art is fast approaching its death-bed. Only when art is a natural growth, when spirit manifests itself in visible or audible form because it must, only then can art be called truly great.

One has only to hear Bach's B minor Mass, or Elgar's 'The Kingdom,' sung in Hereford Cathedral, to realise that both the building and the music are only different manifestations of the same principle—the principle of man's supreme gift of creating Form. The fact that one is a hundred yards long and the other a hundred minutes does not prove to me that there is no analogy.

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

VIII.—Sebastian Westcote

Although we have evidence in abundance of Sebastian Westcote's powers as the writer of Court plays from 1551 to 1581, unfortunately most of these plays have disappeared, and, more unfortunate still, nearly all his incidental music as well. Of the twenty-nine plays that Westcote presented at Court only two can be definitely identified—namely, 'Wit and Will' (January, 1568), which Prof. Wallace is inclined to equate with the extant play, 'Marriage of Wit and Science' (licensed for printing in 1569-70), and 'Iphigenia,' acted under the title of 'Effigenia, a Tragedye,' on December 28, 1571. This latter play introduces four songs by Westcote, sung by the choir-boys of St. Paul's; and, by rare good fortune, the solo song of Iphigenia, with chorus accompaniment, music as well as words, is preserved in the British Museum among the Lansdowne MSS. 807.

Strange to say, Westcote was seldom called by his surname, but was almost invariably known as 'Master Sebastian,' yet his biography was never pieced together until the year 1911, when the present writer compiled from official sources a detailed account of his career, and published it in the *Musical Antiquary* (April, 1912). This silence of previous writers is the more remarkable by reason of the fact that Westcote was Minor Canon, Organist, and Master of the Choristers of St. Paul's Cathedral, London, from 1551 to 1582. Though a professing Roman Catholic, who even suffered deprivation and imprisonment as a Recusant, he was permitted by Queen Elizabeth to retain his post till his death.

Westcote was born at Chulmleigh, Devonshire, about the year 1523, and became a choir-boy of St. Paul's, being a contemporary of Thomas Tusser, who went to Eton in 1538. Probably he studied under Redford, who was Vicar-Choral of St. Paul's in 1534. He soon got attached to the Court, as there is a record of payment to him as Yeoman of the Chamber, at Christmas, 1545 (Cal. Lett. Hen. VIII., No. 1,035). Six years later he was appointed to St. Paul's, and almost immediately he trained the children to perform plays. One thing is certain—on February 13, 155$\frac{1}{2}$, he was paid £4 19*s.* for presenting a play before the Princess Elizabeth, with his boys ('Household Expenses of the Princess Elizabeth during her residence at Hatfield, October 1, 1551, to September 30, 1552').

With the accession of Queen Mary, Westcote directed the music for the Coronation on September 30, 1553, and he prepared special music for the High Mass sung in St. Paul's on December 2, 1554, when Cardinal Pole was present, on which occasion it is probable that di Lasso's beautiful Motet, 'Te spectant Reginalde Pole,' was sung. At this date Orlando di Lasso, Philip de Monte, and Cabezon were in London. On New Year's Day, 1557, he presented a manuscript book of ditties to Queen Mary.

In a contemporary description of Queen Elizabeth's visit to Nonsuch, on August 7, 1559, when she was received by Lord Arundel, one of the features of the pageant was a play 'by the children of St. Paul's and their master Sebastian.' (Fleay considers that this play was the 'Nice Wanton.') Four days later, at a Visitation of St. Paul's, Westcote, among others, refused to subscribe to the Act of Uniformity, and on November 3 following he was deprived of his post. In 1560 he was made Head of the College of Minor Canons or Sub-Dean, and was left undisturbed at the Visitation of April, 1561, and, in fact, till July, 1565.

It would be tedious to record the payments made to Westcote between the years 1560 and 1575, but it may be well to notice that for the play 'The History of Error,' presented on January 1, 157$\frac{6}{7}$, he received £10 in addition to the customary £6 15*s.* 4*d.*

Notwithstanding Elizabeth's protection, Westcote was imprisoned 'for Papistry' on December 31, 1577, but at the expiration of nine weeks was released, no doubt owing to the interference of the Queen. He again presented his plays for Her Majesty's delectation in 1579-81, including 'Morall of the Marryage of Mynde and Measure,' 'Scipio Africanus,' and 'A Storie of Pompey.'

In the spring of the year 1582 Westcote became seriously ill, and he made his will on April 3. This will reveals the interesting circumstance that among Westcote's pupils were Thomas Morley, Thomas Mudd, John Bolt, and Peter Phillips—four distinguished musicians. He left his 'chest of violins and viols' to the use of the Almonry House 'to exercise and learn the children and choristers there.' He died a rich man, leaving Justinian Kyd (his executor) a bequest of £10, and appointing Henry Evans, lessee of the Blackfriars Theatre (afterwards acquired by John Lyly), as overseer, 'praying him to be careful for my sister Elizabeth Westcote,' a widow, his sister-in-law, to whom he left £20, as well as 'the lease of West Green which I now have, and all the household stuff and kine and cattell there.'

Westcote died on April 5, 1582, and was buried in St. Paul's Cathedral, to the Petty Canons of which he bequeathed £5 to bring his body to the church. He also left £4 to the Vicars-Choral of St. Paul's, and £5 to the ten choristers, as well as 3*s.* 4*d.* to each bell-ringer and 10*s.* to each verger.

THE FUTURE OF PERFORMANCE

By G. M. Cotton

There is increasing curiosity as to the real nature of music and as to what that truly is which we call music. Passing by the more obvious scientific aspects (equal temperament, harmonics, beats, and so on), we find that there is a generally accepted distinction between music as thought and music as sound. It has been laid down by one who speaks with authority that music cannot be said to exist apart from the rendering of it. This implies that mental audition of, or 'auralising' (*cf.* visualise), a score cannot call into being the *ipsissima verba*, as it were, of the composer, and that therefore the reader is not enjoying music. It is argued that the score is merely a code of signals intended for the use of the second party requisite to the existence of music, namely, the performer or performers, and that, incidentally, it is an inefficient code at that. As it takes two to make a quarrel, just so does it take two to make a sonata, the composer and the performer. The essence of this view is that a physical translation of the signals is required before the message, that is to say, the thought, may announce itself to those for whom it is intended, and that only if music be thus incarnate can it be said to exist for them. The word must be made flesh.

Let us deal with this 'code' suggestion first. While there is no doubt that the growing subtlety of musical expression has emphasised some defects in present methods of notation, it is hard to see what system, other than one comprised of symbols, could be made available. It is possible, indeed, to represent music (as sound) graphically by means of curves. These are obtained by photographing a ray of light reflected from a mirror which oscillates under the influence of electrical currents as varied by the action of a microphone. But only one curve is produced, irrespective of the number of the sources of sound and the separate qualities of tone, and it is exceedingly doubtful whether the human mind will ever be competent to disentangle a single undulating line representing the sum of the sound vibrations recorded. (The indentation of a gramophone record is in effect a sample of such a curve, reproduced in intaglio.) With the player of a solo instrument it might, in some remote era when we have as a race transformed all our brawn into brain, take the place of the symbols at present in use, but when one thinks of the conductor of an orchestra, the members of which will have on their respective desks a graph of the self-same curve . . . ! And to begin with, who is to 'write' the curve? There is no doubt that what we hear at a concert is a complex of sound-threads woven into a single but inexplicable strand. But as hinted above, only the gramophone recorder can give this strand of sound a form in three dimensions, and only the gramophone needle can unravel it again to our perceptions.

But, to return to earth, the weak point of the existing code is not so much that it somewhat hampers the composer, as that it does not sufficiently hamper the performer! If the latter, acting as interpreter, be of one mind with the composer, and if he feel the music spontaneously and with a perfection of intuition, the complaint as to the insufficiency of the code from the point of view of the composer is largely superfluous, and no more need be said about it. Whatever the system, there is bound to be always an ultimate something in regard to which the composer must remain unsatisfied or inarticulate.

But in too many cases, as everybody knows, the ideal condition of adequate performance is not satisfied. The ambition to give a novel 'reading'; the attempt to 'improve upon' the composer as he is (*ex hypothesi*) painfully and laboriously expressed by his printed signs and symbols; the assumption, even, that he did not know what he was talking about—these and the ever-present risk of incompetence in technique, of poverty of mind, or of absence of heart, on the part of the performer, are the manifest defects of performance as an act. So long as we accept the doctrine of the inexorable necessity for the insonnation of musical thought before it may be communicated, these will be with us. It will probably never be known on this earth how much good work has been cast for ever into outer darkness simply because of the imperfections inherent in its physical performance. When to all these are added the discomforts of concert going, the inevitable lack of unanimity in the mental attitudes of the individuals with whom one must associate, and a certain irrelevant and adventitious excitement, especially in connection with a new work, it will appear that performance is but a poor thing after all.

The capacity for reproducing music mentally is one which all of those possess who 'think' their music. And it may be developed and enlarged by practice. A man who goes to a concert, as he says, 'to hear Popowski play,' is in a different class from him who goes to the same concert to hear the Brahms Violin Concerto. The one will go home thinking of a man who plays the fiddle; the other will find himself mysteriously back in his dwelling, having been crossing streets, paying fares, and (sometimes) escaping lamp-posts, while he thought of music. A man who plays quartets may find that he can 'hear' the quartet as a quartet better when he is neither playing nor listening. Even those who have attained to, it may be, something less than mediocrity in executive power, whether on the pianoforte or on anything else, yet retain the right to regard themselves as note-perfect in thought. They do not play wrong notes or 'out of tune' in their heads, whatever they may perpetrate with their fingers. Consequently, the pleasure and profit obtained from auralising their music is vastly greater than the pleasure and profit possible when they plant themselves before a keyboard or negotiate a fiddle. Besides, what is no small advantage, third parties remain untouched by the feeling of their infirmities. Such a method of enjoying that music with the physical sound of which we are already familiar, is naturally enhanced in value if we learn to get into closer touch with it by perusal of the full score. Our mental reproductive process based on memory is authoritatively guided and governed, unhampered by ineffective physical effort, whether our own or that of others, and undistracted by all extraneous and irrelevant affairs. Recollection, faulty at the best, is supplemented, possibly supplanted, by direct intercourse.

If all this be true of reproduction in the mind's ear, is it not conceivable that, with the maturing of the capacity for musical thought, production as exemplified by performance may ultimately be dispensed with? The present age has not the last word in any department of life, and it has it far less with regard to the art of music, which is still 'muling and puking' in the arms of the wet-nurse. The same remark applies to the power of mental audition. A large proportion of the population of these islands is able in the mind's ear to 'go over,' at any rate, a simple unharmonized melody, hymn-tune, or music-hall song. But there is no apparent reason why, with further development, the perusal of music scores, even in their present imperfection as codes, should not satisfy their descendants to a degree incomprehensible at present to the crowd. And since music increases in difficulty of execution concurrently with its increase in subtlety and expressiveness, the time comes when the ranks of those who can cope with it in performance begin to show gaps. It becomes less and less easy, then, to play those things which, on the view already quoted, it becomes more and more difficult to codify.

Furthermore, all composition is limited to the respective compasses of the instruments employed. While this restriction may not count for much in the case of the keyed instruments, whose compasses very nearly approach the bounds of human endurance, it is nevertheless of some moment from the standpoint of the orchestral writer, who has to carry in his head for continuous reference a sort of schedule showing the immovable limitations of horns, trombones, clarinets, &c. To the mind's ear, however, a passage written, but unplayable, may yet be audible, and only the extreme ends of the scale—those notes which are either too high to be imagined or too low to be notes at all—will be excluded, for the simple reason that the composer himself will not be able to auralise them.

Thus it would appear that the music score—unaided by physical interpretation with all its actual and implied defects and limitations—may yet, in the hands of Tom, Dick, and Harry, prove sufficient and more than sufficient. All that the future musicians will require, apart from a working knowledge of the code, possibly improved and amplified as a code, will be a well-established aural recollection of tone-colour. Musical education will consist of the teaching of the meanings of the symbols employed by the composer, and a firm grounding in the qualities of instrumental tone. Performance, with its costly paraphernalia (not excluding the critics), and its shortcomings on the physical plane, will be 'scrapped,' and composer and listener will commune the one with the other, directly and immediately instead of through the distorting medium of physical interpretation.

Finally, music will be capable of exercising its profound cultural influence free from the malign attentions of a philistine State and the commercialism of concert promoters who have at present to provide 'what the public wants.' We shall choose our own programmes every time, and we shall escape the entertainments tax. These alone are advantages worth dreaming about and striving after.

> Let winds and strings, conductors, critics die,
> For now we'll hear our music through the eye!

Concerts will be given in the grounds of Kneller Hall on every Wednesday till the end of September. Admission varies from sixpence to fifteenpence.

CHARLES BUTLER AND THE MUSIC OF BEES

By Gerald R. Hayes

The curious searcher in our musical past is sure, sooner or later, to come across references to the expression by musical notes of the sounds made by bees in the hive, which was attempted by a clergyman, the Rev. Charles Butler, early in the 17th century. The books in which it appears are, unfortunately, of extreme rarity, and the music is here reproduced, probably for the first time, directly from the original editions.

The author is, however, too interesting to pass over without a brief account of his other work. His name will be best known to musicians for his text-book 'The Principles of Musik,' published in 1636, a work which Hawkins describes with truth as 'both learned and valuable.' But this came near the end of a long life usefully employed in other directions. It is not given to many men to leave records of themselves which cannot be ignored by the historians of three different subjects; and the antiquarian in grammar, bee-keeping, and music, has each his special indebtedness to Butler.

The date of his birth is not known, but it must have been about 1565, as he took his M.A. degree at Magdalen College in 1587. Later he was given the poor living of Laurence Wotton, near Basingstoke, where he remained vicar for forty-eight years. He died on March 29, 1647. Amongst various works which need not detain us now, mention should be made of one on affinity as a bar to marriage, which received much attention in its day.

His famous work on bee-keeping, 'The Feminine Monarchy, or the History of Bees,' first appeared as a small duodecimo in 1609. It was reprinted, with considerable additions and alterations, in 1627 as a quarto, and again in 1634. The last edition is the same in matter as the second, but upon opening it the reader is at first puzzled by the strangeness of the words; it looks something like English but is almost unrecognisable. This is because the author had previously been working out a new system of orthography, the result of which he published in 1633, under the title 'The English Grammer; or the Institution of Letters, Syllables, and Words in the English Tongue.'

Although attracting a good deal of notice, the book failed in its object; but only just, for had the author been a little less logical and drastic, he might easily have produced lasting effects on our language. The work came out at a time when the chaotic spelling of the 16th century showed signs of sorting itself out, but too much was still left to the caprice of the writer or printer.

Butler, ignoring derivations, proposed to spell phonetically in the sense that each letter or combination of letters should have one sound-value only. Special letters, based on Saxon forms, were devised for such double consonants as 'ch,' 'th,' and the positions of the mute vowels (which were omitted) were marked by apostrophes. Butler not only published this work and the re-issue of 'The Feminin' Monarchi'' entirely in this spelling, but he used it again in his book on music which appeared two years later, so at all events he proved the possibilities of his theory. But the departure from established usage was too wide, and he received little or no practical support from outside.

The same logical thought and careful observation he brought to bear on his study of bees, but here it is softened and sweetened by a poetic feeling. Though intended in the first place as a manual for the bee-keeper, the work is lifted far above that level, and its insight and beauty render it worthy of a place beside the famous work of a modern poet.

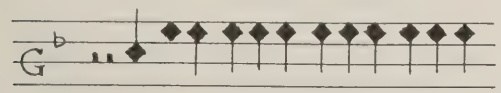
It would be outside the purpose of this article to discuss its merits, but in most things it is extraordinarily accurate. Almost the only place where our author is definitely wrong is the very part which concerns the music. When a hive is sufficiently large to allow of several swarms, the workers save certain queen eggs from destruction by the first hatched queen, and other queens are hatched to lead subsequent swarms. At this time, curious, thin notes can be heard within the hive; according to Butler's account (and it was long before the true facts were discovered) this sound was made by the young queen beseeching the old queen to let her go. Actually, of course, it is now known that the old queen has gone long before, and the young queen is alone in the hive.

In the later editions the music is so elaborated that without a reference to the first edition our author might be thought to credit the bees with a power of composition worthy of an accomplished musician. It is not at once obvious that the song in four parts, reproduced below, is only his own fashion of describing the less elaborate notes from the hive.

In the edition of 1609 the following passage occurs :

> They [*i.e.*, the old and the young queens] sing both in triple time ; the princesse thus :

> with more or fewer notes, as she pleaseth. And sometime she taketh a higher key, specially toward their coming forth, and beginning the old minim in A *la-mi-re*, shee tuneth the rest of hir notes in C *sol-fa*, thus :



> But the Queen in a deeper voice, thus :

> continuing the same, some four or five semi-briefes, and sounding the end of every note in C *sol-fa-ut*. So that when they sing together, sometimes they agree in a perfect third, sometime in a Diapente, &c. (if you respect the termination of the base), sometime in a Diapason.

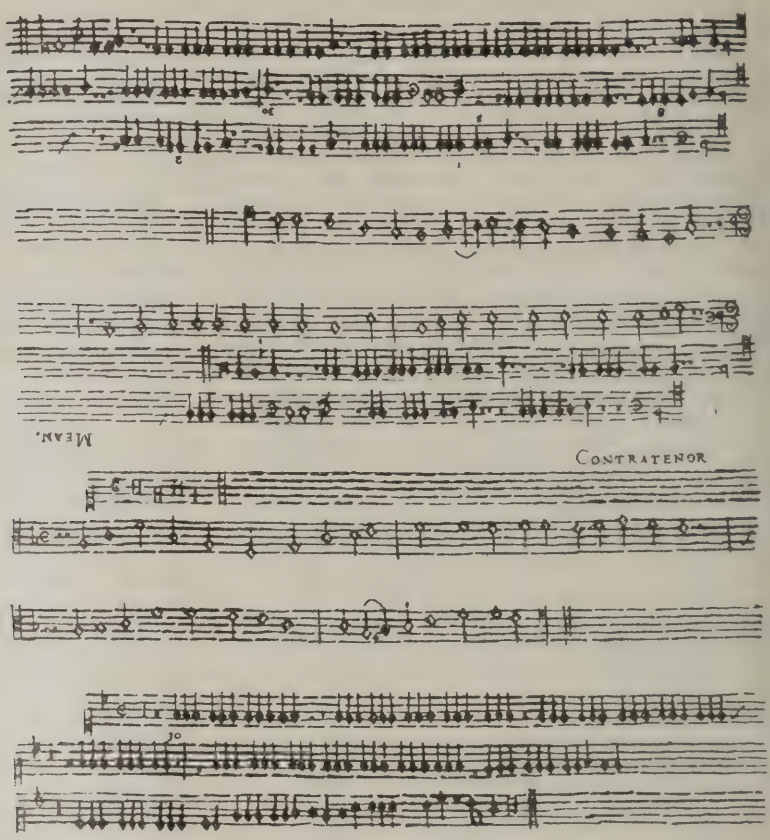
How much more complete is the description in the enlarged edition will be seen from the following quotation ; the spelling has been modernised, as, without having special letters made, it is impossible to render Butler phonetic style in ordinary type :

> When the prime swarm is gone ; (if the stock shall cast any more) the eighth or ninth evening after (sometime the tenth or eleventh) the next Princess, when she perceiveth a competent number to be fledged and ready, beginneth to tune, in her treble voice, a mournful and begging note ; as if she did pray her Queen mother to let them go. Unto which voice if the Queen vouchsafe to reply, tuning her Bass to the young Princess's Treble . . . then doth she consent. And therefore (unless foul weather stay them until it be too late) you may assuredly look for a swarm . . . And as the Queen's voice is a grant, so her silence is a flat denial.
>
> This song being contained within the compass of an eighth (from C *sol-fa-ut* to C *sol-fa*) the Princess composeth her part within the four upper clefs G, A, B, and C) usually in triple mood : beginning with an odd Minim in G *sol-re-ut* and tuning the rest of her notes, whereof the first is a semibreve, in A *la-mi-re*. Sometime she taketh a higher key ; sounding the odd minim in A *la-mi-re* and the rest in B *fa-b-mi*. Sometime, especially toward their coming forth, she riseth yet higher, to C *sol-fa*, holding the time of three or four semibreves, more or less. Now and then she beginneth in duple time, some two or three semibreves ; but always endeth with minims in the triple mood.
>
> The Queen's part, contained within the four lower clefs, consisteth of minims, altogether in the triple mood ; commonly in F *fa-ut*, sometime in C *sol-fa-ut*, sometime in the other two clefs between them : continuing her tune the time of nine or ten semibreves, more or less.
>
> Sometime a third Princess imitating the Queen's voice in time, though differing haply in tune, joineth with them ; the more with their full noise, to incite the swarm to go, that her turn may come the sooner. And sometime a fourth also interposeth her minims to fill up the choir. But none dare counterfeit the voice of the chief Princess ; for that were treason on her person.

Before giving the words and music of the songs, Butler's further remarks on them may be quoted. He says :

> In this Melissomelos, or Bees' Madrigal, musicians may see the grounds of their art : first their moods (sometimes the triple or imperfect of the more, sometimes the duple or imperfect of the less), then the tunes of the six notes (*ut*, *re*, *mi*, *fa*, *sol*, *la*) where of the Queen soundeth the first four ; and the Princess the other two, together with the doubling of *fa-sol* in two higher clefs, to make up for the full Eighth ; and lastly the six Concords (an imperfect third, a perfect third, a Diatesseron, a Diapente, a sixth, and a Diapason), and if any man dislike the harshness of the seconds and sevenths, which now and then hit among them, he showeth himself no experienced artist, which knoweth not that as well in music as economy there must sometime be discords : yea and that in either they have their laudable use (as serving to make sweet concords the sweeter).
>
> So that if music were lost, it might be found with the Muses Birds.
>
> The several parts of whose song, comprising these mentioned notes, with pauses interposed (as I have at several times by a wind instrument, whose notes can

THE SECOND SONG



neither rise nor fall, attentively observed), I thought good here to prick down; that you may see in them, all these particulars of their Natural Art. Only I cannot altogether warrant the conclusion; because in that confused noise, which the buzzing Bees in the busy time of their departure do make, my dull hearing could not perfectly apprehend it: so that I was fain to make up that, as I could. But I am sure, if I miss, I miss but a little.

Then follows the first song, printed after the fashion of the times, with the parts opposite each other so that four persons could sing from the same book. There are four verses, of which the first two are laudatory of the Feminine Monarchy, and the third describes how Antiope, the first Princess, being gone, Orithya, the second Princess, claims the same privilege.

And this she sings in measures mournful sweet.

The fourth verse leads directly into the bees' music:

To whose grave accents if her Princely Grace
Vouchsafe, with Trine Aspect, reply to make,
To sweetest Treble tuning sweeter Bass;
This mournful suit a joyful end doth take:
And then, when fit time they espy,
Some thousands strong
This Army royall gallantly
Doth march along.
Hark, hark, me thinks I hear in notes of choice,
This fairest Ladies sweetest mournful voice.

The Princess's 'mournful voice' is seen in the Mean of the second song; the series of grouped triple crotchets (or black minims) representing the bees' part. Her first call is given before the song, the other parts being silent. Then follow the first two verses of this song:

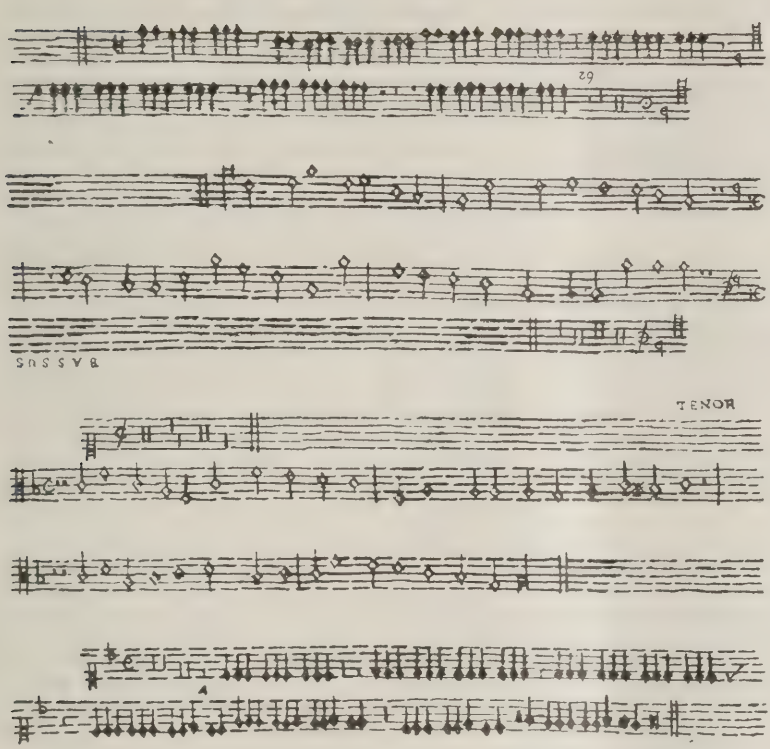
But all this while she doth chant it alone
Most humbly begging in her Doric strains,
Of her dear Liege leave to be gone
But comfort none she yet obtains.

Her Mother's silence makes her much to doubt
Her Grace unto her will this grace deny;
But still her suit shee doth hold out,
In hope at last to move pity.

The Princess's part is now given much more fully while the Tenor, Contratenor, and Bass represent the Queen and her two imitators. In these parts will be seen all the notes mentioned in the quotations given above. After this follow three more verses of the second song preceded by the following direction:

Sing this ditty to the second Tune; repeating the two last strains of the last stave: and then end with the first verse of the first song; repeating likewise the two last strains thereof.

Importunate Orithya now hath won
Her stern Queen Mother's grant to her desire:
For joy, her sisters all, as one,
With cheerful tones fill up the choir.



These Ladies Musical Consort assues
The Prince(ss) her much desired Sovereign tie:
The vulgar, when occasion serves,
(This watch word past) abroad do hie.
Where treading the Hey, right nimbly they prance,
Thus waiting their Prince, in and out they trace:
Who come, these Maids the Morice dance,
Along unto their resting-place.

In the accompanying reproduction of the music of the second song, two obvious misprints have been corrected on the photograph, one of key-signature and the other of time-signature; otherwise it represents the exact state of the printed book. The staves are built up of a number of small strips, giving a broken and patch-work appearance.

A few unfamiliar forms may be explained: the black semibreve (or tailless crotchet) has the value of a minim. The Longs explain themselves, and the rests for the Large and Long are respectively a double and a single vertical line crossing two spaces, while that for a Breve crosses one space only. The time-signature ☉ is the old 'Imperfect of the More,' in which the Semibreve contained three Minims.

Occasional Notes

Readers of the *Musical Times* are well aware of the work of the late Cecil Sharp, and will, we are sure, be heartily in sympathy with the movement now on foot for the provision of a worthy memorial. We hope they will read the leaflet included in this issue, and that, having read, they will give practical support to a scheme which will be not only a fitting tribute to Cecil Sharp, but also an institution of incalculable benefit in the recreational side of education. Only those who frequent competition festivals are aware of the great and growing popularity of folk-dancing in schools. Without Cecil Sharp the revival might never have been, and his great work can be crowned only by its perpetuation in the way proposed, viz., the founding of a central school of folk-dancing.

'Hiawatha' is again to be performed as an opera-ballet-masque-cantata at the Royal Albert Hall from June 8 to 20, for the joint benefit of the Royal Albert Hall Corporation, the Royal Choral Society (which provides the chorus), and the National Institute for the Blind. The cast of principals is to be changed from night to night. Mr. Horace Stevens, Mr. Harold Williams, and Mr. Frederick Taylor are the Hiawathas, and the Minnehahas include Miss Ruth Vincent. There is a rota of five tenors for 'Onaway, awake, beloved.' Mr. T. C. Fairbairn, who adapted 'Hiawatha' for the original production of last year, will again be in charge.

We welcome any attempt to develop communal singing, but we feel that the latest crusade by Mr.

Gibson Young, Sir Richard Terry, and others, made a false start with its slogan, 'Set England Singing,' and by its implication that nothing of the sort had been done before. Yet some excellent work in this direction was initiated by the League of Arts soon after the Armistice. We heard large crowds singing in Trafalgar Square, Regent's Park, and elsewhere, and similar demonstrations took place at a good many provincial centres. Again, has there not been plenty of stirring singing by audiences at certain competition festivals? We recall many examples. And the songs sung have been worth singing, which is more than can be claimed of some used in the 'Set England Singing' campaign.

The fact is, there is a lot of hasty talk on this subject. Mr. Ramsay MacDonald, for example, has recently declared that 'there is not so much singing as there used to be.' We wish he and others would spend the month of May in a tour of competition festival centres. They would learn that, on the contrary, there is more singing than ever before in this country, both solo and choral. Moreover, the music sung is of a high quality that would have been undreamt of in the alleged 'good old days.'

On page 538 appears a letter pointing out the need for a psalter embodying freer methods of chanting than have hitherto obtained. We are glad to be able to announce that such a psalter is in course of preparation, and will shortly be published by Messrs. Novello. It will be under the joint editorship of Dr. Charles Macpherson, Dr. E. C. Bairstow, and Prof. Percy Buck—names that should be a guarantee on all grounds. In theory, all recent Anglican psalters have aimed at freedom, but in actual practice the methods of pointing have generally made it difficult for the singer to consider any other rhythm than that of the chant. The editors of the new psalter hope that their system will enable choirs to make a real step forward in the direction of the speech-rhythm that is the basis and chief beauty of good chanting. We shall give fuller particulars of the psalter as soon as possible.

Our correspondence columns have recently contained letters discussing cinema music. The writers showed that in some quarters the managers realise their responsibilities in the matter, with benefit to the taste of their patrons, and, in the long run, we believe, with good results in the box-office. Nevertheless, cinema music as a whole is far lower in standard than it ought to be, and we welcome any organized attempt to improve it. The British Screen Music Society is an organization with such an object in view. It hopes to achieve its aim by the provision of training by means of lectures, &c.; a music library for the use of members; the encouragement of composition and performance of suitable music; the holding of examinations, &c. The Society also intends to issue a monthly periodical, *The Cinema Musician*. A perusal of the prospectus of the B.S.M.S. shows its aims to be both high and practical, and we wish it all success. Full particulars as to membership, &c., may be had from the Controller, Westville, Babbacombe, Torquay. We add that the president is Mr. Josef Holbrooke, and the vice-president Mr. Cyril Scott.

There has been trouble at Sheffield over the size of the new City Hall. The question is whether it shall hold five thousand or three thousand people. Dr. Henry Coward, in a long letter to a local paper, urged many reasons against the larger hall besides the extra expense of building and upkeep. When he says that 'very big halls degenerate into cold, cheerless, forbidding, barn-like places,' because they are so seldom used that their owners cannot afford to keep them spick and span, we reply, 'at Sheffield perhaps, but not in London,' where our Royal Albert Hall is always warm and bright. But we sympathise with his argument that 'in a wilderness of space musical sounds dissipate to such an extent that all "thrill" and uplift are taken from even a powerful chorus,' and that people are not keen to go where musical effects are only mildly stirring. He adds:

> A hall to hold three thousand is the ideal for maximum of acoustic effect, combined with possibilities of a paying income, without any of the disadvantages of the five thousand hall. Therefore I suggest that the ideals of Massey Hall, Toronto; Usher Hall, Edinburgh; St. George's Hall, Bradford; the City Hall, Hull; St. Andrew's Hall, Glasgow; and Queen's Hall, London, be adopted at Sheffield.

Yet sometimes we thank our stars for the Royal Albert Hall. How long would we have been working off the Galli-Curci madness at only one Queen's Hall a time?

The curative properties of music have long been recognised, but the value of musical appliances has perhaps been overlooked. We therefore note with interest that Mr. R. J. Pitcher, the inventor of 'The Techniquer,' has received the following letter from Mr. A. E. Kennard, the well-known bone-setter:

> DEAR SIR,—I have examined your apparatus for hand-development. Although I understand that it is originally meant for instrumentalists, I can see that it has a great future for the treatment of hand-stretching after muscular contraction, and is invaluable for the treatment of hand paralysis, rheumatoid arthritis, and other forms of hand trouble. Its simplicity, accompanied by its unique method of loosening the metacarpal bones and phalanges, must be of great value. I should like to know that the hospitals have adopted it. You are at liberty to use this letter if you so wish.—Yours truly, A. E. KENNARD.
>
> 20, Park Crescent, Harley Street, W.1.
>
> *April* 24, 1925.

We are glad to give this matter publicity because our monthly batch of inquiries for the 'Answers to Correspondents' column frequently includes questions on various kinds of hand disability with which a musical journal is not competent to deal.

The following appeared in the *Daily Express*:

BLAMING THE ORGANIST

> SIR,—In our present-day churches and chapels it is a common thing for the organists to play for a choir composed mainly of basses and sopranos. To my ear they play very badly when they start the basses in one key, and then play for the sopranos in another key. Perhaps the paucity of first-class tenor and contralto voices is due to this trick organists have of playing off the notes. CHARLES G. WOODHEAD.
>
> Camden Town, N.W.1.

Organists have to be canny folk at transposing, but very few are clever enough to perform the feats described by Mr. Woodhead.

RICHARD HOL (1825-1904)

By HERBERT ANTCLIFFE

It is almost a greater tragedy to be a person of moderate talent living among nonentities than to be such a person living in a land of genius and activity. Not only do birds of a feather flock together, but birds hatched in the same rookery are liable to be ignored unless they can get away from those born in the same circumstances. It is for this reason probably that Richard Hol, born at Amsterdam on July 23, 1825, never received the recognition outside his own country which he deserved. He was not in the highest sense a great musician; most certainly he was not a great composer, but living for nearly eighty years in a land that during most of that time was musically negligible, he suffered the neglect of his less-gifted fellow-countrymen, and was assumed, without knowledge, to be even smaller than was the case. Unlike his less-talented but lighter-handed fellow pupil, J. B. van Bree, one does not come across even his worst music among the choirs or choral societies of England and America. A reason, no doubt, lies in the fact that much of his work is written to Dutch words, and has not been translated.

Certainly if anyone ever deserved success for his activity, Richard Hol did so. To read his life, as described in the few dictionaries that have considered it worth while to include his name, is to receive the impression of tireless activity, of playing, conducting, teaching, and composing with an energy that was almost feverish. Had he followed his first inclination to live abroad, which various offers made to him during the 'sixties tempted him to do, he would probably have won a wider reputation, but he would have served his own country less well. Before he accepted the position of Town Music Director at Utrecht, in 1871, he had already composed a number of works that had a direct relation to Holland and to Dutch nationality, and his new appointment gave him opportunities for doing more of this, and drawing attention to the work of other Dutch composers, ancient and modern. There was at that time not the slightest sign of the existence of a Dutch national school of composers. Such signs are slight enough in all conscience to-day, but they exist. Then Holland was musically a province of Germany. Inevitably Hol followed the same course to a large extent, and not a few of his works are German in character as they are German in the words which form their foundation. But he wrote also works which began to reveal some connection with the feeling of the people of Holland, and which bore an intimate relation to their Dutch words and idiom. 'Ons Vaderland,' 'Janmaat,' 'Leiden's Glorie,' 'De Balling op Zee,' 'Leiden's Ontzet,' 'Vondel,' 'Vrede,' 'Hymne aan de Vrede,' 'Opwaarts,' all suggest that his mind was with his own country as much as it was with his art. Without these and other typical Dutch works the more thoroughly national output of Johan Wagenaar (his successor at Utrecht), Röntgen, van Anrooy, Diepenbrock, Zweers, Sigtenhorst Meyer, Pijper, and the young composers who are seriously striving to make Dutch music distinctive, would not have been possible. Except for a few short pieces, Hol's works are rapidly being forgotten. He was already *passé* when he died on May 14, 1904, but what he accomplished has had too good an influence to allow the centenary of his birth to pass unnoticed.

THE CECIL SHARP MEMORIAL

Mr. H. A. L. Fisher presided over a meeting held at the Mansion House, on May 18, in support of the Cecil Sharp Memorial Fund, by which it is proposed to raise twenty-five thousand pounds for the provision and equipment of a central building for the English Folk-Dance Society.

The following message was sent to the meeting by the Prime Minister:

> The proposal to establish a national centre in London for the study of folk-lore, and for the study and practice of folk-dance, has my entire sympathy, and I feel that it is meet and proper that such a centre should be a memorial to the late Cecil Sharp, whose services in preserving our national heritage of song and dance are deserving of the widest recognition. Our English songs and dances are, indeed, worth preserving. They reflect in their own way our national character, and the widespread interest in their revival, which unites all sections of the community, is one more proof that our class distinctions are really superficial in comparison with the underlying unity of feeling of our people.

The Earl of Balfour wrote:

> I entirely agree that music is the only art whose appeal can be made general, and I believe that folk-songs can be put to great use in this connection. I cannot, however, help hoping that broadcasting will enable really good orchestral music to be heard in every village in the country. I am convinced that there is an immense amount of good music which ordinary folk would love if they only had the chance of hearing it. So many of us hold the terrible superstition that the only way to collect and hold an audience is to play down to them. I am sure this is a great mistake.

Mr. Ramsay MacDonald wrote that Cecil Sharp's work in rescuing from the forgotten some of the beautiful folk-songs of the country could never be held in too high esteem, and he would be only too glad to help in any way to keep his memory green.

Letters were also read from Dr. R. Vaughan Williams, Miss Sybil Thorndike, Mr. Gustav Holst, Miss Jean Sterling MacKinlay, and others.

Mr. Fisher summarised Cecil Sharp's life-work, and described him as 'artist, discoverer, teacher, and propagandist':

> We must thank providence [he said] that Sharp did his work just when it was done. Ten years later he might have been too late. He caught these primitive tunes and dances, going as far afield as the Appalachian Mountains to discover them before the advance of sophisticated culture had driven them into irretrievable oblivion. He was thus fortunate in his opportunity. Was it altogether an accident that in Germany, in Denmark, and in England, the rediscovery of folk-song had been coincident with a period of intense political trial and tension? In Germany the great period of rediscovery was after the Napoleonic Wars; in Denmark after the loss of Schleswig-Holstein; in England between the Boer War and the Peace of 1918. In the national memory of Germany and Denmark, the names of the men associated with the revival of the old tunes and songs of the people were kept alive. We ought not to let the memory of Cecil Sharp die out in this country.

Dr. Arthur Somervell and Miss Margaret Bondfield also spoke in support of the proposal. Sir Hugh Allen undertook to provide two hundred pounds from Oxford if others would do the same thing in their own counties. Lady Mary Trefusis stated that the English Folk-Dance Society had already raised about five thousand pounds, which was sufficient to provide for the site of the new central building.

The Musician's Bookshelf

'Fugitive Notes on Certain Cantatas and the Motets of J. S. Bach.' By W. G. Whittaker.

[Oxford University Press, 12*s.* 6*d.*]

A misleadingly modest title, for this volume of nearly three hundred pages is packed with information, suggestion, enthusiasm, criticism, and scholarship that are due to methods the reverse of fugitive. Many readers will remember the material as having first appeared about ten years ago in the *Organist and Choirmaster*. Since that day there has been a marked growth of interest in the Cantatas. Small choral societies, and the more skilful among church choirs, are discovering that these works, formerly either unknown or regarded as impracticable, are among the best and most attractive of material for use at special musical services and other occasions, the staple fare for which was formerly a hackneyed Handel or Mendelssohn selection or a third-rate modern work.

But there are peculiar difficulties in the way of a conductor who adventures on these works of Bach—difficulties as to soloists, orchestral and other accompaniment, and (not least) some problems in regard to the text. Dr. Whittaker's notes are the fruit of actual experience in the performance of the works discussed. They are, above all, practical, and their value is not limited to the thirteen Cantatas and the six Motets of which they treat; from them may be deduced general principles that apply to other works. And, as is usual in such cases, the study throws a good deal of light on other departments of Bach's output.

Dr. Whittaker shows that the adaptation of Bach's accompaniments is far less of an obstacle than is generally supposed. The question as to the justification of such a step is settled by the obvious fact that in almost every case the score cannot be presented to-day as Bach wrote it. Some of the instruments are either obsolete or rarely used, and in others the quality and power have changed to such a degree that the effect is no longer that intended by Bach.

Dr. Whittaker is all for adaptation and compromise in this matter, and rightly. As he says:

> The filling in of wind parts on a pianoforte or organ, the allocation of an oboe *obbligato* to a violin, or of oboe *di caccia* parts to violas, is a small matter compared with the crime of leaving these masterpieces unheard.

Moreover, Bach himself provides ample warrant for such freedom, for when transferring a movement from one work to another, he sometimes changes the wind instruments, giving an oboe part to a flute, and even handing over brass parts to strings. No great composer ever had so frequently to cut his coat according to his cloth, and there can be no better proof of his greatness than the fact of the coat being so rarely the worse for the economy. What a contrast to some modern garments which are unwearable unless every thread is of exactly the right shade, and every button in its place! A year or two of writing regularly, like Bach, for a small choir and a motley and varying collection of instruments would be good schooling for many a young composer of to-day who has a full modern orchestra to play with while in his 'teens, and rarely condescends to think in any other terms than those of the whole bag of tricks.

The question of translation of libretti and song texts is now very much in the air, and the difficulty and importance of the task are fully realised. How lightly the translators of the not very remote past entered on their work is shown by numerous examples quoted by Dr. Whittaker. In fairness to the offenders, however, it must be remembered that only in recent times have musicians realised fully Bach's picturesque method of treating salient words. Hence such bad shots as fitting 'wake' to a progression that in the original is with striking effect associated with 'death.' This is only one of many cases quoted by Dr. Whittaker. No doubt a proportion of such blunders may be described to the translators' attempt to produce rhyme as well as reason. As Dr. Whittaker points out, the rhyming is a detail that need not be considered in cases where it is likely to interfere with a faithful fitting of word to note. Another difficulty that faces the translator of these cantata-texts has to do with the sentiment, which is sometimes of a personal and pietistic character that is out of touch with the more reticent taste of to-day. In such cases a good deal of skill and discretion are called for. In fact, the translator's job is so beset with problems, that even Dr. Whittaker (fertile as he is in suggestions and solutions) confesses himself as good as beaten in one or two cases. Fortunately, such Cantatas as are now being brought out in English editions have the advantage of scrupulous care in all respects. It is too much to hope that Dr. Whittaker or any other enthusiast will ever be able to give us a study of the whole of Bach's output in this field. This volume, however, deals with the various problems in such a satisfying way that (as is said above) we may evolve from it a set of principles covering practically all the issues likely to be raised in connection with Bach's choral works as a whole. Dr. Whittaker's 'Fugitive Notes' will take their place at once among the growing number of indispensable Bach books. The musical illustrations are numerous, and the style lively, readable, and entirely free from pedantry.

H. G.

'Handbook of Music: A Course of Work for Elementary Schools.'

[The Manchester Education Committee, Deansgate, Manchester, 3*s.* 6*d.*]

'Practice in Staff Notation.' By Paul Edmonds.

[Sir Isaac Pitman, 1*s.*]

'Staff Sight-Singing Primer on the Movable *Doh* System.' By Gavin Godfrey.

[Joseph Williams, 3*s.* 6*d.*]

The young, inexperienced teacher of class-singing will find much admirable guidance in the little 'Handbook of Music' just issued by the Manchester Education Committee. It outlines a complete scheme of work evolved during recent years by Dr. Walter Carroll, the Committee's musical adviser. Although intended for teachers in the Manchester elementary schools, it will be found equally helpful to teachers in any class of school. It contains a complete syllabus of work, from the Infants' department to Standard VII., under the four main headings of Breathing and Voice, Aural Training, Rhythmic Movement, and Songs. The main part of the book, however, is concerned with the valuable series of Epitomes of Lectures to Teachers, delivered by Dr. Carroll. These are simply packed with sound advice and suggestion. Graded lists of songs—unison and two-part—suitable for schools are also included.

Those interested in the subject of sight-singing should note that the exercises from Paul Edmonds's 'The Elements of Staff Notation,' recently reviewed in this journal, are now issued separately, under the title 'Practice in Staff Notation.'

Classes of mixed voices (S.A.T.B.) will find in Gavin Godfrey's 'Staff Sight-Singing Primer,' suitably graded material for developing their sight-reading powers, in addition to a considerable amount of information on the theory of music. Many of the exercises are from well-known sources, but, as the author remarks, 'familiar songs help theory as much as theory helps the singing of the songs.' The book is in three parts. Part 1—which is also issued separately—includes exercises in major keys up to four flats and sharps. The minor key is treated in Part 2, and selections from well-known works form Part 3. Parts 2 and 3 are also issued as a separate volume. G. G.

BOOKS RECEIVED

'Early Tudor Composers.' By W. H. Grattan Flood. Pp. 121. Oxford University Press, 6*s*.

'The Directory of the British Music Industries, 1925.' Pp. 510. Federation of British Music Industries, 2*s*. 6*d*.

'The History of Orchestration.' By Adam Carse. Pp. 348. Kegan Paul, 12*s*. 6*d*.

'Richard Wagner.' Two vols. By George Ainslie Hight. Arrowsmith, £2 12*s*. 6*d*.

'Luis Milan and the Vihuelistas.' By J. B. Trend. Pp. 128. Oxford University Press, 6*s*.

'The Organization and Training of Parish Choirs.' By Francis T. Kennard. (Second edition.) Pp. 90. *Musical Opinion* Office, 2*s*.

'Opera at Home.' (New and enlarged edition.) Pp. 463. The Gramophone Co., 5*s*.

'Die Seele des Musikers.' By Franz Spemann. Pp. 72. Furche-Verlag, Berlin.

THE EXHIBITION OF THE ROYAL ACADEMY OF ARTS

By Arthur T. Froggatt

Some years' experience in searching for musical subjects in the Exhibition of the Royal Academy of Arts, compels me to admit that it very much resembles the search for a needle in a bottle of hay. Still, the former is a much more pleasant pursuit than the latter; and once more I place the results before the readers of the *Musical Times*.

The total number of works exhibited is considerably less than that of last year—fourteen hundred and nineteen instead of fifteen hundred and sixty-three—and I am sorry to say the proportion of musical subjects is lower, being one in eighty-eight as compared with one in sixty-five.

I failed to discover any suggestion of music in Galleries I. and II., and had nearly come to the end of Gallery III., when I was arrested by 'Practice Night' (168), Frederick W. Elwell. The scene is an upper room in a warehouse or some such building, with a band (all brass except three clarinets and a bass-drum) seated round three of the four walls, directed by an obviously enthusiastic conductor, standing upon a rough platform in the centre. The only feature to which I could take exception is the enormous size of the trombone tubes (more resembling water-pipes than anything else), upon one of which an equally enormous hand is resting, but which is apparently uncontrolled by any other human agency.

Gallery VII. contains a portrait of Mathilde Verne (322), by Flora Lion. The face and figure of the pianist, seated at her instrument, are well and carefully painted, but the keys and keyboard are clumsily and carelessly represented. 'The Rehearsal' (339), by Steven Spurrier, an operatic representation of the time of Louis XIV., is not attractive: the light on the stage is well managed, but everything is strongly outlined with that roughness of treatment which is at present so greatly the fashion. The orchestra, or as much of it as appears in the picture, is of course in shadow; a couple of 'cellos and a bassoon are about all that can be distinguished.

Gallery VIII. contains 'Orpheus and Eurydice' (366), by Fred Appleyard, a sombre picture, as befits the subject. Orpheus, holding a seven-stringed lyre, is looking back, and Eurydice has fallen lifeless on the ground. A vigorous piece of work, but lacking the beauty and charm of 'The Return of Eurydice,' by Charles Ricketts, in the exhibition of 1923. 'Joseph Ivimey, Esq.' (397), by Meredith Frampton, is the portrait of another musician who was also represented in the exhibition of two years ago—in this case by an etching and aquatint from the studio of George Belcher. 'The Chinese Guitar' (458), by Stefani M. Fisher, shows a girl seated and playing the yueh-ch'in or moon-guitar, a favourite instrument of the Chinese. 'Song from Afar' (483), by John B. Souter, is perhaps entitled to be included among the musical subjects of the Academy. It is a small but very delightful picture of a girl with uplifted finger, listening to distant music. 'Barbara Morley Horder' (502), by Madeline M. McDonald, can scarcely be considered a portrait, inasmuch as only the back of the lady's head is depicted. She is seated at an old-fashioned pianoforte or clavichord—I think the former, but am not sure, for it is carelessly painted, to an extent which is unusual even at the present day. The keyboard describes a line which is anything but straight, and a small portion of the wall behind has obtruded itself over one of the front legs of the instrument! 'Under the Dome, St. Paul's Cathedral' (567), by Frank E. Beresford, possesses a thrilling interest in this year of grace; it paints something which many of us may not live to behold again. It claims mention here because it does full justice to that glorious organ-case.

Among the water-colours, only one solitary work has any interest for the musician as such. 'The Fiddler' (683), by A. R. Middleton Todd, is a charming presentment of a village musician. I could name a Kentish village where an enthusiastic lady has gathered together a small band, of which this delightful old man might well be one. I hope there may be many such villages 'in England's green and pleasant land.' At least I am sure there might be, if only some one like my friend were at hand to encourage and conduct such an organization.

Among the miniatures we can discover another violinist. 'Margaret and her Fiddle' (904), by Elizabeth A. Steele, is as charming as the above, although in a very different way. And possibly this lady, if she happen to live in the country, may be just such a one as I have spoken of.

Among the etchings, 'Underpaying the Piper' (1022), by Edmund J. Sullivan, an amusing scene

from 'Don Quixote,' is decidedly worth notice. The piper carries a tenor bombazet. 'Girl with Guitar' (1035), by Dorothy E. G. Woollard, in stipple, is a pleasant piece of work.

In the Architectural Room, 'Memorial Hall, London University' (1097), by Richardson & Gill, demands mention because of the organ-case, the main portion of which consists of a central flat, flanked on either side by two towers, and surmounted by a small compartment. In front of the central flat stands a small case corresponding to the old-fashioned choir organ; but if the details of the drawing are correct, the organist is to sit in front of this instead of behind it. There are several designs for stained glass in the Academy, but in only one of these have I been able to discover any indication of a musical instrument: it occurs in a 'Design for Stained Glass Window to be placed in St. Michael's Church, Stockwell' (1169), by John B. Trinick. It is, perhaps, needless to add that the instrument is a harp, and the musician is King David.

Sculptors are chary of attempting musical instruments—I have never yet seen a pianoforte in marble. All I can point to in the present exhibition is 'Pan—Garden Figure' (1409), by Hilda Ainscough; a juvenile Pan in bronze, playing a diminutive specimen of the double pipes.

New Music

SONGS

Mouldy caviare is probably more nauseating than the driest of bread, and the pungent discords that we learnt from Scriabin and the French, now that they are stale fare, are sickening. There is one chord, a ninth with a major third added above the ninth, whereunto some composers seem to think they may always resort in moments of climax: and nowadays, as soon as one feels it on the way, he is overcome with a sense of almost physical disgust. It seems to me altogether to spoil Francesco Ticciati's 'Fly, breath of the wandering wind' (Chester), when it occurs on p. 5. It is such a 'let-down'—the more painful because altogether out of keeping with the rest of the song, which has been of extreme simplicity, dependent almost entirely upon common chords. Eugène Bonner uses it, too, in his setting of James Joyce's 'From Dewy Dreams' (Chester), and from the moment of its appearance, on p. 3, we begin to lose interest in the song. Unsuitable harmonic effects also seem to me to spoil H. V. Jervis-Read's 'In Memory' and 'Grass' (Murdoch). Both of these start simply, and flow along smoothly until the hearer jolts up against chunks of far-fetched harmony. It is a relief to turn to a song like Gordon Slater's 'Tewkesbury Road' (Oxford University Press), which depends much more on its rhythmic energy, and its rougher, more homespun texture. And we see here that if a composer depends for his effects hardly at all upon harmony, harmony will give its services much more strikingly when called upon. The pause in the rhythm of this song, on p. 5, is a happy touch. The same composer's 'Lawn as white as driven snow,' though perhaps not so good as 'Tewkesbury Road,' shows similar virility.

Felix White's music always has quality, and the setting of Keats's 'I had a dove' (Schirmer), which must have been a difficult poem to handle, is a very happy example of his work. It is simple and charming, far from commonplace, yet not affected, and the accompaniment is beautifully written. From Boosey come the same composer's 'Sleep, happy child' and 'Freedom.' This last, with words by Tagore, is a much bigger attempt, and, though perhaps not so individual as 'I had a dove,' is certainly as good. Tagore also supplies poems for 'Three Songs,' by Franz Wiemans (Dutch words), published by Van Eck (S' Gravenhage). These songs, very modern and very difficult, pursue and illustrate the text closely, with great command of pianoforte effect. In fact, as in so many modern songs, the voice-part is apt to sound like an unwelcome 'rival show' interrupting a pianoforte solo. It is impossible to speak with any certainty about such elaborate stuff as this, which could be performed only by two virtuosi after months of study; but one can tell, after going through the songs a few times, that the composer knows what he is about, and has something to say. There are beautiful moments at the beginning of No. 1 and at the end of No. 2, and the last song has a fine climax. Whether the songs will be effective as a whole is another matter. And it is very questionable whether it is any good at all writing songs so difficult as these; anyway, the music must be very first-rate to justify it.

Wiemans sets English words in a Dutch translation; Mario Castelnuovo-Tedesco sets Shakespeare in English, and only once or twice in these two sets (Books 5 and 6: Chester) does his speech bewray him. There are places, however, in 'A soldier drinks' and 'Arise' which an Englishman would have accentuated differently. Probably Book 6 is the better of these two, though 'Autolycus' in Book 5 has good things in it. I feel that some of these songs fall between the two stools of the lyric and the dramatic scena. The composer tries to throw the atmosphere of the whole of an Act or play into one short song, and though this may be a laudable desire, it tends to overweight the work. 'The Willow Song,' for instance, might have achieved more by attempting less. Questions of accentuation apart, it is felt that only an Englishman could set these songs really successfully, and it is highly questionable whether some of them could ever be adequately set at all, for the inconsequent, rather sinister movements of Autolycus's Spring Song, for instance, are the sort of thing that leave a composer very much lost.

From Winthrop Rogers come 'Three Old English Songs' arranged for voice and violin by Rebecca Clarke. These arrangements are cleverly done, and with a really good violinist should sound well. The second is specially charming. The last song in this batch, 'The Little Black Boy,' by Dom Thomas Symons, is one of the best. It seems to me a really beautiful song. It is simple, but a lot of skill has gone to the making of it; and it needs careful handling, as it might become monotonous if either singer or pianist were lacking in imagination. Blake's words have a strange and lovely quality which the music admirably interprets. It is a curious shock, after going through a number of mediocre or bad songs, to come suddenly upon this good one. One knows it at once for the real thing, because it brings him immediately into almost personal contact with the composer, as a quite definite individuality. When this happens, which is rarely, it means that one has found something which is not a mere attempt, but an achievement: it means that the artist has had vivid realisation, and has been able to convey some of it to other people. Singers ought not to overlook this song.

T. A.

PIANOFORTE

The most important new work in this month's pianoforte music is the Concerto in F, by Alexandre Tcherepnin (not Nicholas Tcherepnin, but his son), which has been published by Chesters. It is a one-movement Concerto, requiring of the pianist a big, forceful technique and a great deal of musicianship. It is not a work of startling originality, but that is perhaps a good sign in times when so much music is spoilt by the desire to appear new; and in spite of obvious affinities to Prokofiev, and perhaps to Scriabin, it shows individuality and strength. Music like this needs to be heard, but so far as can be judged from the two-pianoforte arrangement, the Concerto is a brilliant affair. The pianoforte's chief tune is strongly diatonic, and good use is made of it, though the music seems to flag a little during the middle section. The prevailing mood is one of energy and virility; there is no *con gran espressione*, but lots of *maestoso*, *impetuoso*, *leggiero*, *vivacissimo:* and the energy is not confined to the directions, for the music has real rhythmic strength and impetus in itself as well as brightness and sparkle in the lay-out. The composer is now only twenty-six, and has other big works to his name, so obviously he is a man to be reckoned with. It is to be hoped that this work will soon have adequate performance in England. Surely, by the way, there should be an F sharp in the right-hand stave (p. 20, bar 22); but one can never be sure with this modern music.

Leff Pouishnov's Prelude (Enoch) is a trifle made up of pianistic nothings, but is well-written for the instrument. Like so many pieces of its kind, it drops to banality in the middle section, when it is trying to be soulful. Gastone Tuccoli has the foresight to avoid this. His 'Tre Impressioni' (Fabbri, Trieste) are frankly trivial, but sprightly; and as they pretend to nothing more, their triviality does not offend. They are not easy.

Three Suites come up for consideration, viz., Howard Carr's 'Carnival of the Elements' (Paxton), 'In Sunny Spain,' by Percy Elliot (Bosworth), and Boris Levenson's 'Arabian Nights' (Paxton). The first number of that by Howard Carr seems to me good, effective, genuine, light music; but the remaining numbers do not stay at this level—the third, particularly, is commonplace. 'In Sunny Spain' also contains four numbers: it is offered for pianoforte solo, small orchestra, or full orchestra, and has nothing to distinguish it from other music of its kind. Boris Levenson's Suite is more pretentious and difficult, but not striking. Spain and the East are terrible snares to some composers, who allow themselves to write the weakest of water, and think, by the use of a few conventional colour devices, to change it into wine.

'Dreamland' (Joseph Williams), a set of six pieces by Percival Driver, although very simple, short, and easy, has real charm, and shows sensitive musicianly workmanship. These pieces remind one of 'Kinderscenen,' not because they copy Schumann, but because they are really simple and sincere in the same way. They may be strongly recommended to all who are looking for easy music. Those who are out for difficulties should try Percival Garratt's 'London Fantasies' (Curwen), in which the composer makes use of almost every device known to modern pianism, including fist and forearm. These eight short pieces are descriptive of well-known London sights, and take us from Gog and Magog to Rotten Row, viâ the Monkey House and the Tower. They are difficult—one or two of them are very difficult—and pianists will have to judge for themselves whether the music is worth the trouble or not. The pieces are very short, and seem meant to be the merest sketches, but one feels that they are a little too heavily-laden to be successful. Their dimensions suggest that they ought to be simpler and more delicate, and their style suggests that they ought to be bigger. Probably 'Lavender Time' and 'Rotten Row,' which are the easiest to follow, and have the most readily recognisable tunes, will be the most popular. Time will show, when the idiom of this music has lost its newness and is not surprising to anybody, if the pieces have any real value. They will be lucky if they come up as fresh after a hundred years as do a couple of Haydn Sonatas (No. 1 in E flat and No. 7 in D) (Joseph Williams), among the five which Stewart Macpherson has added to his admirable analytical edition, and it is a good thing that they should be re-introduced in this form. They are small masterpieces, perfect in design but never stilted, and full of those charming surprises that Haydn always had in store. It is extraordinary that these Sonatas should be as fresh and lively now as the day they were written. But of course Haydn was a genius: he is a little neglected nowadays, yet he was in some ways more than the equal of Mozart, and that's as much as one can say of any man.

T. A.

EASY PIANOFORTE MUSIC

Six pieces for the pianoforte by Adam Carse, under the title 'Moods and Fancies' (Joseph Williams) may be recommended for pupils of about lower division standard. Their varied style is indicated by their titles—'Dance Movement,' 'A Story of the Sea,' 'Waltz-Study,' 'Pleading,' 'Fairy Tales,' 'Plaintive Thoughts.' They are published in two books (2*s.* each). More simple than these, and suited for elementary pupils, is a little suite of four pieces—'The Gipsies' March,' 'The Pedlar,' 'Rustic Song,' 'Evening Gossip'—entitled 'Through the Village,' by Maud Gilson (Joseph Williams, 2*s.*).

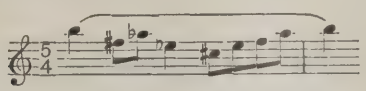
Also for elementary pupils is Leslie Woodgate's charming little dance suite 'A Fairy Ballet' (Murdoch, 2*s.* 6*d.*). These six little dance movements in different styles—Gavotte, Valse, Slow Dance, Minuet, Evening Scene, Jig—are particularly useful owing to the care bestowed in each one of them on the part for the left hand.

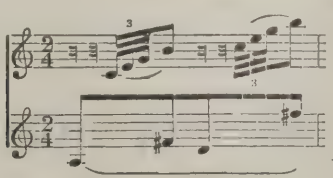
A set of fanciful pieces by John Longmire—'Butterfly,' 'A Wasp's Nest,' 'A Chinese Dragon-fly,' &c., under the title 'Nine Insect Pieces' (Forsyth, 2*s.* 6*d.*), should appeal to young people. They are excellent for rhythm and phrasing, and the left hand is well catered for. They would suit pupils approaching lower division standard.

From Winthrop Rogers come several short pieces by Alec Rowley suitable for elementary pupils. 'Pagoda' and 'Daffodil Glen' are separate issues from the popular little suite 'Kew Garden Scenes.' 'The Bee' is from 'Fantasy Studies for the Second Year.' Two pieces from the New Century Series, 'The Wood-Nymph' and 'Caprice,' are dainty trifles which require neat playing. 'Ten Bagatelles,' by G. W. Krogman (Hawkes & Son, 2*s.*), are tunefully—if somewhat conventionally—written. They all lie within the compass of five notes, and are very easy.

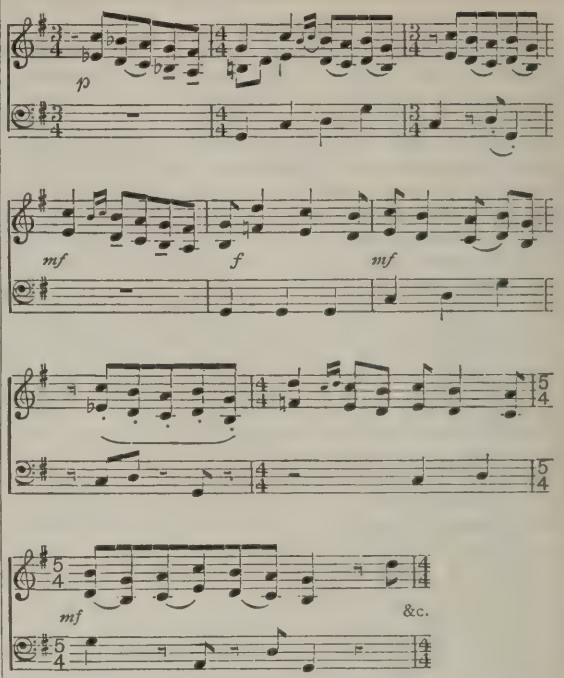
G. G.

MUSIC FOR WIND INSTRUMENTS

Some time ago a wicked story was being whispered about a new orchestral composition of Schönberg's which the trumpeters of the orchestra played—owing to a mistake of the copyist—in the wrong key, the error passing unperceived by the players, the conductor, and the composer. Now the same story, adapted for the occasion, is told about the Sonate for two clarinets (B flat and A) of Francis Poulenc, just published by Messrs. J. & W. Chester. On this occasion the tale goes that the two players exchanged their parts in error. These, of course, are the inventions of sceptics and scoffers. At the same time it must be admitted that the evidence points to the fact that Poulenc is himself something of a sceptic. He does not believe in the past, and the Sonate for horn, trumpet, and trombone makes fun of the old sonatinas. He does not believe in the present, and whenever he gets hold of a little trick which appears to him good, he repeats it over and over again, as if to force a reluctant public to agree to his own estimate of its value. The system does not commend itself to me. Two heads may be better than one—when they are live heads. There may be safety in numbers—unless the numbers happen to be against you, and of one mind. The succession of notes which opens the Sonate for clarinet :

does not delight me more the tenth time I hear it than it did the first. To write nineteen bars for the second clarinet of

(in an episode of twenty-two bars) seems to me only a sign of mental laziness. And these are not exceptions, but, obviously, part of a system. In the second movement of the same Sonata (thirty-six bars) the second clarinet plays nothing but semi-quavers of E's and F's for twenty-eight bars. In the last movement the bar :

is repeated nineteen times. Perhaps it holds some chaste virtue which escapes us who have been brought up in the belief that repetition originates in intellectual sluggishness, and generates only dullness and monotony.

It will be said, maybe, that the worst effects of repetition are relieved by rhythmic and harmonics changes. The harmony and the rhythm may be simple or complex, but they leave the real issue untouched. Let us take, for instance, a full passage from the Sonata for horn, trumpet, and trombone :



Does it not seem as if Poulenc were over-rating the difference 'twixt tweedledum and tweedledee? If it is urged that he is only poking gentle fun at the ways of others, our answer is that the mere stressing of a fault is not the artist's way but the pedant's. A dramatist who wished to caricature the dullness of certain characters by making his scenes intolerably dull, would not be likely to get a hearing—even from the societies who specialise in Sunday performances. B. V.

STRING QUARTET

A Suite of Old National Dances in three groups has been arranged for string quartet by John B. McEwen, and the miniature score of these is published by Joseph Williams. The first group consists of an Old English and two Scottish dances; the second of three French melodies, and the third of Japanese dances. They are all well scored and interesting. I am most attracted by the Scottish 'Strathspey' and 'Reel,' dances which, to my thinking, are every bit as lively and exhilarating as anything that has come to us from the New World. Anyone who has heard a Strathspey competition at the Glasgow Festival must have realised how unjustly the possibilities of this music have been neglected. Perhaps these quartet arrangements may do something towards a better appreciation of the good things at our door.
B. V.

STUDIES

The fundamental trill studies for violin, by D. C. Dounis (*Strad* Edition) should be of considerable help to students anxious to acquire in the shortest possible time a quick and rhythmical trill. The author justly points out that, in trill practice, elasticity and suppleness are far more necessary than force. In another edition perhaps he may add something to this by warning the student of the danger he runs in forcing tired fingers to continue to exercise when they cry out for a rest.

Ludwig Lebell's preparatory bowing and finger exercises for the violoncello (Joseph Williams) contain of course little or nothing that is fundamentally new. In the beginning there was a 'cello and a would-be 'cellist. When the two first met they exchanged the same passes that are now and ever will be the portion of the beginner. This particular work deserves some praise for its directions to the player, which are to the point and not redundant; they could, however, be expressed more simply and clearly. B. V.

VIOLIN

In his 'Intermezzo' and 'Bagatelle' (*Strad* Edition) Nicholas Gatty succeeds where hundreds have failed, for he has given us music which is not particularly difficult to play yet is both thoroughly 'musical' and interesting technically. The difference between these pieces and the immense majority of other compositions of the same class is that while others cannot hide the fact that they are fiddlers in search of relaxation, Gatty is first and foremost a composer who happens to write effectively for the violin only because he knows all about the genius and the technique of the instrument. His music must benefit and train the mind as well as the fingers of the student, and forms accordingly the only trusty and reliable stepping-stone on the way to the works of the classics. B. V.

CHURCH MUSIC

Of the latest issues of the 'Tudor Church Music' series from the Oxford University Press, some numbers by Orlando Gibbons are particularly welcome. Gibbons died three hundred years ago this June, and many will doubtless be making a special feature of his music during the coming months. The Te Deum and Benedictus and the Magnificat and Nunc Dimittis—both from the 'Short' Service—are works that might be undertaken by choirs unable to cope with some of the more elaborate compositions. Some of the writing is harmonic in style; the frequent passages of flowing counterpoint are nowhere intricate, and are always grateful to sing. The music is for four voices (S.A.T.B.), and has been edited by Dr. Fellowes.

Under the same editorship appears Gibbons's anthem for six voices (S.S.A.A.T.B.), 'O Lord, in Thy wrath rebuke me not.' This is a fine example of expressive part-writing. A capable choir would be well rewarded for any trouble spent in preparing this beautiful little work.

Two other numbers from the same series are the 'Alleluia,' by Thomas Weelkes (*c.* 1575-1623), edited by S. Townsend Warner, and the Magnificat and Nunc Dimittis of the third Service by Thomas Tomkins (1572?-1656), edited from 'Musica Deo Sacra,' 1668, by A. Ramsbotham. Weelkes's anthem is for treble, alto or second treble, tenor, and two basses. It is a splendidly virile work, and, sung by a good choir, should sound magnificent. Tomkins's work is elaborate, and there is much division of parts. While five-part writing predominates, six- and seven-part work occurs frequently. Obviously this fine setting — which runs to thirty-five pages—is not for the average choir.

Although too late for this year, organists might make a note of 'An Easter Carol,' by Charles Wood (Year-Book Press), words by J. M. Neale. It is a fine specimen of diatonic writing.

A new arrangement of Palestrina's 'Missa Brevis,' by William Y. Webbe (New York: H. W. Gray Co.), appears to be well done. The editor has abandoned Palestrina's breves and semibreves, and has adopted a modern unit of notation. The Agnus Dei has been effectively shortened by omitting the first section of the original.

The Oxford University Press announces the reissue of F. H. Shera's unison setting of the Nunc Dimittis in C, as a correction of the original issue. G. G.

STANFORD'S LAST OPERA: 'THE TRAVELLING COMPANION'

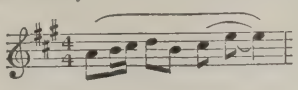
By F. Bonavia

It has been reserved for a group of enthusiastic Liverpool amateurs to give the first performance of Stanford's last opera, 'The Travelling Companion.' This took place at the David Lewis Theatre, which calls itself 'Liverpool's Old Vic.'—not inappropriately, for its resources at present compare with the resources of Miss Baylis at the 'Old Vic.' as Liverpool city compares with the city of London. If we read Stanford's temperament aright, it is not impossible that he himself made an early performance extremely difficult, for we know that the mere suggestion of having a fifth drum part played on the fourth drum was enough to arouse his anger. Well, the result has been a first performance which failed to satisfy the most easy-going, most tolerant amongst us. The singers and players of the David Lewis Theatre deserve every praise for their enterprise and, generally, for their good intentions. They are not professional people; they are amateurs who work because they like to work. They chose 'The Travelling Companion' simply because they felt that its production was overdue, that a good opera was neglected, and took upon themselves to sustain the rôle of champion. Now this is excellent; the spirit shown is just the spirit which 'gets things done.' The actual task, however, proved beyond their capacity—partly through lack of rehearsals. With a more careful and thorough preparation they would have succeeded far better; but other interests had apparently more serious claims on their time, and the opera suffered in consequence.

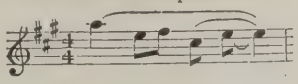
The odd thing is that 'The Travelling Companion' should have had to wait so long to be put on the stage. A few years ago, when fantastic opera was fashionable, it would have had every chance of success. It deals with a story derived from a tale of Hans Andersen, prepared for music by Sir Henry Newbolt. The chief characters are a destitute hero, John, and a legendary Princess whose hand and wealth are offered to the one who can solve a riddle. John, by giving his last penny to the robbers who would defile a dead man, befriends the dead man's spirit, which, as the Travelling Companion, advises and helps John in his adventure. The Princess, feeling that John is going to solve the riddle she set him, and succeed, goes to a Wizard for assistance, but the Wizard is slain by the Travelling Companion. The Princess's hand is won, and the Travelling Companion returns whence he came.

The music of the Prologue and Epilogue, describing a scene in the church, with thunder and lightning, the dead man's bier, and the robbers, is not very convincing, for, strangely enough, Stanford, although an Irishman, had no feeling for the fantastic, romantic

elements that play so large a part in Celtic poetry. But the three Acts in which John sets about and wins the object of his quest are full of easy, melodious tunes, not quite so sparkling perhaps as those of Sullivan, but equally light and graceful. A theme which appears many times in the score:



might easily have for its complement:



The maimed version of the orchestral score heard at Liverpool could not give us an indication of its merits. But, as the Symphony played under Sir Dan Godfrey a few weeks ago reminded us, Stanford was a master of his craft. Surely, with Carnegie Trusts and the revival of interest in Stanford, this little opera will have its chance some day? It has all the elements which appeal to the average audience, and gives full opportunity for stage effects of every kind. A representative performance is due if we are to avoid the charge of pusillanimity.

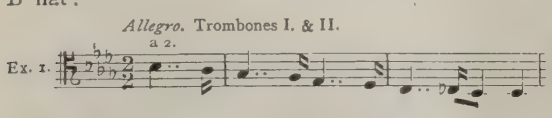
THE MISUSE OF THE TROMBONE

By J. A. Westrup

We live in an irreverent age. There is no respecting of persons in the world, nor of instruments in the orchestra. The aristocracy which was the strong pillar of our forefathers is now compelled to cut capers worthy only of the clarinet. The noble sackbut that once lifted up its jubilant voice in simple four-part harmony is now condemned to dance, a monarch become puppet, to any inconsequent strains that may be forced upon it. To be plain, modern composers have misused the trombone, and if present tendencies continue, it will become a plaything instead of an instrument, subject rather to the caprice than to the intelligence of the composer.

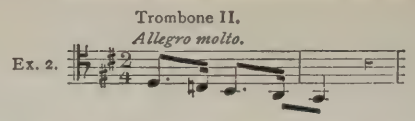
No one will deny that the trombone's chief assets are tone and dynamic range. Its *crescendo* can be the most powerful in the orchestra; its tone is equally the most noble and dignified of any brass instrument now in use. It would seem then an elementary point of orchestral technique to assign to this instrument passages in which it is permitted to produce this characteristic tone. Good players of course enjoy a technical facility which makes rapid passages quite possible and even effective. But there are limits. It is obvious that in the following example from the first movement of Franck's Symphony it is not possible to produce adequate tone both on the C flat and on the succeeding B flat:

Ex. 1. *Allegro.* Trombones I. & II. a 2.



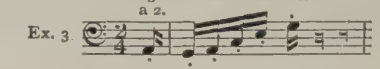
The distance covered by the slide in this minute fraction of time is approximately 21-in. If composers would only take the trouble to make simple mathematical calculations of this kind before setting down such passages, much of the totally ineffective brass writing in modern works would be avoided. This scale-passage in Balfour Gardiner's 'Shepherd Fennel's Dance' is equally unsatisfactory for the tenor trombone:

Ex. 2. Trombone II. *Allegro molto.*

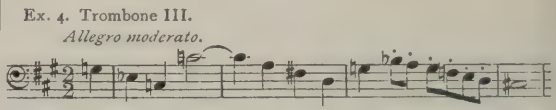


But the case becomes worse when we find the following in Holst's 'Jupiter':

Ex. 3 *Allegro.* Trombones I. & II. a 2.

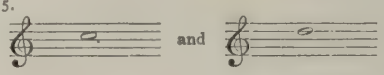


Of course it is quite playable. The composer, a trombone-player himself, would hardly have written anything absolutely impossible. But I contend that passages of this kind, especially those necessitating rapid jumps from remote positions, are ineffective, simply because the instrument is not given a chance to do full justice to its tone. It is a peculiarly perverse characteristic of innovators that they try to bolster up their claims to originality by what is too often termed a 'daring' method of orchestration. But there is nothing new in these gambols of the trombone. Haydn, who was a progressive composer, assigns to his bass trombone the most vigorous antics. But we do not lift up our hands and say, 'How daring, how brilliant!' We make some commonplace remark of quite a different kind, picked up from books, or the lecture-room. This sort of thing is frequent in 'The Creation':

Ex. 4. Trombone III. *Allegro moderato.*

Beethoven frequently uses the trombones in the same way to support the voice in florid fugue subjects. But everyone who has heard the Mass in D knows the unsatisfactory 'fire-spitting' effect of this contrapuntal writing.

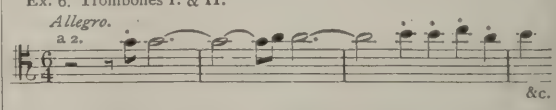
About a year ago a letter appeared in the *Musical Times* complaining of the extreme height of trumpet parts. The same applies to the trombone. There is no reason why the extreme harmonics of the tenor trombone

Ex. 5.



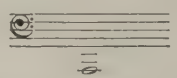
should not occasionally be employed, though the expediency of writing them *pianissimo* as Strauss does in 'Tod und Verklärung' is at least doubtful.* But whole melodies in this register, especially when an innumerable number of other instruments are doubling, are unnecessary, and tiring to the player. Here is a passage from 'Uranus':

Ex. 6. Trombones I. & II. *Allegro.* a 2.



Little is gained by ignoring the workable compass of an instrument. Forsyth† says of Wagner's

Ex. 7.



for the bassoon, 'This is, perhaps, one of the things

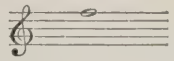
* *See* also Schönberg, 'Fünf Orchesterstücke' (Op. 16).

† 'Orchestration,' p. 233.

in which it is better not to imitate Wagner.' He might have pointed the moral that the inadvisable notes of an instrument are as much to be avoided as those which are impossible.

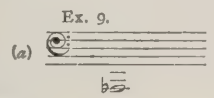
If composers are going to write the extreme notes as though they were normal, why not continue the harmonic series up to the 12th

Ex. 8.



on the tenor trombone, and treat it like an exalted horn? All the four notes (C, D, E flat, F) are 'possible.' But what is the use of the trumpet if the trombone is normally going to command this extensive compass? The trombone cannot have it both ways. At present, like Peer Gynt, it is 'nor one thing nor the other, only so-so.' Orchestration is becoming ridiculous when the same performer has to play

Ex. 9.

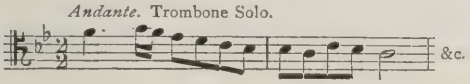


one minute and

the next. Such invasion of the fields of tuba and trumpet is superfluous.

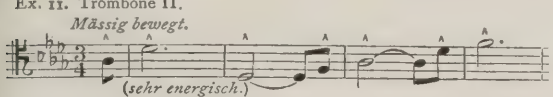
Nor is the trombone essentially a solo instrument. The beginning of the 'Tuba mirum'* in Mozart's 'Requiem' sounds all right, but when it comes to:

Ex. 10.



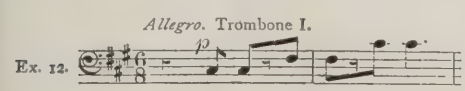
the lesson is almost too forcibly driven home. The opening sounds satisfactory, because all the notes except one are what would be 'open' notes of the harmonic series if the trombone were a 'natural' instrument. The truth remains that however chromatic our modern brass instruments may be, the best effect is obtained by using them as though they were producing mainly these open notes. This does not mean that other notes are to be excluded or that scale-passages are bad, but simply that 'fanfare' passages are the most effective. Mendelssohn's arrangement of 'Wachet auf' in 'St. Paul' is a good example. Wagner's scores abound with instances. The following,† selected quite at random, will serve:

Ex. 11. Trombone II.



It is true that this is not a harmonic series as such on the tenor trombone, but it sounds as if it is, which is all that really matters. Such passages are just as effective *piano*—*e.g.*,

Ex. 12.



from 'Peer Gynt.'

The other way in which the trombone can perform its proper *ἔργον* is by sustaining long notes. This sounds an obvious truism, but an examination of contemporary scores will show to what extent it is neglected. The classical composers were not entirely foolish when they used the trombone in this way. What could be more electrifying than the entry of the trombones in bar 185 of the Gloria of Beethoven's Mass in D, or the chord of D major at the very end of Brahms's second Symphony? But composers have become so fascinated by the acrobatic possibilities of what is in reality a very dignified instrument that they must keep it ever on the move. 'Moderns, beware!' said Pope, a motto which might well be inscribed on the portals of our musical institutions. In the concert-halls it would merely appear fatuous, so long as composers treat instruments in so cavalier a fashion. It may, indeed, be the fault of players for cultivating the *staccato* and *sforzando* at the expense of the *sostenuto*. But it is clearly the composer who is responsible for writing florid and ineffective passages.

There are three main points to be summarised: (1, elementary, but often disregarded), passages in which the slide has to travel such a distance as to render proper tone-production impossible should not be written; (2), the first effective way of writing for the trombone is the 'fanfare'; (3), the second is the *sostenuto*. I have omitted the short *staccato* snaps beloved of our players, because the effect of these is percussive rather than tonal, and so they hardly come inside the sphere of what is peculiarly suited to the trombone. In conclusion, it may be remarked that points (2) and (3) apply with nearly equal force to other brass instruments.

* The Germans cling pathetically to the belief that the last trump is a trombone. *Cf.* Brahms's 'Requiem,' p. 201 (miniature score).

† 'Rheingold,' p. 369 (miniature score).

Gramophone Notes

By 'Discus'

COLUMBIA

The outstanding orchestral record of the month is that of the 'Enigma' Variations, conducted by Sir Henry Wood, in eight parts. Although there are a few weak spots—*e.g.*, in the *Finale*—the result as a whole is excellent. I have heard more fairy-like performances of 'Dorabella,' but Sir Henry is 'all out' to good purpose in the brilliant and vigorous Variations. Some of the wood-wind reproduction is among the best I have known.

For the benefit of readers who may wish to obtain certain Variations alone, here is their disposition on the four records: (1) Theme and Variations 1-7; (2) Variations 8-10; (3) 11-13; (4) Variation 14 and *Finale*. What a masterpiece this is! Are there six better modern orchestral works?

We are in luck with Haydn these days. Here is the 'Emperor' Quartet, played by the London String Quartet — a fine bit of playing and recording (three d.-s.).

One violin and one pianoforte record are to hand—both first-rate. Leo Strockov plays the Rimsky-Korsakov 'Chanson Hindoue' and Sarasate's transcription of Moszkowski's 'Guitarre'; and Pouishnov the Debussy Arabesque in G and a Glazounov Polka (both 10-in. d.-s.). The pianoforte tone is notably good.

I am all for the use of string quartet accompaniment to vocal solos, but they should be better written than those used with Dora Labbette's singing of 'The Flowers of the Forest' and 'Ye Banks and Braes.' The harmonization of the

latter is particularly feeble, with a mawkish touch in the cadence that is quite out of place. By the by, the Columbia *Bulletin* gives 'Ye Banks and Braes' as being by 'Burns and Stein,' and the other song as 'Elliot, arr. Macfarren.' This is both confusing and inaccurate; and, whoever the composer of 'Ye banks and Braes' may have been, I'm sure his name was not Stein. Miss Labbette's singing of these beautiful airs has the right simplicity and expressiveness.

H.M.V.

One would expect a French orchestra's performance of Berlioz's 'Fantastic' Symphony to be peculiarly good, but I must confess to some disappointment with the playing (or the recording) of the work by the Pasdeloup Orchestra, conducted by Rhéné-Baton (six d.-s.). The Symphony itself is not of red-hot interest apart from the 'March to the Scaffold' and the 'Witches' Sabbath,' and in this performance a good deal of the earlier portion of the work is even duller than usual. The recording of the 'Witches' Sabbath' is unusually good. The 'March to the Scaffold' comes out well except in its final moment, where the *pizzicato* bass and the drum-rolls that follow the descent of the knife are too weak to give us the right shuddersome effect. We don't hear the head fall; it might be a mere pimple.

The string records for the month are of Thibaud, playing movements from Veracini's Sonata in E minor, arranged by J. Salmon (12-in. d.-s.), and Suggia, n the Prelude and Allemande of Bach's Suite in C (12-in. d.-s.). Both are excellent. I must confess, however, that Bachian as I am, I have little use for the old man's unaccompanied string music, save for a movement here and there. One must be a string player to appreciate it fully, and no doubt 'cellists will revel in this (to me) boring Suite.

I doubt if any Paderewski record has beaten his latest—Schubert's B flat Impromptu (12-in. d.-s.). His delicacy and grace are inimitable, and the pianoforte tone far better than we usually get from him.

Eric Marshall sings very sympathetically in Schumann's 'Die Lotosblume' and 'Du bist wie eine Blume' (10-in. d.-s.); Ezio Pinza is heard by all but the stone deaf in an air from 'La Favorita'; L'Alessio joins him in a duet from 'Norma' (10-in. d.-s.); and Toti dal Monte sings Jules Benedict's Variations on 'Carnevale di Venezia' (12-in. d.-s.). If the oft-suggested list of the world's worst music is ever compiled, these Variations of Benedict's should secure a place among the pick. For downright fatuity I know few things to equal them. If you can hear the whole of this record without a guffaw, you have either a lot of self-control or little sense of the ridiculous. The singing is well enough for those who worship top notes and 'stunts.' I don't.

VOCALION

It was a happy notion to record the 'Siegfried Idyll' in a performance by the instrumental force for which Wagner wrote it. We have grown so accustomed to hearing it played by a full orchestra that we need to be reminded of its essentially chamber-music quality. I have only once heard it in London in its original form; the occasion was the presentation of the Philharmonic Society's gold medal to Sir Henry Wood, who during the proceedings conducted a performance by a picked little body of players. This Vocalion record is on four sides; the conductor is Mr. Stanley Chapple, who is rapidly making a position for himself in this kind of work. The playing and recording are worthy of this exquisite piece, though it is to be hoped that gramophonists will, before hearing it, do their best to forget the full orchestral sonorities with which they have hitherto associated it. Otherwise they may be disappointed.

Well up to the standard we expect from such players are the records of Jelly d'Aranyi in a Purcell air and Leclair's Sarabande and Tambourin (12-in. d.-s.); and of York Bowen in his own 'A Romp' and Rachmaninov's 'Polichinelle.' The pianoforte tone in the latter is first-rate (10-in. d.-s.).

There are some good vocal records. Roy Henderson is heard to great advantage in Schubert's 'Erl-King,' his variation of tone-colour being capital. (But I wish he wouldn't *parlando* the end.) In the same composer's 'Serenade' he is less well suited (12-in. d.-s.).

Malcolm McEachern is fine in the florid parts of 'Revenge! Timotheus cries,' but in the middle section there is a lack of contrast in tone, and his words are not clear—an unusual failing in this singer (10-in. d.-s.). The clearness of his florid singing is notable; in the past it has struck some of us as being a weak spot in his equipment.

John Coates is heard in a curiously unequal record. His singing of Holbrooke's 'Come not when I am dead' is splendid in every way; but on the other side he distorts Stevens's 'Sigh no more,' and makes this cheerful ditty into quite a melancholy affair. His final 'hey nonni nonni' is almost tearful. There may be subtle Coatesian humour in this, and perhaps it 'comes off' in the concert-room, but per gramophone it is all wrong. Isn't Mr. Coates developing a habit of overpointing his old English songs? I have thought so for some time, and his gramophone records seem to be proving it.

THE FESTIVAL OF MR. ARNOLD DOLMETSCH

By Gerald R. Hayes

One of the most important musical events of the year will be the Haslemere Festival of Chamber Music to be held from August 24 to September 5. It is far more than its title implies, for it will provide, almost for the first time, an opportunity for the life-work of its organizer to be appreciated in all its phases. It would be more aptly entitled the Festival of Mr. Arnold Dolmetsch. Every one, of course, knows something of Mr. Dolmetsch's work in the revival of the music of the past, but at present only a few have any idea of the variety and depth of his genius as scholar, executant, and craftsman.

The music will naturally be chosen from those periods in whose interpretation Mr. Dolmetsch is the acknowledged master. Not only will the magnificent instrumental compositions of the 16th and 17th centuries be faithfully interpreted on the viols, lute, recorder, &c., for which they were written, but a section of the Festival will be devoted to the 18th-century composers, including Haydn and Mozart, whose works will be given with all the accuracy that Mr. Dolmetsch's researches make possible. In particular, a considerable share of the time will be allotted to the works of J. S. Bach, with some of his Concertos for rare combinations of instruments, Sonatas for harpsichord and violin, harpsichord and viola da gamba, and, for the clavichord, his Preludes and Fugues, the Chromatic Fantasia, and other pieces.

The fruition of Mr. Dolmetsch's long labours in the construction and technique of the violin as necessary for the true performance of Bach's unaccompanied violin music, will be heard in his playing of these noble pieces. Owing to the immense technical difficulties, frequently involving the holding of three sustained parts, far too little is known of this side of Bach's work, and it is no small achievement that, after years of experiment, Mr. Dolmetsch should have restored the violin and its bow to the playing conditions in which it left the hands of the unapproached masters of the great period.

One of the most interesting features of the Festival will be the exhibition, every morning, of Mr. Dolmetsch's unique collection of old instruments, upon which demonstrations will be given. Visitors will be able also to see something of his own work as a master craftsman in the recorders, virginals, and clavichords of his making, the results of years of the most patient experiment and research. He has given a life-time to the discovery of the ideals and technique of a lost art whose true value can only be appreciated in an atmosphere of its own. To those unfamiliar with this music the Festival will give the opportunity necessary for the ear and mind to get accustomed to its idiom.

Apart from these specialised interests, the Festival will have a deeper significance for the future of music, as its whole purport will be to show what wonders have been accomplished in the past by the composers of chamber music. The work of Mr. Dolmetsch is a standing encouragement for music as a personal matter closely interwoven with daily life, and not only for the virtuoso and the concert-hall. In the English music of the Golden Period, when it was a truly national art, the future composer may find the finest inspiration in outlook, construction, and tonal effects.

Player-Piano Notes*

BY WILLIAM DELASAIRE

CLASSICAL

I suppose the most important 'Duo-Art' roll this month is Schumann's Toccata (A.C. 6498). Despite its early date (Op. 7) this is, in my opinion, one of the finest of all his works. Harold Bauer plays it with splendid vigour, and at a speed which laughs at its technical difficulties yet makes no sacrifice of clarity. The player inserts a seventh in the last of the introductory chords, however, and in the repetitions of this passage this is most disagreeable to my ear. It is foreign to any edition or performance in my experience, and strikes me as being just beyond the border-line of legitimacy. Still, as a whole, the roll is one which I cordially recommend. I am at a loss to understand the label on the first movement of Schubert's 'Unfinished' Symphony (A.C. 0660). It says: 'Arranged and played by Albert Stoessel.' Arranged—yes; but played? From his photograph the gentleman appears to be an ordinary mortal, yet to play this arrangement the pianist would need at least two pairs of hands. In numerous passages the spacing and number of notes are such that human fingers could not possibly play them simultaneously. From the pianistic point of view, therefore, the roll is not good. Comment on the music is superfluous at this time of day, and as an initiation into its text the roll is no doubt useful, but there its value ends. Quite the reverse may be said of Dohnányi's Capriccio, Op. 3, No. 4 (A.C. 6703), played by Raymond Wilson. The music is essentially pianistic, as would be expected from such a composer, and is almost Lisztian in its richness. The first subject is somewhat sinister, perhaps, for the title, but the second is pleasantly lyrical.

Liszt's arrangement of Schumann's song, 'Dedication' (A.C. A779), gives us the hand-played roll in all its beauty. I cannot imagine a finer performance than this by Arthur Shattuck. *Rubato* is always dominated by rhythm, liberty never becomes licence, sentiment never sentimentality; and the tune seems to have curbed even Liszt's paraphrasing excesses. I should be glad to meet the player-pianist who, using a straight-cut roll, could produce anything approaching the beautiful effect of this roll. Mendelssohn's 'Lost Illusion' ('Lieder ohne Worte,' Op. 67, No. 2) is played in nice style by Ellen Ballon (A.C. A783), and will doubtless please many. The Brahms Intermezzo, Op. 116, No. 5 (A.C. T24548), is a little obscure at first hearing, but repetition reveals a restrained and intimate emotional content that is very Brahmsian. Such a roll taxes the skill and interpretative faculties of the player-pianist to the utmost. The same composer's Ballade, Op. 10, No. 1 (A.S. 93432), I commented upon last month.

POPULAR

The 'Duo-Art' rolls provide us with two 'musical box' pieces; the first is so called—'Boite à Musique,' composed and played by Emil Sauer (A.C. 0224)—and the second is Glazounov's 'Miniature,' Op. 42, No. 2, played by Lamond (A.C. 0225). Both are exceedingly pretty—this is the word which almost every one will apply to them—and have a certain ephemeral charm which will delight all save perhaps the super-modernists of last month's 'Amateurs' Exchange.' Those looking for a concert waltz *in excelsis* should try Moszkowski's Waltz, Op. 34, No. 1, in E (A.C. A777). It is brilliantly played by Ethel Leginska, and is a perfect example of the composer's tuneful and sparkling style. Valse Caprice, Op. 6, No. 1, by Nevin (A.C. 785), is superficial, but will probably please up to the third time of asking. The foreign title of 'Chanson Joyeuse,' by Marion Davis (A.C. T24594), is, I am afraid, a cloak to cover poverty of invention; the disguise is ineffective, as with so many pieces of this kind. Pouishnov's Petite Valse (A.S. 93434) is equally undistinguished, but is a well-written fragment, and would make a pleasant encore item. A sort of seasonable anthology is provided in 'Famous Butterflies in Music' (A.S. 90658), in which Grieg and Chopin easily outshine their companions, but leave Rosenthal's 'Papillons' fluttering very beautifully. Field plainly shows us, in his Nocturne No. 5, in B flat minor (A.S. 93439), where Chopin learnt his lessons in this style. Indeed, one might readily be forgiven for mistaking it for an early work of the master himself. This, I think, is sufficient recommendation. A selection from 'La Boutique Fantasque' (A.S. 93430/1), being an arrangement by Respighi of Rossini's music, provides two very interesting rolls. From the pianistic point of view they suffer from the old trouble of having too many notes, but many of the extracts are clever little tone-pictures that supply good practice in a variety of styles.

* A.C. = Æolian Co., Ltd.; A.S. = Sir Herbert Marshall & Sons, Ltd.; S. & P. = S. & P. Music Roll Co., Ltd.

MODERN BRITISH MUSIC

The S. & P. Company provides us with an excellent batch of works by living British composers. These are of varying merit, of course, but the enterprise is highly commendable. Bax's 'Lullaby' (6017) is now too well-known to need praise from me. Its modernism is delightful, and Trevor Hansen plays with the utmost refinement. A most effective piece for the player-piano is Percy E. Fletcher's 'Palanquin Dance,' from the 'Idylesques' (6053). The left-hand solo in the middle section gives excellent opportunity for careful phrasing. Two unpretentious little *salon* pieces are Haydn Wood's 'An Autumn Song' (6014), which wends its happy way in the style of his ballads, and 'Romantic Prelude,' by H. Baynton-Power (6046). In each case the pianist makes the most of slight material. Harold Clark plays his own Rhapsody (6043), and two Preludes (6044), the former being a vigorous outburst, not specially modern in style, played with a fine éclat; the Preludes are in C minor and D flat, the first much in the style of the old masters, the second in a more romantic vein. Both are interesting little pieces, admirably played. Cyril Scott gives us his characteristic new wine in old bottles in his British melodies—'All through the night,' 'The Wild Hills of Clare,' and 'Summer is acumen (*sic*) in,' which are all included in roll No. 6012. Of course, it is the sort of treatment that one either definitely likes or dislikes, and in my present mood I think I am in the former category. And lastly, 'The Dew Fairy,' by Frank Bridge (6016), is a delightfully played piece of impressionism which lends itself gratefully to the instrument.

These rolls are all hand-played, and for the most part would form a valuable addition to a library having any pretensions to being comprehensive. One hopes that some bigger works may be forthcoming in the near future. Such an enterprise, considering the moderate price of the rolls, deserves every support.

SONGS

A word of praise is again due to the Æolian Company for giving us Roger Quilter's beautiful song 'To Daisies.' It is a real gem among song rolls. The accompaniment is, of course, hand-played, so that with any sort of attention on the accompanist's part, an almost perfect pianoforte part may be provided—even to the most 'soulful' singer! Very pleasing, but less important, is Grimshaw's 'Songs my mother sang.'

Bach's 'Sleepers, wake!' and Mendelssohn's 'Hymn of Praise' were sung by Banbury Choral Union at Banbury Parish Church. The soloists were Mrs. C. R. Palmer, Mr. F. Burton (Magdalen College Choir, Oxford), and Mr. Hubert Bolton. Mr. C. R. Palmer conducted, and Mr. Eric Gritton accompanied on the reconstructed organ, which was heard for the first time at this performance.

On June 3, at 3, Mr. H. V. Spanner will give a recital at the National Institute for the Blind (224, Gt. Portland Street), including in his programme three of the Fellowship tests for the forthcoming R.C.O. Examination—Minuet from Sonata No. 1, Stanford; Prelude and Fugue in G, Bach; and the slow movement from Vaughan Williams's 'Sea' Symphony.

The Peterborough Choral Union and the Orchestral Society joined forces at the Cathedral on May 7, performing 'The Dream of Gerontius' in the afternoon, and 'Judas Maccabæus' in the evening. The soloists were Miss Lucy Goodwin, Miss Margaret Balfour, Mr. John Adams, and Mr. Stewart Robertson. Mr. A. E. Armstrong conducted, and Dr. H. Coleman assisted at the organ.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

ANNUAL GENERAL MEETING

The annual general meeting will be held on Saturday, July 18, at 2 p.m.

DISTRIBUTION OF DIPLOMAS

Members and friends are cordially invited to attend the distribution of diplomas to successful candidates at the Fellowship, Associateship, and Choir-Training Examinations, on Saturday, July 18, at 2.30 p.m. The President, Dr. H. W. Richards, Warden of the R.A.M., will deliver an address on 'The Organist as Teacher,' after which Mr. E. T. Cook, organist of Southwark Cathedral, will play upon the College organ the following pieces, selected for the January Examination, 1926:

FELLOWSHIP

Aria in F ... ... *J. S. Bach*
(Novello, Book 12, p. 112.)
Prelude, Fugue, and Variation (Op. 18, No. 3)
César Franck

ASSOCIATESHIP

Elegy in A flat major ... ...*C. H. H. Parry*
(Novello.)
Meditation in F sharp minor ... ...*Guilmant*
(Book 6, Op. 20.)
Prelude in G minor ... ... *Stanford*
(No. 2 of first set of Preludes, Op. 101, Stainer & Bell.)

No tickets are required.

An informal conversazione will be held after the organ recital, to which members and their friends are invited.

CHOIR-TRAINING DIPLOMA EXAMINATION (CHM.)

The following candidates were successful at the May examination: H. Jessop, London; A. M. Stacey, London.

H. A. HARDING, *Hon. Secretary.*

A SPRING CLEANING

By ALFRED H. ALLEN

Amongst organ players there must, I think, be many busy men who, having come to a ripe catholic musicianship, feel only too often that the technique which alone could make their playing a constant delight to themselves can never be theirs in this world; and no doubt there are also some who, having reached what they call middle age, or being very young, see before them only a life devoted to the teaching of the rudiments of their art to pupils of merely middling abilities, question whether it is worth while seriously to bestir themselves. To the former I would say that I do not believe in middle age at all, only in becoming ripe and staying so; to the latter, that the larger mental alertness which comes with the growth of a sound organ technique cannot but be useful in teaching any subject whatever—in playing cricket, in driving a motor car along a London street, or in conducting their singers through 'The Hymn of Jesus' or 'Though Amaryllis dance in green'; and I trust that in this plain tale something of use may be found by somebody.

I was brought up in an atmosphere of popular Victorian music, in which such works as the 'St. Matthew' Passion, Brahms's 'Requiem,' the Organ Sonatas and Chorale Preludes of Bach, the church

(*Continued on page 532.*)

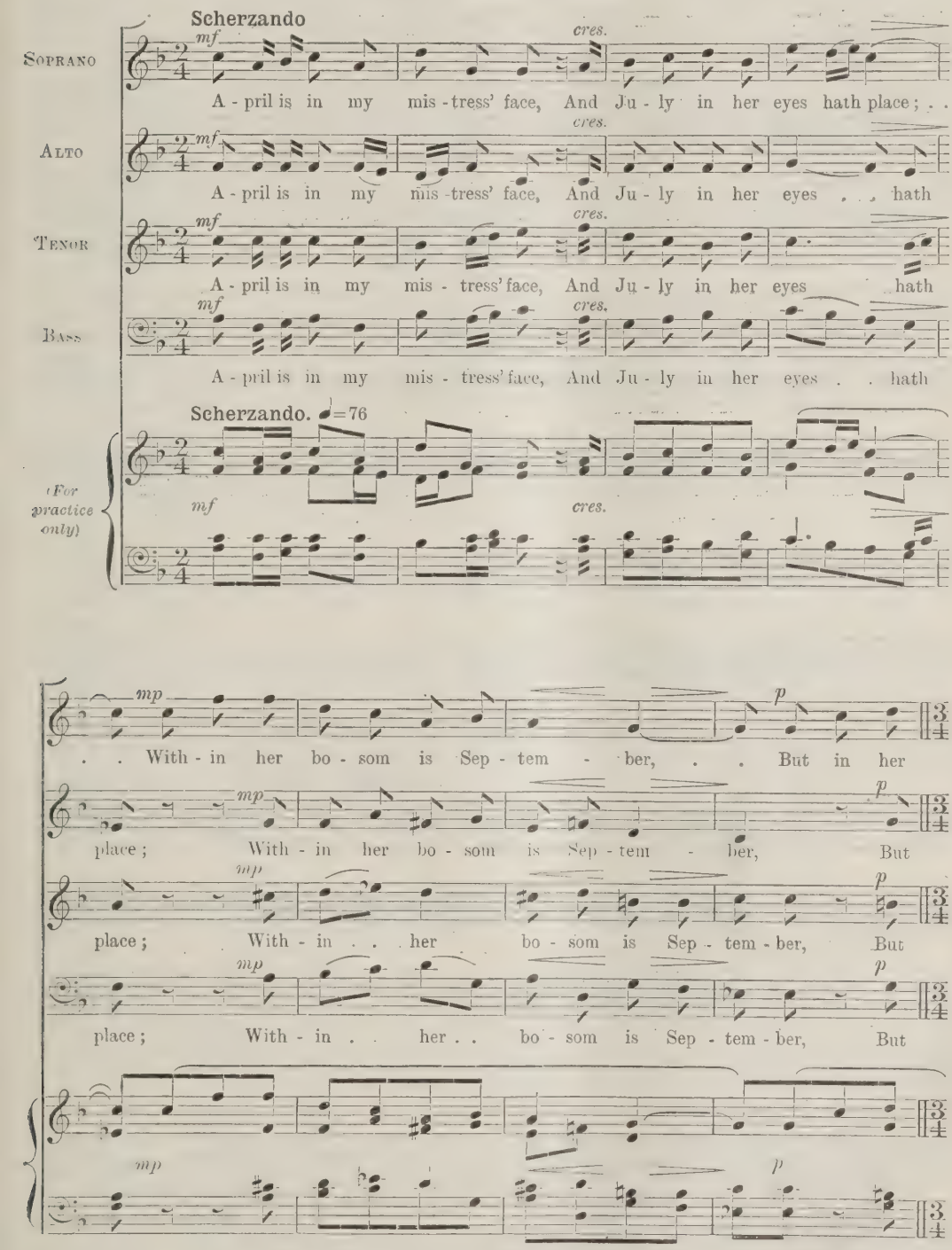
April is in my mistress' face

PART-SONG FOR MIXED VOICES

Words of first verse Anonymous,
the second verse added by Thomas Oliphant

Music by A. Herbert Brewer

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Scherzando
Soprano
Alto
Tenor
Bass
mf
cres.
A - pril is in my mis - tress' face, And Ju - ly in her eyes hath place; . .
A - pril is in my mis - tress' face, And Ju - ly in her eyes . . hath
A - pril is in my mis - tress' face, And Ju - ly in her eyes hath
A - pril is in my mis - tress' face, And Ju - ly in her eyes . . hath
Scherzando. ♩=76
(For practice only)
mp
p
. . With - in her bo - som is Sep - tem - ber, . . But in her
place; With - in her bo - som is Sep - tem - ber, But
place; With - in . . her bo - som is Sep - tem - ber, But
place; With - in . . her . . bo - som is Sep - tem - ber, But

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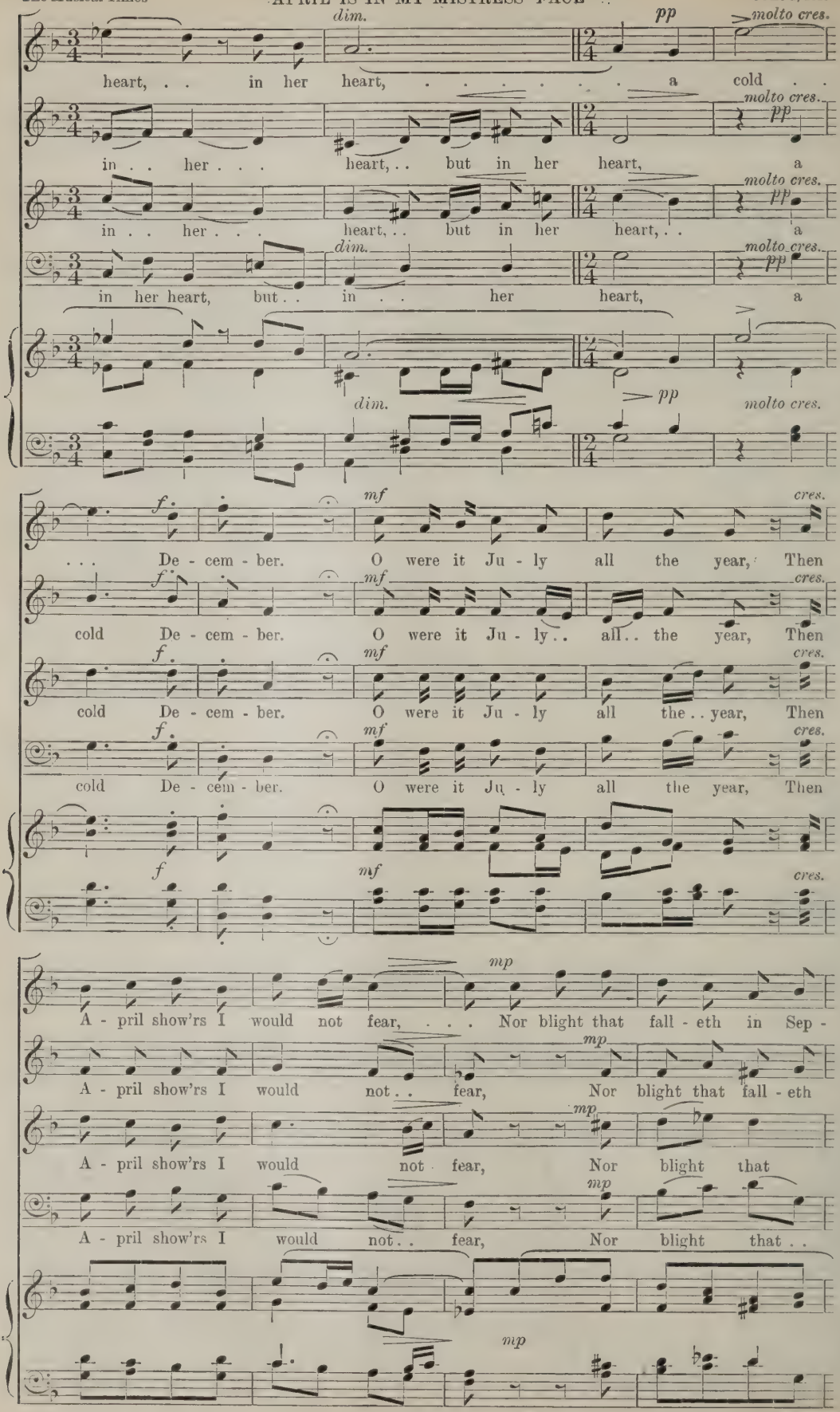
dim.
pp
molto cres.
heart, . . in her heart, ... a cold . .
in . . her . . . heart, . . but in her heart, a
in . . her . . . heart, . . but in her heart, . . a
in her heart, but . . in . . her heart, a
dim.
pp
molto cres.
f.
mf
cres.
. . . De - cem - ber. O were it Ju - ly all the year, Then
cold De - cem - ber. O were it Ju - ly . . all . . the year, Then
cold De - cem - ber. O were it Ju - ly all the . . year, Then
cold De - cem - ber. O were it Ju - ly all the year, Then
f
mf
cres.
mp
A - pril show'rs I would not fear, . . . Nor blight that fall - eth in Sep -
A - pril show'rs I would not . . fear, Nor blight that fall - eth
A - pril show'rs I would not fear, Nor blight that
A - pril show'rs I would not . . fear, Nor blight that . .
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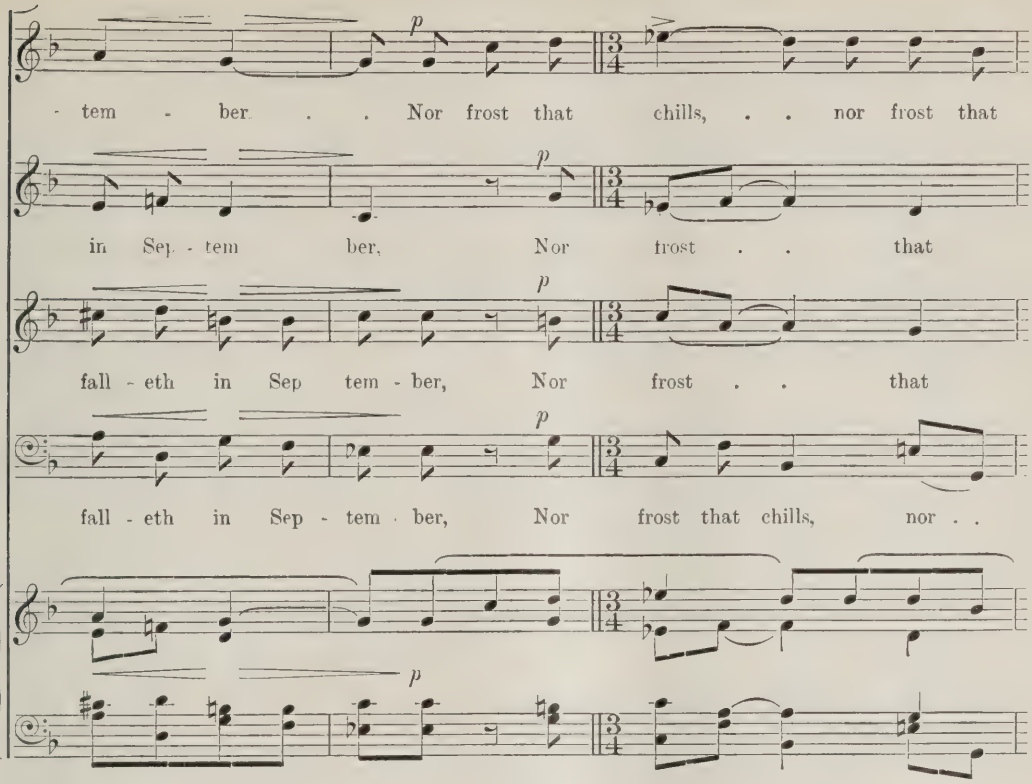
p
- tem - ber . . Nor frost that chills, . . nor frost that
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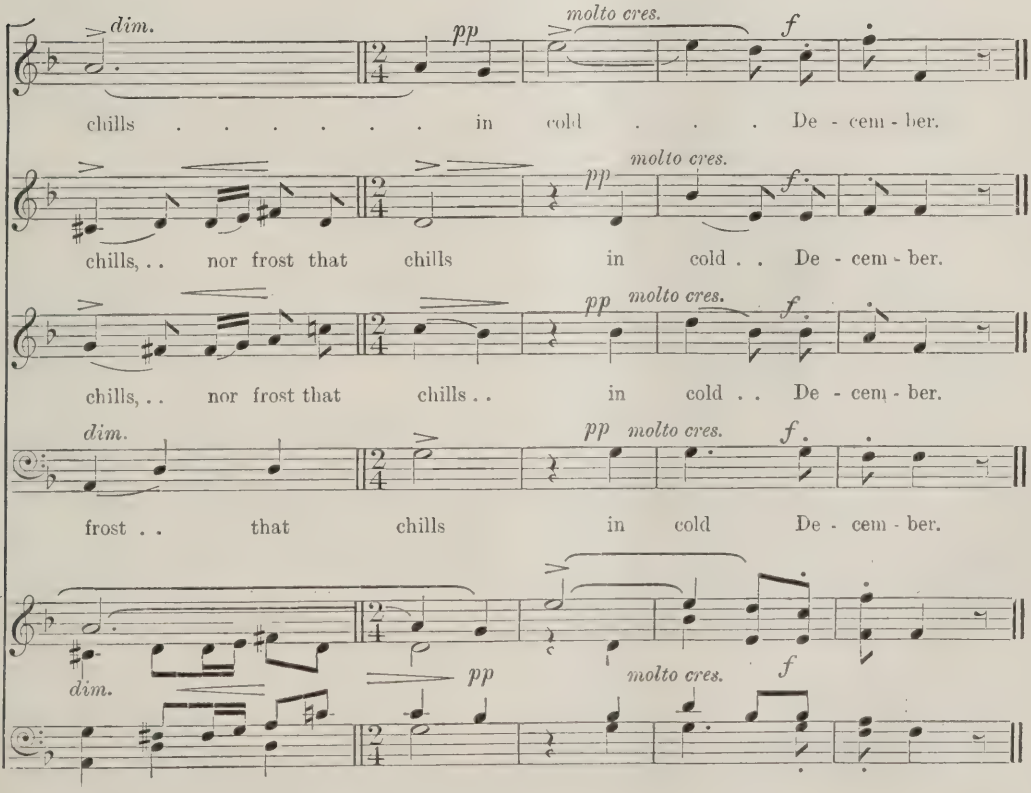

dim.
pp
molto cres.
f
chills . . . . . in cold . . . De - cem - ber.
chills, . . nor frost that chills in cold . . De - cem - ber.
chills, . . nor frost that chills . . in cold . . De - cem - ber.
dim.
frost . . that chills in cold De - cem - ber.
dim.

(*Continued from page 528*)

music of Tallis, Gibbons, Purcell, Wesley, and Stanford had no place, neither were they so much as named among us. Virtually self-taught, my only guidance came from the performances of men whose energies were chiefly spent in endless teaching and in trying to please those upon whose support they had to depend. A church festival would perhaps be distinguished from the ordinary Sunday by the performance of Dykes in F and Meyerbeer's 'Coronation March.' The organ music of Mendelssohn, Rheinberger, Smart, Guilmant, &c., and the best-known Preludes and Fugues of Bach, were always heard in the course of the year, nor were 'The Storm' and the Offertoires of Léfèbure-Wély overlooked. We always stayed to hear the Sunday evening concluding voluntary, and the beginning of the full Swell's *crescendo* was usually the signal for putting on our overcoats and gloves. At parties we used to sing 'Ye shepherds, tell me,' 'The Red Cross Knight,' and 'Sound the loud timbrel'; and I have tender memories of 'Come, birdie, come and live with me,' 'The Vacant Chair,' Moody and Sankey's hymns, and a pianoforte duet called 'The Musical Box.' At concerts we were thrilled by 'The Better Land' (accompanied by pianoforte and harmonium) and 'The Turkish Patrol.'

When fifteen years old, I was appointed organist to the parish church of a near-by village—after having struggled through 'Hamilton's Pianoforte Tutor' with the help of a delightful old tailor who gave music-lessons in his spare hours, and who had a keen eye and a sharp tongue for the smallest sign of budding self-conceit, and a dozen organ lessons from his son, who, employed as clerk in a merchant's office, was also organist of a neighbouring church and suffered from a deep-seated dislike for teaching in general and for Bach's Fugues in particular. The curate in charge of the church to which I was appointed was a really musical man, who spoke in warm admiration of Parratt's playing of Bach at Magdalen. We became great friends, and when I was staying in his house we used to play organ music together on his two-manual harmonium, the playing of the pedal part on the lower keyboard being always given to me, of course! One of our pieces was S. S. Wesley's *Andante cantabile* in G major, which he had heard the composer play on the special occasion for which it was written.

A queer, untidy sort of technique had grown out of the playing of harmonium arrangements from the Masses of Haydn, Mozart, and Hummel, the oratorios of Handel, Haydn, and Mendelssohn, followed by Stainer's primer, Westbrook's 'The Young Organist,' and a few small things chosen from the organ works of Bach, Mendelssohn, Smart, Guilmant, Batiste, and Léfèbure-Wély. At home was played the clavier music of Bach, Handel, Mozart, Beethoven, and Mendelssohn. Another handful of lessons completed the equipment for my calling, and at the age of eighteen I found myself fairly started on my course.

Although it was seldom possible to give more than one or two hours a week to practising upon the organ, yet many things like the short E minor Prelude and Fugue, 'St. Anne's,' and the short G minor Fugue of Bach, Mendelssohn's second and sixth Sonatas, the first four of Rheinberger, and numberless transcriptions (some my own) were added to the store as time went on; and whilst the general effect of the playing would seem to have been tolerable enough to many people, there must often have been a sad lack of clearness and precision, particularly in the inner parts, only too plain to the discerning few.

Before coming to that imaginary line so stupidly called middle age, I had thrown aside things which I had outgrown, and in their stead was playing some of the bigger things of Bach (the G minor Fantasia and Fugue, the popular D minor Toccata and Fugue, and a few Chorale Preludes; but none of the Sonatas), the Chorale Preludes of Brahms, Parry, &c., and slighter things by Saint-Saëns and the younger French and English schools. Yet I was still largely dependent upon my youthful technique and my fairly constant good luck.

Neither was trustworthy, of course; and one or two unhappy adventures when not only they but also my wonted ease and enjoyment in extemporising altogether failed me, led to a searching examination of my organ-playing, and to an endeavour to plan a short course of daily work which would overcome the main fault, which plainly enough lay in that sympathetic interest which my left hand still felt far too strongly in the doings of my feet.

The memories of a few isolated performances of Bach's organ music furnished the pattern for my guidance. The C minor Sonata and some Chorale Preludes by Walter Parratt; the C major Sonata by H. P. Allen at New College; the B minor Prelude and Fugue by Charles Macpherson at St. Paul's, and by Basil Harwood at Christ Church. So I set to work.

First of all, everything beyond the reach of my left-hand technique was put aside, and I made it a daily habit to extemporise in three parts (chiefly two manuals and 8-ft. pedal), privately and in public, with scrupulous attention to the life and colour of the texture and a free use of *non legato* touch; taking care, too, that the feet moved freely about the upper part of the pedal-board whilst the hands wandered at will over their own keyboards, from one end to the other. Chorales were played with the top or an inside part on an 8-, 4-, or 2-ft. pedal stop, and some of Bach's two-part Inventions were practised upside down by the hands alone.*

The next step was taken with a few of the Inventions and the 'Forty-eight,' thus:

TWO-PART INVENTIONS

No. 5, in E flat major ...	Upper part on 2-ft. pedal stop, two octaves lower.
No. 6, in E major	Upper part on 2-ft. pedal stop, two octaves lower (except from last two notes of bar 20 to end of bar 24, and from last two notes of bar 40 to end of bar 42).

THREE-PART INVENTIONS

No. 6, in E major	Inner part on 4-ft. pedal stop, one octave lower.
No. 7, in E minor	Inner part on 2-ft. pedal stop, two octaves lower, as far as first note of bar 14; the rest on 4-ft. stop, one octave lower (except the upper A, G, F sharp near the end).
No. 9, in F minor... ...	Inner part on 4-ft. pedal stop, one octave lower.

* L.-H., upper part on 4-ft. stop, one octave lower; R.-H., lower part on 16-ft. stop, one octave higher.

'THE FORTY-EIGHT'

Book 1.

C minor Fugue ... ... Inner part on 4-ft. pedal stop, one octave lower.

G minor Fugue ... ... Tenor part on 8-ft. pedal stop.

Book 2.

E major Fugue ... ... Tenor part on 8-ft. pedal stop.

G sharp minor Fugue ... Inner part on 4-ft. pedal stop, one octave lower.

When those could be so played with ease, the following Chorale Preludes, together with the Sonatas, were practised and played as voluntaries:

'Nun freut euch.' Novello, xviii.;
'Wer nur den lieben Gott lässt walten.' Schübler set;
'Von Gott will ich nicht lassen.' Novello, xvii.;
'O Lamm Gottes, unschuldig.' 'Little Organ Book';

after which I tackled things more or less new to me, amongst them being Bach's $\frac{9}{8}$ Prelude in C major, A minor and B minor Preludes and Fugues, Fantasia and Fugue in C minor, Parry's 'Wanderer' Toccata and Fugue, and some late Rheinberger. Then the old repertory was overhauled, and everything made neat and tidy.

The old nervousness at the organ has gone, and in its stead there is a feeling of comfort and poise never known by me before, with a looking forward to lots of jolly work in the days to come.

If 'Choir Festivals,' why not 'Organ Festivals'? At South Croydon Congregational Church the question seems to have been asked and answered to good purpose, an Organ Festival taking place on April 19. Mr. Stanley Lucas gave a half-hour recital before and after the evening service, and the service itself included two organ solos—a Prelude from the 'Little Organ Book' and Franck's 'Grande Pièce Symphonique.' The sermon was on 'The First Organist'—presumably Tubal Cain. The recital programmes included Vierne's 'Carillon,' Mendelssohn's second Sonata, the *Largo* from Bach's fifth Sonata, and the Air and Gavotte from Bach's Orchestral Suite in D.

Mr. J. Enos Smith has just completed fifty years' service as organist and choirmaster at St. Mary's, Rushden. His previous post was at Souldrop Parish Church, Bedfordshire. His house was at Stanwick, and in order to do his duty at Souldrop, he had to walk thirty-two miles. He did this little stroll on Sundays and occasional week-days for two years, the salary being £10 per annum—a sum which must have very nearly paid his boot-bill! His first organ pupil, by the way, was Dr. Jolley, of St. George's, Hanover Square. Mr. Smith has had a varied and active career, and we wish him many more years of useful work.

A very interesting programme was given twice on April 29 at the Parish Church, Shillingstone, Dorset, the chief items being extracts from 'The Dream of Gerontius,' Mendelssohn's 'Hear my prayer,' Smart's Te Deum, and violoncello and viola solos (Mendelssohn, Sammartini, and Saint-Saëns) by the Rev. E. Capel-Cure and Mrs. Capel-Cure—a notable scheme to be successfully carried through by the folk of a small country parish. Mr. Alexander Popham directed and played the organ.

The organ at Tabernacle Church, Aberystwyth, has been rebuilt. Mr. H. F. Ellingford gave a recital at the opening ceremony, playing Gigout's 'Grand Chœur Dialogué,' Bach's G minor Fantasia and Fugue, the *Finale* of a Stanford Sonata, and some transcriptions.

Bach's 'God's time is best,' Holst's 'Two Psalms,' and Mozart's G minor Symphony will be performed at St. Mark's Church, Reigate, on June 28, at 8 o'clock, conducted by Mr. J. E. Gomersall, with Mrs. R. W. Shaw at the organ.

The organ in Clapton Wesleyan Church has just been renovated by Messrs. Gray & Davison (the original builders), and is now a two-manual with twenty-five stops.

On the occasion of the London Society of Organists' visit to St. Nicholas Cole Abbey, on June 6, Mr. Herbert Hodge will give a recital (four o'clock).

Messrs. Rushworth & Dreaper have just erected an organ in St. Hildeburgh's, Hoylake, Cheshire—a three-manual of thirty-two stops.

RECITALS

Mr. John Connell, Town Hall, Johannesburg—Marche Héroïque, *Lemare;* Finale (Symphony No. 2), *Vierne;* Imperial March, *Elgar;* Dithyramb, *Harwood;* Rhapsody, *Harvey Grace;* Grand Chœur Dialogué, *Gigout;* Andante and Finale (Sonata No. 7), *Rheinberger;* Second Suite, *Boëllmann.*

Mr. Stanley Lucas, South Croydon Congregational Church—Prelude in E flat, Largo (Sonata No. 5), Fugue in C sharp minor, and four Chorale Preludes, *Bach;* Marche Triomphale, *Guilmant.*

Mr. W. Greenhouse Allt, St. Giles's Cathedral, Edinburgh—Sonata No. 1 and Prelude and Fugue in D minor, *Mendelssohn;* Scherzo in B flat, *Wolstenholme;* Rhapsody and Ostinato, *Harvey Grace;* Marche Héroïque, *Saint-Saëns;* Pastorale, Recitativo, et Corale, *Karg-Elert;* Rhapsodic Variations on two Contrasted Themes, *Herbert Walton.*

Mr. F. Dalrymple, Tredegarville Baptist Church, Cardiff—Chorale Preludes: 'Now thank we all our God' and 'Glory to God in the Highest,' *Bach;* Sonata No. 1, *Mendelssohn;* Finale (Symphony No. 1), *Vierne.*

Mr. L. Henniker, St. Andrew's, Nottingham—Phantasie (Sonata No. 13), *Rheinberger;* Duo, *Bizet;* Fugue in E minor ('The Wedge'), *Bach.*

Mr. F. G. Goodenough, Trinity Congregational Church, Reading—Requiem Æternam, *Harwood;* Choral, *Franck;* Sonata No. 8, *Rheinberger;* Rhapsody, *Harvey Grace;* Finale of Sonata, *Reubke.*

Mr. Allan Brown, City Temple—Fantasia in C sharp minor, *A. M. Goodhart;* Introduction and Fugue from Sonata, *Reubke;* Fantasia in E minor, *Silas;* Fugue on the name B A C H, *Schumann;* Grand Cortège, *Lemare;* Sonata No. 3, *Rheinberger.*

Mr. Wilfred Arlom, Manly Presbyterian Church, Sydney, N.S.W.—Concerto No. 3, *Handel;* Symphony No. 6, *Widor;* Pastorale, *Jongen.* (The Conservatorium Ladies' String Quartet played Quartet No. 13, in D minor, *Mozart;* 'Londonderry Air' and Two Noveletten, *Frank Bridge.*)

Mr. Norman Cocker, All Saints', Oxford Road, Manchester—Prelude on 'From Heaven came the angel host,' *Bach;* Scherzetto, *Vierne;* Solemn March, *Smart;* Allegretto in B minor, *Guilmant;* Gigue-Fugue in G, *Bach.*

Dr. Louis A. Hamand, Malvern Priory Church—Introduction and Finale, *Reubke;* Air composed for Holsworthy Church Bells, *S. S. Wesley;* Finale (Symphony No. 6), *Widor.*

Mr. W. J. Lancaster, Bolton Parish Church—Andante, Allegretto, and Allegro, from Grand Pièce Symphonique, *Franck;* Adagio in E, *Frank Bridge;* Musette, *Lemare;* Cantabile in F, *Rheinberger.*

Miss Helen Hogan, Lincoln Cathedral—Chorale Prelude on 'In dulci Jubilo,' *Bach;* Finale (Symphony No. 3), *Vierne;* Pastorale, *Franck;* Rhapsodie Catalana, *Bonnet.*

Dr. Harold E. Darke, Lincoln Cathedral—Elegy, *Parry;* Choral No. 3, *Franck;* Fantasia in F minor, *Mozart;* Sonata in G, *Bach;* Prière, *Jongen;* Scherzo (Symphony No. 4), *Widor.*

APPOINTMENTS

Mr. Wallace G. Breach, choirmaster and organist, St. Luke's, Camberwell.

Mr. Harold E. Cogswell, choirmaster and organist, the Chapel of King's College Hospital, Denmark Hill.

Mr. Harvey Strange, choirmaster and organist, Parish Church, Cranleigh, Surrey.

Mr. P. B. Tomblings, assistant music-master, Tonbridge School.

THE ORGANS IN TOLEDO CATHEDRAL: I.—THE ORGAN OF CHARLES V.

By ALBERTO MERKLIN.

Photo by] TOLEDO CATHEDRAL, SOUTH TRANSEPT [*J. Roig, Madrid.*

SHOWING THE ORGAN OF THE EMPEROR CHARLES V.

The organ of the Emperor Charles V. in Toledo Cathedral is one of the oldest in Spain. It was constructed in the most glorious epoch of the country's history, for a Cathedral of great wealth, by the most famous builder of his day.

After having finished the case in 1543, the Chapter placed the construction of the organ in the hands of Gonzalo Hernandez de Cordoba, who died before the work was completed. Juan Gaytan, a Toledan, finished the organ in 1549. No less than six years were occupied in it construction. Naturally an organ-builder of that period would not only make the pipes, wind-chests, bellows, &c., but would also undertake the forging of the nails and necessary parts, prepare the leather for the bellows, and shape the bone for the keys.

The organ-builder was considered as an employee of the

Cathedral, and he had his own workshop in its precincts. It is interesting to read in the old documents what is said of the founding of the metal for the pipes, in which the builder was assisted by a number of the Canons. They melted with the tin, not only lead, but also a considerable quantity of silver.

To one accustomed to modern instruments, the exterior of this organ presents an unusual appearance, for the case is entirely of stone, in a style transitional between Gothic and Renaissance, the typical Spanish style of the end of the 16th century known as Plateresque. The architecture is Gothic, but much of the ornamentation, particularly the cresting, is Plateresque. The emblazonries—the double-headed eagle—are those of Charles V., who was Emperor of Germany as well as King of Spain. The trumpets *en chemade* were added at the beginning of the 17th century, when the organ was cleaned and overhauled.

This organ has two manuals of forty-five notes (the bottom octave containing only eight, omitting C♯, D♯, F♯, and G♯), and a pedal-board of thirteen double notes giving a full octave with all its semitones. One of the peculiarities of this pedal-board is that each note has two keys instead of one. The pedal stops are divided into two groups, one of which sounds on the keys marked I. (*inf.*), and the other group sounds on those marked II. By this ingenious disposition the player is able to prepare two combinations of stops on the pedals—the heavy contra-basses to support the harmony of the manuals, and the stops sounding on the other set of keys with 2-ft. and 1-ft. registers and clarions to bring out the *cantus firmus* as spoken of by Prætorius in his 'Syntagma Musicum.'

Spanish organ-builders, even to this day, name their stops, not by feet, but by 'empan.' Each complete register in all old Spanish organs had two stop knobs—one on the left for the bass, and one on the right for the treble. The following specification gives the complete registers rather than their division into treble and bass :

MANUAL I.

1. Flautado de 26 (Double Open Diapason, 16-ft.).
2. Flautado de 13 (Open Diapason, 8-ft.).
3. Violon de 26 (Stopped Diapason, 16-ft.).
4. Octava (4-ft.).

Reeds added at the beginning of the 17th century, *en chemade* (horizontal).

5. Trompeta Real (Trumpet, 8-ft. Real = Royal).
6. Clarin de Campaña (Clarion, 4-ft.).
7. Clarin Claro (4-ft.).
8. Clarin Brillante (2-ft. and 4-ft.).
9. Trompeta Magna (16-ft., Treble only).

MANUAL II.

1. Flautado de 26 (Open Diapason, 16-ft.).
2. Flautado de 13.
3. Violon de 13 (Bourdon, 8-ft.).
4. Octava (4-ft.).
5. Octava Tapada (4-ft., Stopped).
6. Flauta Travesera (8-ft., Treble only. Two pipes to each note).
7. Quincena (2-ft.).
8. Docena y Quincena (2⅔-ft. and 2-ft.).
9. Nasardos (eight ranks).
10. Nasardos (five ranks).
11. Llenos (eight ranks).
12. Corneta Magna (Treble. Seven to thirteen ranks).

REEDS (inside the Organ)

13. Trompeta Real (8-ft.).
14. Trompeta Magna (16-ft.).
15. Bajoncillo y Clarin (8-ft. and 4-ft.) (Bassoon).
16. Violetas (8-ft. A kind of Vox Humana).

PEDALS

Touch I.	FT.	*Touch II.*	FT.
1. Contras de 52	32	1. Contras en Quincena ...	2
2. Contras en Fachada de 26	16	2. Contras en 22ª	1
3. Contras de 26 (wood) ...	16	3. Bombarda	16
4. Contras de 13	8	4. Clarines	8
5. Contras Octava	4	5. Clarines en Quincena ...	2

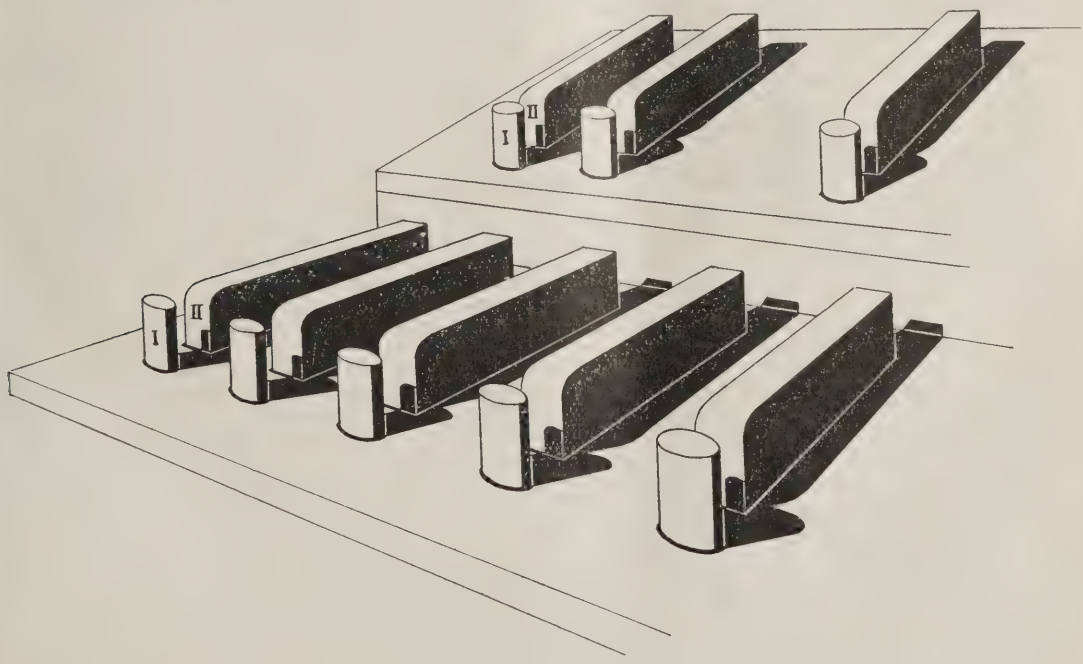
Contras = Pedals.

This organ has no couplers, no swell, no tremulant. One noticeable feature of the action is its lightness of touch, allowing of rapid execution without fatigue to the fingers. The naturals are black and the sharps white. We are astounded to find that the 32-ft. Open was made in the middle of the 16th century.

In the archives of the Cathedral is preserved a document describing the inauguration of the organ. The Chapter sent to Lois Albero, an organ-builder, of Murcia, to come and examine the instrument. After speaking most favourably of the work of Juan Gaytan, he added that it showed ignorance on the part of the builder to make a pedal-board of an octave complete in all its semitones, and was a needless expense; for with a pedal consisting of the notes C, D, E, F, G, A, B♭, C, one could play all the music that existed, or which would exist, in the world. This document is signed by Lois Albero, a notary of Toledo, and a number of priests of the Chapter, on November 29 (?), 1549.

The method of blowing the organ is very original. The bellows are mounted above a kind of bascule bridge on which the blower promenades. Each end of the bridge in descending forces the air from the feeders into the bellows.

Some may ask why this organ has remained so many years in its original state. The Cathedrals of Spain, especially that of Toledo, in the 18th century were so



PART OF PEDAL-BOARD

wealthy that their Chapters, instead of repairing their old organs, built new ones. Furthermore, in the 17th century they installed the choirs in the Nave,* after which transformation the organ was placed close to the singers, and almost always at one side.†

In Toledo Cathedral there are still two other large organs, each with three manuals, but consideration of these must be reserved for a subsequent article.

* As in Westminster Abbey. Oviedo is believed to be the only Spanish Cathedral with the Choir east of the crossing.—*Translator.*

† Gerona Cathedral has the organ west of the Choir.—*Translator.*

Letters to the Editor

'SOMEWHERE FARTHER NORTH'

SIR,—I am always interested in the writings of 'Feste,' under the heading 'Ad Libitum,' but never dreamt I should have the honour to provide him with a text for a long and interesting article by my innocent notice in the London *Evening News*. Perhaps I may explain that most of the subjects I touched on in that notice were suggested by the Editor of the paper. After reading the gentle chidings of 'Feste,' I do not wish to withdraw or modify any of the opinions I expressed. On the contrary, I would like still more positively to assert that in tone, in quality of tone, in volume of tone (even outside 'The Messiah'), in attack, in subtlety of expression and delicacy of nuance, in diction, in the speed with which they learn new works, and in their devotion to their societies' activities, the choral organizations of the North are vastly superior to anything the South has yet produced. Perhaps I ought to say that my actual working experience of big choirs has been confined to the Manchester Hallé Chorus (thirty-six years), the Birmingham Festival Chorus (1903-6-9-12), and several years with the Bradford Festival Chorus and the Liverpool Philharmonic Society. I know that my views are shared by most of the eminent composers of to-day, and by many of our distinguished conductors. (I am sure I shall be forgiven for not quoting names.)

Early in his notice I find 'Feste' 'trotting out'—if I may use the phrase—'The Messiah,' as though we in the North lived on this work. It is true that it is popular in the North, and at Christmas-time is frequently heard; indeed, most choirs could, and many do, sing it without rehearsal. Does that ever happen in the South? Later on 'Feste' says:

> 'Comparisons are of little use unless they are based on performances of the same music, or at least a similar type of music, given under the same conditions.'

Naturally, such an opportunity for comparison would be quite impossible to secure, so I can only fall back on reputation—if 'Feste' will admit that repute is not always and entirely fictitious.

The critics are quoted as being all against the Southern choirs, so I will not adduce their evidence. But there are one or two other facts which may help us. Did anyone ever hear of a South country choir coming into the Midlands or North to sing an important work? On the contrary, Leeds, Bradford, Manchester, Sheffield, Huddersfield, Newcastle, Birmingham, Wolverhampton, and, I believe, Hanley, have all sent their choruses to London to sing the choral masterpieces of the past and present. Is it likely that concert-promoters would have incurred the expense involved simply to provide picnics for the North? Again, has it ever happened at a competitive festival that a representative choir from the North has been beaten by a Southern choir? And why is it that invariably the judges from London when adjudicating at Northern festivals find themselves short of superlatives to express their admiration? I need not give examples, the records of the *Musical Times* abound in such eulogies. 'Feste' rather gives his case away when he alludes to the 'temperamental differences' between North and South. The gist of my notice was just this difference in temperament, which I said accounted for the superiority of North over South. Never have I believed that heaven showered gifts of voice and musical instinct on the North and withheld them from the South. Environment and temperament are the two factors which account for the difference. By environment I mean that for the last sixty or seventy years choral societies, large and small, have been abundant in the North, whilst it is only in quite recent years that London and its suburbs have taken choral singing seriously. To Lancashire, Yorkshire, and the Midlands chorus singing is a necessity, whilst to the South-countryman it is still, more or less, a luxury. On many occasions I have talked with London conductors of large societies on the nature of their musical material, and invariably have received the impression that there was too much of the dilettanti element in their constitution, and too little of the hard-working devotion which characterises choruses in a higher latitude.

After a diversion on musical festivals in the South, with which I quite agree, 'Feste' returns to the charge when he says:

> '. . . the popular opinion is that the North is blessed with better voices than the South—certainly the choralists in that part sing with more power.'

In no part of my notice did I imply that 'power' was the chief factor in choral singing. What I did claim for the North was that they (the singers) were quick to master the new choral technique inaugurated by Elgar in his 'Gerontius' and 'The Apostles,' and by Bantock in his 'Omar Khayyám.' I said:

> 'This new development required a far greater range of emotional expression and increased power of dramatic expression, and a command of many shades of tone-colour; further, that it required almost as much equipment for the chorus as for the soloist.'

I never alluded to 'sonority, tonal splendour, vigour, power, vim, pep [we don't use this word in the North], dynamics, energy, and all the other synonyms for force,' as being the main essential for good choral singing. If I had to name the most precious accomplishment a choir could possess, it would be a combined power of intimate, personal expression, such as is needed in many numbers in 'Gerontius' and 'The Apostles.' May I be excused if I digress for a moment to recount a personal experience in connection with what is called the 'new technique'? It was a Saturday afternoon in May, 1903, the place Bettws-y-Coed, whither I had been invited by Sir Edward (then Dr.) Elgar in order to learn his views on his new work, 'The Apostles,' which I was to rehearse on the following Monday at Birmingham. Four advance scores had been prepared, one each for the composer, his wife, the late A. J. Jaeger (the Elgarian apostle), and myself. Sir Edward at the pianoforte (a wretched instrument) played from the beginning to the end, and we from time to time 'chipped' in with little phrases we fancied we could sing. At the close we were in various stages of emotional excitement, if not stupor. To me it was the revelation of a new musical world. I wanted no more Handel or Mendelssohn. The immediate effect was to convince me that the choral methods of the past would have to be revised. I realised that if the Apostles, as men, were to be adequately portrayed on the concert platform, the chorus must acquire a sincerity of utterance and an intensity of expression which I, at any rate, had not previously heard. At this distance of time I marvel at the way the Birmingham choristers threw aside their dull, heavy mechanism, and entered into the inner spirit of Elgar's glorious music, which Hans Richter described as the 'greatest work since Beethoven's Mass in D.' Since the memorable first performance of 'The Apostles,' in October, 1903, I have heard many interpretations by Lancashire and Yorkshire choirs in which the fullest justice was done to Elgar's music, and am surprised that 'Feste' should have found the singing of the Leeds Choir so faulty in appeal, *sostenuto*, and phrasing. I wonder if this was the occasion when, with a fine choir, a splendid orchestra, and picked soloists, the hall was almost deserted? If it was, there is no cause for surprise, for sympathy with the composer, and pity for the Londoners who did not come, would chill the hearts and voices of any choralists. In the sporting section

of 'Feste's' article, in which cricket and football are introduced, I can find no analogy between games and singing, although I agree that climate may affect both. But when 'Feste' uses the phrase, 'We in the easy-going South,' he gives me all the support I could possibly desire. And does not the example he quotes of a celebrated footballer leaving the North and requiring a season to recuperate, suggest an enervating climate which will relax the temperament, that is the very soul of a singer? I must end abruptly, feeling that I have not said half I would have wished to say.—Yours, &c.,

R. H. WILSON.

69, Barton Arcade, Manchester.

['Feste' writes: Evidently I gave Mr. Wilson (and perhaps others) the impression that my discussion of various choral questions was entirely based on his *Evening News* article, whereas I merely took it as a peg on which to hang a number of things that I have had in soak for a long time. This being so, Mr. Wilson will see that I never suggested that he regarded 'power as the chief factor in choral singing,' nor did I imply that my references to 'sonority, vigour, vim, pep,' were quoted from his article. The point I wished to make was that the choral supremacy of the North over the South is by no means so absolute as is generally supposed, and that in certain respects it doesn't exist. Nobody would pretend that we have in the South a group of choirs of the magnificence of the Leeds, Sheffield, and Huddersfield choirs, for example. But after some years of competitive festival experience, I say without hesitation that so far as small mixed choirs of thirty to sixty voices are concerned the South can show the way to the North in respect of beauty of tone and blend—everything but sheer power, in fact. I have never heard of one of these choirs beating a Northern body at a Northern Festival, but then I have not heard of any of them trying. I remember being so struck by the singing of a Hampshire choir in Weelkes's 'As Vesta was' and Elgar's 'Death on the Hills,' that I suggested to the conductor that a trip to Blackpool might be an eye-opener to the Winter Gardens audience. The reply was what might be expected: the choir was a working-class one, with neither funds nor leisure to spare. It so happens that only a week or two ago I heard 'As Vesta was' sung by a number of Northern choirs of the same size, some of considerable repute. Not one approached the Southerners in flexibility, purity of tone, or blend. And I know several Kentish and Somerset choirs able, so far as madrigal singing is concerned, to wipe the floor with anything among choirs of the same class at Blackpool.

Mr. Wilson attaches a good deal of importance to the fact that choirs from the North visit London, whereas London choirs never go North. The reason he gives, however, is not the only one. We know that Northern choirs welcome an opportunity to spend a day or two in London. No doubt they are on fire with the missionary spirit; still, they would be the last to deny that London itself is a bit of a magnet. But we can hardly imagine a London choir bursting to spend a week-end at a Northern centre. I am sure Mr. Kennedy Scott himself would be ready to go anywhere, even unto Wigan, but a call for volunteers from his Philharmonic or Oriana Choirs would probably be received with a hearty silence. And why not? With most London choralists of this kind, music means a good deal more than choral singing. Amateur chamber and orchestral music flourishes in and round London as it does nowhere else in England, and I should be surprised if a large proportion of Mr. Kennedy Scott's singers are not actively engaged in such music-makings during their spare time. Besides, when all is said in derision of poor old London as an artistic centre, it is the London verdict, the London press eulogy, that provincial choirs, no less than international stars, like to bear home in triumph. Now, a laudatory paragraph in the *Hanley Signal* may be just as good, but somehow . . .

Mr. Wilson's reminiscences of the try-over of 'The Apostles' are very interesting. There can be no dispute as to 'the new choralism' having been born in the North; but it has to-day some worthy offshoots in the South, as some recent performances in London of works by Bax, Delius, and others have shown.

Apropos of the Leeds Choir's singing of 'The Apostles' at Queen's Hall, I didn't wish to give the impression that it was consistently 'faulty in appeal, *sostenuto*, and phrasing,' I merely said:

> 'Turning up some notes I made at the time, I find that the magnificence of the tone, the balance, and the clear-cut articulation were the strong points. . . . I noted as faults a want of appeal in the quieter passages, some poor phrasing, and a lack of *sostenuto* in the quieter singing generally—each of these faults being of a type that we are not accustomed to find in the (vocally) less well-equipped London and Newcastle bodies,'

and I remember that Mr. Ernest Newman's criticism in a Sunday journal was to much the same effect. As to that half-empty hall: would the Leeds Choir draw a big Yorkshire audience on a hot summer afternoon? I think not. But they would be too wise to try. I don't think any crack provincial choir would find a lack of listeners in London on a Saturday. The Glasgow Orpheus, for example, is able to pack Queen's Hall twice on a Saturday—and with comparatively little direct support from the London-Scottish element.

I am sorry Mr. Wilson seems to miss my point in the cricket comparison, for the difference between a Yorkshire *v.* Lancashire match, and one of (say) Kent *v.* Middlesex, really gives us a fair analogy to the choralism of the North and South. Everybody knows that the two are widely different in spirit; but nobody pretends that the cricket of the former is better than that of the latter. And I say this regardless of the championship.

Finally, Mr. Wilson's case is based on the excellence of a group of fine and old-established choirs. I have never denied their splendour; I only wished to show that the South is not so benighted as critics appear to think. We are getting a bit tired of the stock attitude of some who really should know better. A few weeks ago, for example, even so shrewd and commonsense a critic, and so good a judge of choralism, as Mr. Percy Scholes, writing of the singing of a handful of Cambridge undergraduates at the Coliseum, remarked (I quote from memory) that of course they hadn't the sonority of the crack Northern choirs! Who in the world expected it? What basis of comparison is there between the Sheffield Choir and a little choir of undergraduates singing a few madrigals and chanties by way of a vacation hobby? And a day or two ago a correspondent sent me a long cutting from a Midland paper containing a choice specimen of the 'poor old London' type of criticism. I quote it on p. 508 of this issue.

One last point: the climate question doesn't work out quite as Mr. Wilson thinks. It merely makes Southerners less competitive, less strenuous, and less inclined to go on choir tours; it doesn't make them less good musicians, or less good singers. But it does lead to their excellences being of a different type from those of Northern choirs. And seeing that those excellences are usually in the direction of beauty of tone, which many Northern choirs are far too ready to sacrifice for power, I shall (*pace* Mr. Wilson) continue to stand up for the South where small local bodies are concerned.]

CHANT SETTINGS OF THE TE DEUM

SIR,—The letter by Mr. Wakeling Dry on the above subject is interesting, although I do not share his preference for single chants. The settings provided in the 'Cathedral Psalter' for the Canticles would certainly become monotonous if strictly adhered to.

May I add some examples which have proved useful, the chants being found in the 'Cathedral Psalter,' and the changes made as directed in that book's special settings? S. Wesley, Hopkins, and 'Anon.,' 1st morning (keys F, C, F); Henley, Trent, Goss (played in E♭), 7th morning and evening (thus keys E♭, A♭, E♭); Beckwith, Turle, Beethoven, 27th morning (keys D, A, D). Other selections might be made, the keys of course being related, and placed near each other in the book for convenience of the choir (who do not like chants scattered about). We also have

other chant settings in MSS., and combine some of these with those in the 'Cathedral Psalter.'

By the way, the above chant described as 'Anon.' in the 'Cathedral Psalter,' is in another chant book assigned to G. J. Elvey. Which is right?—Yours, &c.,

Callington, Cornwall. L. M. GORDON.

SIR,—Mr. Wakeling Dry's letters *re* chants and chant-settings published in your May issue bring up a subject which has been remarkably neglected during a period when nearly every other form of music, both sacred and secular, has benefited from the 'combing-out' of the bad and the infusion of the good idiom. While articles have been written and lectures given wholesale upon the improvement in these other branches of musical composition, our village churches have been left more or less to look after themselves in the matter of Psalm-chanting, although throughout the length and breadth of our land probably no form of music is more universally used.

Without a doubt there is much room for improvement here, where the present needs would appear to be:

(1.) A new Psalter, with pointing less rigid and more evenly proportioned than most Psalters now available;

(2.) A new Chant-book, comprising chants arranged to fit the Psalms for which they are more musically appropriate, and the substitution of some of the present weak chants, by the stronger ones of modern composers.

With regard to (1), is not the old pointing largely to blame for the habit which choirs have of hanging upon the last recited word in the verse before breaking into the rhythm of the chant, thus destroying natural accent and often obscuring the true meaning of the words? Compare:

Remember how the foolish/MAN . blas/PHEMeth Thee/DAILY

with

Remember how the/FOOLish . man blas/PHEMeth Thee/DAILY;

or

For the Lord is a/GREAT/GOD

with

For the/LORD . is a/GREAT God;

or

Who shall rise ūp/IN His/HO . ly/PLACE?

with

Whō shāll rīse/UP . in His/HO . ly/PLACE?

or

But his delight is in the lāw/OF the/LORD

with

But his delight is in the/LAW . of the/LORD,

and so on. The accent in pointing naturally comes on the first beat of the rhythmical bar, and the reason for placing in this position such words as 'of' and 'in' seems unaccountable. Yet in the absence of a more rationally pointed Psalter these errors are repeated Sunday by Sunday in thousands of churches up and down the land.

The Te Deum is a ground for great improvement in pointing, although it requires very delicate handling. Would not v. 6 chant better if arranged thus?

Hēaven and / EARTH are / FULL : ōf the / MAJES . ty OF Thy / GLORY.

Should not vv. 7, 8, and 9 each be sung to *half* of a single chant, as:

The glorious company of the A- / POST . les / PRAISE Thee, etc.;

and are not vv. 14 and 15 better treated as forming respectively the first and last halves of a complete verse?

With regard to chants for such Psalms as the 29th, 46th, 48th, and 136th, the single chants set in the 'Cathedral Psalter' are much better replaced by a strong double-chant, thus better uniting the verses, and adding majesty to the dignified words. For such Psalms as 60 and 102 a minor chant of a more emotional character than the single chants set in the 'Cathedral Psalter' would more adequately express the words.

The difficulties in the way of procuring chants by later composers should be easily overcome if Mr. Dry's efforts are successful. It seems a pity that the magnificent chants in use, for instance, in our Cathedrals should be carefully conserved to their use alone, and not made available for churches, by publication.

These few suggestions are made with all sincerity, in the hope that this treasured part of our Church Liturgy may be even more enhanced by careful and devotional performance in *all* choirs and places where they are sung.—Yours, &c.,

NORMAN W. HODGSON.

6, North View, Holgate, York.

COLERIDGE AND CLAGGET

SIR,—Notwithstanding the many articles that have been written on Coleridge, few writers have dwelt on his appreciation of music, and on his acquaintance with a remarkable Irish musician, Charles Clagget. No doubt, like so many notable men, *e.g.*, Goethe, Napoleon, Zola, Max Müller, Grant, Victor Hugo, Macaulay, Cuvier, Andrew Lang, and others, Coleridge had a defective musical ear; but he had a keen interest in music, and even collaborated in a music-drama. He himself writes as follows:

> 'An ear for music is a very different thing from a taste for music. I have no ear whatever; I could not sing an air to save my life; but I have the intensest delight in music, and can detect good from bad. Naldi, a good fellow, remarked to me once at a concert, that I did not seem much interested with a piece of Rossini's which had just been performed. I said it sounded to me like nonsense verses. But I could scarcely contain myself when a thing of Beethoven's followed.'

We learn of Coleridge's acquaintance with Clagget from a letter written by that wonderful literary character to his brother, the Rev. George Coleridge, on April 7, 1794:

> 'Clagget has set four songs of mine, most divinely, for two violins and pianoforte. I have done him some service, and he wishes me to write him a serious opera, which he will set and have introduced. It is to be a joint work. I think of it. The rules for adaptable compositions which he has given me are excellent, and I feel my powers greatly strengthened, owing, I believe, to my having read little or nothing these last four months.'

Charles Clagget, whose acquaintance Coleridge formed in the spring of the year 1794, at the time when he was freed from military service, was a most ingenious, though somewhat eccentric, Irish composer. Not only a brilliant violinist, he was also a musical inventor, and was appreciated by Boswell, Paoli, Cumberland, Haydn, Dr. Burney, and others. As the inventor of the valve-horn, in 1788, he produced his device of tubing 'twenty-seven years before Blühmel and Stalzel (1815) patented in Germany their piston mechanism' (*vide* the Rev. F. W. Galpin in his 'Old English Instruments of Music'). Poor Clagget has fared badly, for while Germany claimed his invention for producing the first valved instrument, a recent writer (Mr. Cecil Forsyth) styles him 'an Englishman.'

Born at Waterford (which was also the birthplace of Vincent Wallace) in 1737, Charles Clagget became leader of the band of the Dublin Theatre in 1761, and was conductor of the Rotunda Concerts from 1763 to 1768. Between 1762 and 1765 he composed numerous songs, incidental music for pantomimes, and also detached pieces for Tenducci, La Spiletta, and Nan Catley. His Serenata of 'Paoli' was performed on October 30, 1769. In October, 1771, he went to Edinburgh, and then drifted to Manchester, where he was leader of the theatre orchestra from 1773 to 1775.

Meantime he made many improvements in the manufacture of violins and guitars, and in 1772 he devised a new method for fitting the sound-post of violins. Naturally, London was the place for such an inventive genius, and accordingly he settled in the English metropolis at the close of the year 1775. Several of his patents were enrolled between the years 1776 and 1789, including ever-tuned pianofortes, stops, chromatic trumpets and horns, &c.

At his house in Greek Street, Soho, he had a sort of museum, with specimens of his many inventions, and he gave numerous concerts to illustrate their advantages. Haydn was particularly struck with the 'Teleochordon,' or improved pianoforte, in which every octave was divided into twenty-nine gradations of sound.

His 'Attic Concert' on October 31, 1793, at the King's Arms Tavern, Cornhill, was remarkable for the appearance of Master Bridgetower, a prodigy violinist, and Thomas Attwood, who had been a favourite pupil of Mozart. Bridgetower (so well-known in connection with Beethoven's 'Kreutzer' Sonata) played a solo by Corelli to the accompaniment of Clagget's 'Royal Teleochordon.' A word-book, including Clagget's 'Discourse on Music,' was issued, containing a detailed account of the composer's inventions and improvements, especially his 'Aiuton, or Ever-tuned Organ, an instrument without Pipes, Strings, Glasses, or Bells, which will never require to be re-tuned in any climate.' The book had as frontispiece a portrait of Clagget, by J. Singleton after G. F. Joseph.

As stated above, Coleridge formed Clagget's acquaintance early in the year 1794, probably at Reading, or, as some say, at Maidenhead. In addition to composing music for four of Coleridge's songs, Clagget, in 1796, composed the incidental music for Coleridge's music-drama 'Osorio.' This latter 'serious opera' does not seem to have been published.—Yours, &c.,

W. H. GRATTAN FLOOD.

'TEMPO RUBATO' *v.* RHYTHM

SIR,—It is refreshing to read 'Feste's' sane and well-considered remarks upon *tempo rubato* in the 'Ad Libitum' columns of the May *Musical Times*, and also 'H.G.'s' comments upon playing in strict time in his review of Dr. Robson's book, on page 421.

If I may be forgiven a personal reference, I think the wisest plan is to teach the pupil, choir, or band, to sing or play a piece in strict time at first and then apply the *tenutos*, *rallentandos*, *ritardandos*, or *accellerandos* when the correct values of the notes have been grasped. Thus would the tyro get hold of the *rhythm*, which means so much more than 'time.'

Of course a lot of playing or singing out of time is due to technical incompetence: but it is also due to lack of thought, and to an inertia which is content not to grasp the composer's meaning. The performer merely uses the work for the purpose of personal display.

But is not a performer often almost driven to the latter consideration? The large majority of listeners, including those set over us, our 'superiors'—incumbents, heads of schools, etc.—will tell us that if we do not wobble our time (and incidentally, our voices, also) there is no 'soul' or 'expression' in our music.

We do not want 'wooden music,' or 'military triplets,' but rhythm is the life of music. If we play with due understanding of the time, we are told that our performance is lacking in 'soul' or 'expression'; and our bread and butter depend, to a certain extent, upon the critics.—Yours, &c.,

WILLIAM J. COMLEY.

'Panfield,' 133, Ware Road,
Hertford, Herts.

THE LURE OF THE VIBRATO

SIR,—Through the medium of your journal I beg to express my opinion of modern singing. I refer to the incessant *tremolo* upon every note and word. To my idea it is monotonous and unmusical. It in no way enhances the beauty of singing, either in good voice-production, enunciation, or any other charm of song. But to decry it altogether would be equally wrong. Take, for instance, phrases—sad, emotional, or even pathetic of character, which are very descriptive if the *vibrato* or agitated voice is brought in, but its iterative use from start to finish leaves no room for variety, that is so much an amenity of vocal art.

I am not alone in my views, for expert professors of singing deplore the modern style. Moderation is in most things the index of discrimination. Why not in singing?—Yours, &c.,

H. J. KING.

69, North Park,
Tottenham.

THE REGENT'S BUGLE

SIR,—Absence from home having prevented me from revising the proof of my letter on this subject, may I make an emendation thereto, which would otherwise have been incorporated?

I referred to Percival as appearing to be otherwise unknown as an instrument-maker, and overlooked the fact that he was in great repute about a century ago as a maker of horns of the small fox-hunting variety.

When Mr. John Jorrocks assumed the mastership of the Handley Cross Foxhounds, he brought with him 'a regler Percival, silver mouth-piece, deep cup'd.' 'Twang went the Percivals,' says Surtees elsewhere; and they therefore rank with Strads and Latchfords (Latchford being the great spur-maker of the Jorrocks era) in having attained the ideal of merit shown by the substitution of the maker's name for that of the implement.

Somewhat later, John Köhler & Son, of Henrietta Street, and afterwards of Victoria Street, were equally famous as makers of orchestral slide-trumpets and these little horns, which are nothing but the trumpet in its most 'depauperised' form. They may have been Percival's successors in business, but this I have not ascertained; as yet there is no work on English instrument-makers to serve as a counterpart to Constant Pierre's invaluable 'Les Facteurs d'Instruments de Musique' on those of France.

I would add that the date engraved on the Clementi trumpet should have appeared as '1832,' not '1838.'—Yours, &c.,

W. F. H. BLANDFORD.

A COLLECTION OF ALTERNATIVE TUNES

SIR,—May I thank you and those who have responded to my request in a letter in the May issue with regard to the proposed Alternative Tune-Book? The selection will take some time; but judging from the expression of opinion in the letters received, the idea seems to be likely to meet with general approval.

I would like to say that I have decided *not* to include Chants in the Hymn-Tune book, but to keep these for a future publication. I shall be obliged, therefore, if those who are good enough to submit compositions will send only hymn-tunes.—Yours, &c.,

WAKELING W. DRY.

'Newquay,' Draycott Avenue,
Kenton, Middlesex.

THE POSITION OF BRAHMS'S VIOLIN SONATAS IN MUSICAL LITERATURE

SIR,—A London music critic recently gave it as his opinion that Brahms's three Violin Sonatas were 'unquestionably the greatest things of their kind in existence.' That is assuredly a gross over-statement. Excellent and indeed splendid as these Sonatas undoubtedly are, they sink into utter insignificance when compared with Beethoven's great Violin Sonatas in C minor, E flat major, and A major, the latter being the immortal 'Kreutzer' Sonata.—Yours, &c.,

ALGERNON ASHTON.

22*a*, Carlton Vale, N.W.6.
May, 1925.

CHOIRBOYS AND SCOUTS

SIR,—With reference to the letter in your April issue, containing an appeal to choirmasters to encourage their choirboys to become Boy Scouts, it will be interesting to know whether an equivalent appeal of equal weight has been issued to scout-masters urging them to induce Boy Scouts to join Church choirs. The Scout constitution, possibly, precludes any such thing. It seems reasonable, therefore, that this point should be cleared up before any action is taken by choirmasters on the lines indicated. Perhaps, through your columns, we may be favoured with the necessary enlightenment.—Yours, &c.,

CHOIRMASTER.

Sydenham, S.W.

'MUSIC AND COMMON SENSE'

SIR,—Regarding 'Feste's' two paragraphs on my lecture at Richmond on the above subject, I do not feel quite honest towards your readers, so will you kindly permit me now to say that I cannot imagine how anyone *still* can attempt to sing artistically *stuffed with air*. It may have been the fashion for many years, but surely the more we know of the wonders of our atmosphere, and of the carrying power of pure *ease* in either speaking or singing, the more can we be sure that natural breathing, and much cultivation of it, is the right thing.

As to the position of the mouth, how can any face reflect the sentiment of a poem when all strained out of the very beautiful normal?—Yours, &c.,

26, Connaught Avenue, East Sheen, S.W. KATE CHOLDITCH SMITH.

H. J. K. AND H. K.: AN APOLOGY; AND A GLANCE AT SOME AMERICAN ETHICS

SIR,—I was certainly labouring under the delusion that 'H. J. K.' was Mr. Herman Klein, having been told so by one whose veracity I have hitherto had no need to suspect. Other people have also shared this delusion with me. The similarity of styles of their criticism (apart from my information) would have led one to suppose they were the same person. Occasional discrepancies of view which I have noted might, I thought, be explained by the fact that musical critics, like other journalists, have often—like Caliban—two voices. I apologise to both for confusing each with the other!

Apropos of 'Feste's' excellent and witty observations upon the ballad-monger, Charles Wakefield Cadman, curious tales are told about the methods whereby in America musicians' 'counterfeit presentments' find their way on to the front pages of the 'most important of these journals'; and still *more* curious tales are told as to what happens when musicians decline the honour of having their 'counterfeit presentments' upon the front pages of the aforesaid journals. But people say such things, do they they not? . . . And others *do* them, do they not?—Yours, &c.,

175, Clarence Gate Gardens, N.W.1. KAIKHOSRU SORABJI.

May, 1925.

Sharps and Flats

Fugue in E flat ... ... *Major Bach.*
—*Jamaican newspaper.*

'Jazz' has played itself out, and, at the risk of appearing Victorian, I may say that I, for one, am ready to dance at its funeral.—*Billy Merson.*

Jazz is going to be the music of the future. I will go further, and say that jazz is going to be the opera of the future. If any composer can come to me with a well-developed jazz opera I will produce it at the Metropolitan Opera House as a national duty.—*Otto Kahn.*

I like 'jazz,' not as pure music, but as a curiosity.—*Serge Kussewitzky.*

Everybody who loves dancing and dance music will agree with Mr. Billy Merson's attack on 'jazz.' But 'jazz' has been dead for at least four years.—*Conductor of the Savoy Orpheans.*

'Jazz' is not dying.—*Conductor of the London Sonora Band.*

'Jazz' is not deeply rooted in the affections of the people. It is like an over-spiced sauce, added to an old bone. I can listen to it for ten minutes, but after that I am in despair. I think the day of 'jazz' is over.—*Bruno Walter.*

'The Red Flag' is not good enough. . . . If I were a middle-class Tory, I should be perfectly certain that the Labour Party would never conquer so long as it marches to that sort of music.—*Ramsay MacDonald.*

'The Red Flag' stirs the blood. It wakens the soul. It fills the spirit. It may not be classical music. It may not be high-class poetry; but it fills the bill.—*Ben Turner (chairman of the 'Daily Herald' Directors).*

. . . this wretched ditty. 'The Red Flag,' with its cheap rhetoric and doleful tune, is utterly banal throughout. Long since dead sentiment must not be allowed to defer the interment.—*Norman D. Snaith.*

If some of our leaders are getting too respectable to have any use for 'The Red Flag,' the Labour women of Merthyr are still going to remain loyal to it.—*Resolution passed by the Merthyr I.L.P. Women's Group.*

I think 'The Red Flag' will live for a bit yet.—*Jim Connell (who wrote the words).*

The concluding item, the well-known 'Cavalleria Rustincanai' chorus, created a profound impression.—*Yorkshire paper.*

The quasi-novelty of the evening was Baron d'Erlanger's Pianoforte Concerto. . . . I do not think Baron d'Erlanger has written much music of his own, but he has evidently heard a good deal of other people's, and his memory seldom fails him.—*Ernest Newman.*

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Viola player and 'cellist wanted for string quartet, W. London district.—A. E., c/o *Musical Times.*

'Cellist and viola player wanted to join string quartet, forming double quartet. N.W. district.—D MAJOR, c/o *Musical Times.*

Pianist wishes to meet other musicians and vocalist for practice.—L. D., 36, Kingston Road, New Malden.

Good trumpet and trombone players wish to join first-class amateur orchestra in London.—O. F., c/o *Musical Times.*

Bass (amateur) wishes to visit good accompanist (lady or gentleman) for mutual practice. S.W. district.—T. C., c/o *Musical Times.*

Young 'cello student (medium ability) wanted to complete trio for mutual practice.—GEORGE E. BARBER, 19, John Street, Bedford Row, W.C.1.

Pianist-singer wishes to meet harpist, with view to mutual help.—F. H., 14, Upper Park Fields, Putney, S.W.15.

Baritone wishes to meet baritones, tenors, and basses for practice in works of the comic-opera type.—R. P., c/o *Musical Times.*

Lady would like student or amateur (lady) to pay a visit (short or long) to her country cottage, *au pair*, for pianoforte accompaniment practice. Broadwood grand. Good library of classical vocal music, and complete set of Gilbert and Sullivan operas. Good reader essential.—ALIENA, Poste Restante, Oxford.

Pianist wishes to meet string players for practice of sonatas or chamber music.—G. B., c/o Dr. F. Bray, 5, Montague Place, Poplar, E.14.

Baritone wishes to meet reliable accompanist (lady or gentleman) for mutual practice. Maida Vale district.—A. H., c/o *Musical Times.*

Whitefield's Orchestra has vacancies for good instrumentalists—strings, wind, &c.—for monthly Sunday evening musical service at Whitefield's Tabernacle, Tottenham Court Road, W.1. Rehearsals on Wednesdays at 8. No subscription.—SPENCER SHAW, 112, Tufnell Park Road, N.7.

ROYAL ACADEMY OF MUSIC

The summer term began on May 4, and promises to be full of interest in its many activities. Looming large on the horizon is the week of opera at the Scala Theatre, for which most important event, important in the annals of Academy enterprise, and of real portent for the cause of opera in England, rehearsals under the practised hand and eye of Mr. Julius Harrison are in full swing. Two complete casts are in readiness for each of the operas, 'The Magic Flute' and 'Falstaff.' There will be further particulars of this great adventure to retail next month. The third staff dinner took place in the Professors' Hall at the Academy on Saturday, May 9, at which the Principal, Mr. J. B. McEwen, outlined the general work of the current term.

The benefits accruing from this function are considerable, for the heads of the various departments, to use a 'stores' expression, are able to discuss in pleasant and sociable fashion many matters that under ordinary circumstances could only come under superficial notice, if indeed at all. The Principal referred to the invaluable pension scheme, wherein young and old are enabled to partake, partly through their own contributions and still more largely by the very generous sum allocated annually by the Academy. By means of this Pension Fund, and its contributory Life Insurance Scheme, arranged on strictly actuarial lines, many of the bugbears inevitably attendant on old age are largely minimised, and its participants may anticipate peace if not plenty in their declining days. Included in the scheme for the present term are the fortnightly and practice concerts, the first of the latter series, on May 23, being under the direction of the Principal. Owing to the exigencies of going to press, details must be held over until the next issue, but it is of especial interest, for Mr. McEwen, following his usual custom, will give an address, the arresting title of which is 'Ability and Disability.' There will be the customary chamber concerts, and a number of lectures, among which may be mentioned 'Tchaikovsky and his Chamber Music,' by Dr. F. G. Shinn, on June 3, and 'The Orchestra in relation to the Voice in Opera,' by Mr. Julius Harrison, on June 17, both beginning at 3 o'clock. On June 16 an orchestral concert will be given at Queen's Hall, and if the ensemble and all-round excellence are equal to a similar performance last term, it should be well worth the attention of everybody interested in orchestral playing of the future. Mr. McEwen, the Principal of the Royal Academy of Music, and Sir Hugh Allen, the Director of the Royal College of Music, paid a visit to Manchester on Tuesday, May 12, in connection with the Associated Board of the two institutions, when the certificates and gold and silver medals were handed to the winners by the Lady Mayoress, Mr. Hamilton Harty being the presiding genius. Perhaps of more importance than the actual public function from a utilitarian point of view was the informal meeting afterwards, when, over a friendly cup of tea, some hundred and fifty teachers met the two heads of these national musical institutions and discussed many subjects of vital interest, subjects significant of the local work. It is a pity that the vexed question of the new buildings of the Royal Academy cannot be brought to a satisfactory issue with the Crown authorities. The growing needs of this rapidly increasing institution (may they not, without exaggeration, be called a national necessity?) deserve the immediate and sympathetic consideration of the powers-that-be. The present accommodation is exceedingly cramped. The Academy authorities are ready and willing to build, and it requires only a little vision on the part of the landlords to put an end to a suspense that has already existed far too long. Music is an integral part of the life of the nation, and a nation starved of its music cannot get the best out of its people.

ROYAL COLLEGE OF MUSIC

The summer term opened on May 4 with an address to students by the Director, Sir Hugh Allen, who received the cheeriest of welcomes on his return from a strenuous visit to Canada and the United States. Not unnaturally, after his experiences on the other side of the Atlantic, Sir Hugh dealt with the noise and bustle of life in some of its more excitable but not necessarily more attractive forms, and one gathered that he had lived for the past six weeks under conditions which made a Royal College term (even though an office be an island entirely surrounded by practising rooms) seem an ideal place for a rest-cure.

The opening concert of the term, on May 21, was conspicuous for interesting performances of César Franck's Violin Sonata, a Bach Violoncello Sonata, and Brahms's Sextet in G. The arrangements for the term include, besides the usual concerts and recitals, the production of a new opera by Dame Ethel Smyth, a lecture by Sir Henry Hadow (under the auspices of the Union of Past and Present Students), the annual 'At Home' of the Union, and three Patron's Fund rehearsals.

TRINITY COLLEGE OF MUSIC

A happy function took place in the board room of the College on the occasion of the opening of the present term, when, at the invitation of the Board, the whole of the professorial staff attended an 'At-home' to meet the new Director of Studies, Prof. J. C. Bridge. The knowledge that the number of students excelled all past records no doubt played its part in augmenting the genial tone of the company present—for what conduces more to happiness than the feeling of good work done being appreciated in a manner so practical?

The next day Sir Walford Davies, Director of Music in the University of Wales, delivered the inaugural address to a crowded audience. Sir Walford's remarks were devoted to 'Rhythm,' and the following reference affords a clue to the importance of the subject: 'Rhythm is the beginning, the end, and the interval of all things in music. It is an element of the study of music which is hard to define but not hard to understand.' In concluding, he made the interesting suggestion that an album or similar book should be kept in the College in which to preserve the musical thoughts of the students who wished to contribute to it. He was keeping one in Wales, and intended to present the volume to the Welsh Library, so that a hundred years hence it could be said that in its pages were to be found the dancing thoughts of the children of the past.

Mr. John Drinkwater also spoke on the same subject as affecting poetry.

Mention of Mr. Drinkwater's name recalls the fact that arrangements have been made for him to deliver one of three lectures to students this term. The other two lectures will be given by Mr. Albert Rutherston, on the subject of 'Standard and Comparison in Art,' and Mr. Alfred Noyes, on 'The Music of Poetry.'

The light opera class, under Mr. Cairns James, has resumed the rehearsal of 'The Grand Duchess.' The play is to be given by the students during term at the Scala Theatre.

Successful distributions of certificates gained at the College Local Examinations were held recently, notably at Chester and Wrexham, attended on behalf of the College by Dr. Bridge; at Grimsby, where Mr. C. N. H. Rodwell, secretary of the College, spoke of the world-wide work of the institution; and in London, where the certificates and prizes were distributed by Viscountess Burnham.

OPERATIC IGNORANCE

A paper with this title was read on March 10 before the Musical Association by Mr. Dennis Arundell, who made a lively attack upon the composers, the audiences, and the traditions of opera. The theatre was the thing, he said. It was ready made. Within certain limits it was possible to alter it, but it could not help remaining the same theatre. A musical work need not be put into the theatre: it could be done as it stood, as a choral and orchestral oratorio; but if it was to go into the ready-made theatre the musical work would have to be adapted considerably. The first essential in opera-composing was a working knowledge of the stage. Most musicians started with the premiss that good music was the essential basis of opera. The usual argument was, 'Of course I don't bother about the stage action. The music is so glorious that I always shut my eyes when I come to that scene.' This was of necessity either very ignorant in itself, or it was a scathing condemnation of the ignorance of the composer who had bothered to put on the stage a work that was bound to be quite as effective, if not more so, in a concert-room. The whole history of opera pointed to the realisation that something was lacking, and the pathetic part of it all was that each reformer had thought he understood the treatment of the stage—or, at any rate, the treatment of music on the stage—but hardly any had grasped the all-important fact that even if the work be suitable to be presented in a theatre, there must be give and take in all the different departments.

The libretto must be in fact the most important part of the opera, for it was through this medium that the music came in touch with the stage. If the libretto was poor—at

any rate, dramatically—the music could not overflow on to the stage, and the result was no true opera. If, on the other hand, the libretto was good, it took really bad music to make the work intolerable. Puccini was said to have been a bad musician: it was unquestionable that he was a first-class composer of opera—his scenas always came off. It might be said that the real musician did not write for effect, but he should if he intended to write an opera. He was for once writing in a medium which depended on effect. It was sheer hypocrisy to write for the theatre and talk of the sublime. The theatre was full of tricks. The difficulty was to master them in such a way as to make it appear that there was no trickery. Stage technique was the one essential in the make-up of an opera composer. The importance of the music had always been given more than its fair share. It was most exceptional to find a literary critic who was a musician, or a musician who had the very slightest perception of what literary criticism meant, with the result that several poetasters of the 17th century had been dismissed as negligible, whereas in reality they thoroughly understood the one thing they pretended to understand, namely, the writing of words to be set to music for stage purposes. Shadwell, D'Urfey, and Nahum Tate were regarded as shoddy writers; this was true if they were judged on a purely literary basis, but as the authors of stage songs they were admirable. Wagner thought the poem should be the starting-point, Mozart the music, the Italians—to judge by their conventions—the singers, the 17th century the scenery and machines, Lully the ballets. How could these divergent views be compatible? They could not be: they were all individually wrong, but collectively they were right.

The whole trouble was that the composer was not ready to learn; he was there to dictate. If he would only realise that he was but one of the many people concerned in the job! The average soloist was just as bad: he did not realise that it was not enough for him to do his part well; he had to do it in such a way that it was in keeping with the rest of the production. The ballet-mistress complained if there was not enough room to dance, but failed to realise that the chorus must be in that very position, and that any alteration of the proportions of the scenery would ruin the design. The scenic artist designed his scene quite irrespective of the drama. The librettist spread himself on a philosophy or a disquisition, quite forgetting that the action was held up. The composer demanded a colossal orchestra through which it was impossible for the singers to be heard. It was a tug-of-war in about ten directions.

None of the separate entities realised the necessity for working together, especially in professional companies, where there was no time for welding. It was only the amateur who had time to spare on rehearsals, but unfortunately he had not the necessary technique. The professional had the technique without the time or enthusiasm, while the amateur had nothing but keenness. Still keenness made time, and when the amateur really set himself the task and carried it through the result was better than the efforts of any professional.

Why should singers in opera be expected to have huge voices? Why write for an enormous orchestra with families of sarrusophones, saxhorns, anvils, and Chinese drums? Why demand, as Wagner did, a special theatre? Why write the voice-parts at such a consistently high level? A chamber orchestra, four singers, with moderate compasses, a small chorus—with these materials what a lot could be done! Why cry for a large opera-house in which to perform massive works? It would never pay. The only hope lay with miniature works. They could be far more easily staged, they could be adequately rehearsed, they would be less expensive, they would allow the composer, librettist, and producer to see possibilities and mistakes. Collaboration was inevitable in some degree. It was not to be expected that one man should be able to write the libretto, compose the music, design the scenery, make the dresses, train the ballet, teach the singers, conduct the orchestra, and produce the whole work, but it was possible for each artist concerned to know his own job from the stage point of view, and that would be the common ground on which all the collaborators could meet.

THE NATIONAL OPERA TRUST

DONATIONS AND SUBSCRIPTIONS APPLICABLE AS INCOME

The Trustees are: The Marquis of Londonderry; the Earl of Shaftesbury; the Earl of Clarendon; the Hon. Stephen Ogle Henn Collins; Sir Samuel Ernest Palmer; Sir Henry Simson; Sir Hugh P. Allen, Mus. Doc., Director of the Royal College of Music; Sir Landon Ronald, Principal of the Guildhall School of Music; Mr. Charles Brudenell-Bruce, hon. organizer; Mr. John B. McEwen, Principal of the Royal Academy of Music; Mr. F. B. Merriman; Mr. Charles Sims.

The formation of the National Opera Trust has been received with general approval. Some few, however, have expressed doubt as to its utility, on the ground that it will probably take a long time to collect the full capital aimed at, and that, in the meantime, if the portion obtained in the near future is to be invested and the interest thereon alone available, opera in English may die before the Trust can come to its assistance.

In reply to this the Trustees point out that by the terms of the Trust Deed all donations and subscriptions not exceeding twenty pounds are to be applicable as income, unless the donor directs or the Trustees see special reason to the contrary; and the Trustees would presumably see special reason only if they found the income for the time being sufficient for their purpose. It is further pointed out that the donors of any amount may direct that their donations shall be applied to income, or may make a donation payable by instalments over a certain number of years.

This Fund, unlike funds concerned with raising money for buildings, will be available for the objects of the Trust whenever and to whatever extent it is received—directly in the case of contributions to income, and as the interest is received in the case of capital. Were this not so, the Trustees could not have accepted their trust, for they fully realise that five hundred thousand pounds will not be raised immediately, and that their first charge is to keep the British National Opera Company going—a matter which may need their early attention, seeing that the B.N.O.C. is unable this year to have a summer season, and that (as is inevitable in a concern of such magnitude) it must have heavy overhead charges running all the time.

BANQUET TO SIR FREDERIC COWEN

The banquet organized by the Music Club in honour of Sir Frederic Cowen took place on Thursday, May 14. It had been intended to hold the event about eighteen months ago, which would have been near the date of the sixtieth anniversary of Sir Frederic's first appearance in public. The company numbered over two hundred. The chair was taken by Mr. T. P. O'Connor.

A remarkable feature of the banquet, as the Chairman pointed out, was the number of those, eminent in all the other arts, who were at the top table. They included Sir Frank Dicksee, Sir David Murray, Sir Arthur Pinero, Sir J. Forbes Robertson, and Sir Squire Bancroft. The musicians present included Sir Edward Elgar, Sir Alexander Mackenzie, Sir Hugh Allen, Sir Landon Ronald, Sir Dan Godfrey, Mr. Albert Visetti, Mme. Kirkby Lunn, Mr. W. W. Hedgcock, and Mr. Richard Aldrich, the well-known music critic of New York. Letters of regret were read from Sir Henry Wood, who was conducting at Wiesbaden, Sir Walford Davies, who was adjudicating in Scotland, and Mr. Edward German.

An interesting feature of the evening was the singing of songs of Sir Frederic Cowen's, which he accompanied himself. It is worth while fully to refer to these, because most of them are not so well known as they ought to be, and deserve to be better known than several which have achieved world-wide popularity. Thus Mr. Ben Davies sang 'At the Mid-hour of Night,' 'An Idle Poet,' 'Love Wakes and Weeps,' 'Day Dreams,' and 'The Sea hath its Pearls'; Miss Carrie Tubb, 'Because,' 'A Bride Song,' 'Lovers,' and 'A Birthday'; and Mr. Robert Radford, 'A Border Ballad,' 'Master,' and 'Onaway! awake, beloved.'

In proposing the toast of the evening, Mr. T. P. O'Connor paid tribute to Sir Frederic's work as conductor, and laid special emphasis on the great influence he had had all over the North of England when he was conductor of the Hallé Orchestra, and also on the great work he did at Melbourne, which was a landmark in the musical development of Australia. He had accomplished as much as anybody living to give to music its proper place in the life of the nation.

Sir Edward Elgar, in seconding the toast, spoke of his long friendship with Sir Frederic, and of the many kindnesses he had received from him. He recalled the fact that one of his (Sir Edward's) first appearances as an orchestral player was when he played second violin under Sir Frederic. Referring to the many performances Sir Frederic had conducted of works of his own, he said these were always a satisfaction to him, because Sir Frederic's great characteristic as a conductor was that he did not interpose his personality between the composer and the public. He never attempted to 'edit,' as so many conductors did, or to embroider the composition he was interpreting, but always strove to let the composer deliver his own message in his own way. Sir Frederic had always asked him when dealing with one of his (Sir Edward's) new works, how he wished it done, and had always given it supremely well in that particular way and in no other.

Sir Landon Ronald referred to Sir Frederic's connection with the Guildhall School of Music, and mentioned briefly his great achievements at the Handel Festival. He announced that the Worshipful Company of Musicians had a few days previously bestowed on Sir Frederic the greatest honour at its disposal—the honorary freedom of the Company.

Sir Frederic Cowen in reply said that in the strictest sense of the word, and not all in the conventional sense, this was the proudest moment of his life. If he were to write his own epitaph, he would say he wrote a large number of bad works, but he had a large number of good friends. Referring to his past life, he said his first appearance before the public had really taken place more than sixty years ago, when he accompanied some of his own songs at a concert at Brighton. Turning to the present, Sir Frederic said he thought that much might come out of the chaos which characterised the music of to-day, and that soon the world would go back to something a good deal less clever and more understandable. In conclusion, he remarked:

> 'All I can say is that I have done my best throughout my career. It is not possible for all of us to be great, although we can all try to be so. I think, if some impecunious musical student in years to come goes to a shop to buy his own butter, and sees on the wrapper a song by a man called Cowen, and looks in Grove's "Dictionary" to see who Cowen was, and finds that he did exist and wrote a tremendous lot of music, that is about the greatest immortality that most of us can expect. But I am proud of this evening.'

London Concerts

A COSSACK CHOIR

The 'Don Cossack Choir'—a party of Russian Imperial ex-Service men, thirty-six of them—sang at Æolian Hall, on May 15, in a downright startling way. They came with the warmest Continental recommendation. Poetical German critics had directed us to look for a revelation of the features of Dostoevsky in their music-making. Is the Englishman a hopelessly prosaic animal? Anyhow, one kept thinking, not of Dostoevsky, but of the Naval and Military Tournament.

And now for a great compliment—nothing at the Olympia Tournament is more smart, dashing, efficiently prepared, or fascinatingly effective than their singing. If all the Russian Army had been like this choir, Tannenberg would never have been lost! The smartness dazzled us so that we had hardly any attention left for the music. Or perhaps it was that there was not a great deal of actual music in it. Music, perhaps, could not bear with quite such a taut efficiency. But it was all perfectly wonderful.

An imperceptible flick from the conductor (Serge Jarov) and off they shot like race-horses—or no, because they all went off together. Beside them most 'crack' choirs would look—well, Territorials beside Guardsmen. They sang anthems by Tchaikovsky and others, folk-song arrangements, and marching-tunes. But, frankly, the 'stunt' was the thing, and it was a good stunt. One hadn't known that a male-voice choir could sound so like a military band. The basses comfortably sang B below the stave. The whistling (whistling and war-whoops enlivened the marching-songs) went probably higher than the top of the keyboard. The tenors had a highly characteristic, strident tone, but it was not forced. There was a capital bass soloist. These Cossacks are certainly in for a great lionising in England; and, indeed, their singing is a first-rate musical curiosity. C.

ROYAL PHILHARMONIC SOCIETY

The final concert of the Philharmonic season was given entirely to British music. The item about which interest chiefly centred was the new Pianoforte Concerto of Herbert Howells, the solo part of which was played by Harold Samuel. This solo part is so continuous as almost (but not quite) to cease to be felt as a solo part, and to merge into the general fabric. Undoubtedly the work loses in its lack of contrast between solo and orchestral colourings which the more usual alternation would have provided. Further, the themes are in every sense somewhat small ones, and the impression is soon created that the subject-matter is not important enough for the general scale of the work.

The harmonic method is on the whole diatonic—not that it uses the old Haydn-Beethoven chords to any great extent, but that a sense of key is usually present, and chromatic notes are comparatively few. The chords strike one as being much the old chords with the addition of notes; the progressions much the old ones adorned with parallel 7ths and 9ths.

The applause that broke out on the conclusion of the work brought both composer and pianist repeatedly to the platform. Probably most people present were interested in hearing a somewhat experimental work well-performed; and, indeed, as members of a Philharmonic audience, so they should be. A rude exclamation from a gentleman in the gallery has already become historical, as has the suggestion of a lady in the stalls that he was drunk. It is unlikely that, in the literal sense, this was so; but intoxication may take various forms, and the 'nerve' of a member of the audience who can thus disturb his fellow members by an offensive observation justifies reproof.

The 'Garden of Fand,' by Arnold Bax, is already pretty well known. It is delicate, and of a lovely texture. Ireland's 'Mai-Dun' symphonic rhapsody is in strong contrast—grim and bare. It had a good performance, and as it has previously been rather badly performed, one was glad to find it in the programme, and to enjoy the opportunity of hearing it pretty much according to its composer's intentions.

The 'Spanish Rhapsody' of Lord Berners, frankly described in the programme-notes as a parody, is rowdy and, in its way, enjoyable. Of Vaughan Williams's 'Pastoral' Symphony nothing need be said, as it is, fortunately, by now pretty familiar.

Dr. Sargent was the conductor, and deserves praise for the care he had taken in the preparation of a very heavy evening's programme.

The Philharmonic concerts of the season have constituted a fine series, and have shown a spirit of enterprise that does the Society credit. P. A. S.

KUSSEWITZKY

M. Serge Kussewitzky conducted the penultimate concert of the London Symphony Orchestra (May 11), and also a memorial concert for the tenth anniversary of the death of Scriabin (Philharmonic Orchestra, May 15). We had memories of so many brilliant London concerts conducted by this remarkable man that he must excuse us if both these evenings left us a shade disappointed. Kussewitzky

had set so high a standard of exciting and triumphant energy. Anything less from him was disappointing. But at the same time it is obvious that no man can be always screwed up to that pitch.

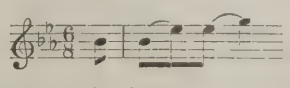
In a good part of the L.S.O. concert we had the great man's mannerisms without quite the spirit with which to back them up. The Symphony was Beethoven's seventh, and really it was uncommonly ragged. Has M. Kussewitzky's beat the clearness desirable when orchestral concerts are, as in London, given with the scantiest of rehearsal? The conductor went through a pantomime of spiritual transports, but in the absence of solid preparation the orchestra was not at one with him, so that this fervour was not very useful. A Concerto of Vivaldi was rough. Manuel de Falla's ballet, 'Love the Wizard,' sounded better. M. José Iturbi played the pianoforte solo in Baron F. d'Erlanger's Symphonic Concerto—the work of a sympathetic patron of the arts, but not the music to enliven much a slightly unlucky evening, for it courses its fluent way with all the commonplaces of the later 19th-century music on either hand.

The Scriabin concert included the early Symphony in E, the Pianoforte Concerto, some pianoforte solos (Miss Lilias Mackinnon), and, very late in the evening, the 'Poem of Ecstasy.' It was easy to guess that most of the rehearsal time had been given to the 'Ecstasy,' and in spite of the commemorative nature of the concert, there was lacking a sense of very profound devotion to poor Scriabin, or at any rate to his earlier compositions. The Concerto, derivative though it is, is agreeable, but it needed a more showy play from the soloist.

This is not the moment (as the journalistic saying is when it is desired to shelve an inconvenient topic)—this is not the moment to discuss Scriabin's eventual position in the musical world, or the length and breadth of his scores. Enough to say that if some would gladly relinquish all rights in him to the theosophists, there were not lacking, on May 15, those who applauded everything, including some of the most pale and jejune pianoforte pieces ever written by a musician of reputation. If the early Scriabin is pretty but rather insignificant, what of the 'Ecstasy'? An unsatisfactory ecstasy for any ordinary taste, we must say—gold that turns into sand in your grasp, delight that dissolves like the mirage, the futile pursuit and the unrelished gratification of a sick dream. C.

QUEEN'S HALL SYMPHONY CONCERTS

Amid the trials and failures and snatched successes of London music, the Saturday afternoon symphony concerts at Queen's Hall remain something fundamental and satisfying—like Sunday dinner. Beethoven is the beef—the eighth Symphony and the 'Emperor' on April 25, and the fourth Pianoforte Concerto on May 9. But how the pianists differed! M. d'Albert played the 'Emperor' as if he had a grudge against both the music and the pianoforte. There was first-class ability to be detected in him most of the while, but the mark *f* seemed to upset it. We never heard:



All we got was a noise in E flat. What a balm was Haydn's 'Surprise' Symphony, which Sir Henry Wood had thoughtfully placed after the Concerto. Dohnányi, at the later concert, needed no antidote. He was discretion itself in the G major, which we persist in thinking far better music than the 'Emperor.' Afterwards he played his own 'Variations on a Nursery Song,' which contain some of the most unassertive humour in music. X.

THE BUDAPEST STRING QUARTET

At their concert on Saturday afternoon, May 9, at Wigmore Hall, MM. Hauser and Pogany (violins), Ipolyi (viola), and Son ('cello) played Quartets by Smetana, Leo Weiner, and Brahms. Smetana's in E minor gave full scope to the fine ensemble and deep emotional powers of the players. Its sub-title, 'Aus meinen Leben,' without in any way removing it from the domain of pure music, gives it an added interest, inasmuch as it is an epitome of the Czech composer's life-history. It was written just after the first premonitions of his subsequent deafness had manifested themselves; at a time when, with misfortune lowering over him, his past life rose more vividly to his mind than either present or future. The first movement depicts his early, youthful, romantic imaginings; the second (quasi-polka), his enthusiasm for Bohemia's paramount national dance, which he subsequently placed on an artistic footing in a somewhat similar way to what Chopin did for Poland's Mazurkas and Polonaises. The third movement, *largo sostenuto*, contains memories of his betrothal and subsequent happy marriage; while in the fourth, his joy at discovering and using national melodies is dashed by the lowering cloud of misfortune and increasing deafness which manifested itself in the reiterated hearing of a single note as shown in the *Finale* to the Quatuor, and which finally brought about his complete mental breakdown. The Budapest players gave a temperamentally sensitive performance of this tangled life-story. Weiner's F sharp minor Quartet is cast in a more or less modern idiom, and any emotion that may have been felt is, as is the way with many modern composers, cleverly camouflaged. Its rhythmic freedom and variety were often captivating, and seemed to call for a less conventional handling of some of the themes. It was played with the utmost clarity by the composer's compatriots. The concert ended with a fine performance of Brahms's melodious C minor Quartet.

L. L.

MISS HARRISON AND EVLYN HOWARD-JONES

The recital given by Miss Beatrice Harrison and Mr. Evlyn Howard-Jones at Wigmore Hall, on May 5, was more notable for achievement in the solo line than for ensemble in chamber music. The two players are both excellent musicians, accomplished and intelligent, but their temperaments are too different to combine in perfect harmony. This very quality told very much in their favour when they came to solo music, for it would be impossible to imagine greater contrast than was shown in the interpretation of Bach by Miss Harrison and in the interpretation of Debussy by Mr. Howard-Jones. The 'cellist was all gentleness, using her bow very sparingly, and stressing the kindliness and graciousness of music in which others see mostly grandeur and strength. The pianist, on the other hand, made Debussy sound as if, instead of a modern impressionist, he had been a contemporary of Handel—themes all solid, clean, and even a little hard in conception and execution. Both experiences had the attraction of novelty, and it says much for the skill of these two players that for the time being they almost reconciled us to their point of view. Miss Harrison played also a set of new Irish melodies, arranged by Mr. Herbert Hughes with his wonted felicity. B. V.

HAROLD SAMUEL

The musical conditions of the present time may not be as rosy as the optimist would have it that they are—but they are certainly not as bad as the pessimist suggests. A week of Bach on the pianoforte would have been an impossibility fifty years ago. We can think of no player who would have then undertaken it, nor of an audience which would have listened to him if he had tried the experiment. Mr. Harold Samuel bears the burden of six Bach concerts in as many days as lightly as if Bach's Fugues and Toccatas were no more exacting than the usual *morceaux de salon*—and every recital draws a well-filled house. In the space at disposal it is impossible to name, far less discuss, each individual performance. Preludes and fugues, toccatas, suites, inventions—all were represented in Mr. Samuel's scheme, and if the playing varied a trifle now and again, the average remained exceedingly high. Other pianists seem mostly anxious to show some special feature of Bach's music—its monumental, granitic quality; its clean sentiments; the masterly neatness of workmanship and construction; its poetic charm. Mr. Samuel has no special bias. He sees Bach as a whole, and does justice in turn to all his moods—the breadth and depth of a fugue, the merriment of a courante, the grave and solemn beauty of a sarabande. He realises as no other pianist ever did—with the possible exception of Busoni—the importance of rhythm and its function, which

is not only to keep the pace going, but to synchronise movements, hold things together, and act, generally, as field-marshal of the Bachian forces. Such a sane and masterly conception gave rare distinction to every recital, and we venture to prophesy that it will not be very long before the 'Bach week' is repeated—if public opinion has any weight with Mr. Samuel. B. V.

MM. BUSCH AND SERKIN

MM. Adolf Busch and Rudolf Serkin, who have given three rather poorly attended violin and pianoforte recitals at Wigmore Hall, are artists rather than virtuosi. Both showed themselves something more than competent soloists. M. Busch played the unaccompanied Bach Suite that ends with the Chaconne with an untroubled mastery of phrasing and intonation, and M. Serkin demonstrated that Max Reger's 'Von Telemann' Variations are not quite the academic things we thought them to be. But their sonata playing was really admirable. They chose many composers and to all brought the vital sympathy that is the first, but by no means the commonest, quality of the interpretative artist. W.

ARTHUR CATTERALL

Mr. Arthur Catterall has come to the parting of the ways—on the one hand the orchestra, on the other the career of the soloist. He has chosen the latter, and all lovers of the violin will congratulate him on this long overdue decision. As he proved conclusively at the recital he gave at Wigmore Hall at the end of last month, he has all the qualifications of a great player—excepting, perhaps, that of a romantic air and a dashing platform manner. Indeed on the platform he is modesty itself, ready to give up the most prominent position to a conductor or an accompanist, or anyone who cares to take it. When he played the Mozart Concerto in A, accompanied by a chamber orchestra conducted by Mr. Hamilton Harty, he stood at the side, and it looked almost as if the conductor's gestures were bringing out those sweet sounds from the fiddle. Perhaps wider experience will change all this. What it can never change is the wonderful intimacy of his playing and its pre-eminently musical effect. For that is his style, and the style is the man. These things gave exquisite charm to all he played—to the lofty Sonata of Brahms as to the Paganini Caprice, and to the pretty trifles he himself has arranged for the fiddle. B. V.

HEIFETZ

Once more M. Heifetz has come, has played, and has evaded a decisive test of any kind. Like his colleague and sometime fellow student, Seidel, he is an expert fiddler who apparently leaves the classics to those who like them. Not one of the pieces he played at the Albert Hall could claim any artistic interest. The nearest to something like high merit was the Grieg Sonata in C minor—a work that is both lively and picturesque, but also neither profound nor distinguished. His second item was Saint-Saëns's Introduction and Rondo Capriccioso, the superficial brilliancy of which reveals better than almost anything else the limitations of its composer. Then came the savoury consisting of spicy bits often reserved for encores. The best of these was a Slavonic Dance of Dvorák, and the worst a 'Stimmung' by M. Heifetz's accompanist. The violinist played all these things without a flaw, which is undoubtedly an achievement of a kind. But I very much doubt whether his audience will long remain faithful to him unless his programmes improve in quality. Moreover, an hour's music may be all that we expect and demand from a virtuoso. But there is really no need to revive all the trappings of virtuosity, and keep the audience waiting a quarter of an hour before making a start. These things may have been *de rigueur* fifty years ago; now they are simply bad taste. B. V.

ERICA MORINI

Three Sundays running Mlle. Erica Morini appeared at the Albert Hall under command to prove herself 'the most remarkable woman violinist the world has ever known.' A heavy sentence this, and ill-worded. Kubelik used to be a remarkable violinist. Bratza has been a remarkable violinist for several years, on account of his youth. Pachmann is a remarkable pianist. Mlle. Morini's claims do not run out of parallel with sheer music as theirs do. She is the pure musician of the violin. Her technique serves—she plays in tune and with nice tone. Her expression reveals the heart of good music. It makes Mozart sound more like Mozart than ever, Beethoven more like Beethoven, and Tchaikovsky more like both of them. With this remarkable tribute we may leave her—an artist. M.

SCHNABEL

M. Arthur Schnabel, who gave two recitals at Æolian Hall, is a mature pianist of unusual distinction. His Beethoven programme provided us with the most memorable interpretations of the master we have heard this season. M. Schnabel is no disciple of the classical von Bülow school, for which Lamond stands, nor is he a modernist in the sense that Busoni was. In avoiding either extreme, he manages to give us a Beethoven that is very much alive. We listen to his 'Appassionata' or his Op. 110, and realise that for once we have intellect and emotion in perfect assimilation. A magnificent technique at the service of a profoundly musical temperament—that is what M. Schnabel brings to the pianoforte. And the result more than justifies the reputation he enjoys in Germany and Central Europe. W.

SOME SINGERS OF THE MONTH

Miss Isa Kremer, who styled herself an 'international balladist,' gave a strange concert at Queen's Hall. Her performance would have been less unusual in a music-hall than in a concert-room, so lavish was she with illustrative gesture—and, one must add, so pronounced was the 'twang' of her tone. But if her vocal quality could not be called beautiful, she established an impression of a lively personality, and certainly made more vivid some gipsy songs by her unconventional behaviour. Her diction was perfectly clear.

Miss Ada Mylchreest and Mr. William Parnis gave a joint recital at Æolian Hall. The former has a big contralto voice, which needed levelling. Sometimes it sounded noble, at other times it was limp. The excessive difference between her open and closed vowels made the impression of two voices at work—as though the singer could not clearly choose between two courses. To improve this promising voice more attention should be paid to sibilants, and the explosive consonants should be subdued ('captive,' for instance, was sung 'capertive'). Neither hers nor her partner's choice of music was on a good enough level.

Mr. Parnis is a tenor of a certain ability already, and as he has youth on his side he may come to do quite well. He should guard against the tendency to become nasal under pressure. His Italian was good, less so his French. Generally his voice was like good steel that lacked an edge. Though it is usually unwise to suggest to a young singer any indulgence in 'storming,' Mr. Parnis could, we felt, have amplified his pleasant tones without sacrificing quality. In sum, a singer worth hearing.

Miss Lia Rosa sang some Handel and some Spanish songs at Æolian Hall. Her voice is agreeable enough, and it was good to see her aiming at breath control. But she seemed still too much the student. We were too conscious of hearing the efforts of a voice in the making.

A young singer who has made his name at one stroke is Mr. Roy Henderson—on the strength of his performance in Delius's 'Mass of Life.' And well deserved indeed was all the praise that was showered on the boyish baritone—not only for the excellence of his actual singing, but also for the highly exceptional musicianship the performance implied. He showed style and command. He was never in the slightest degree flustered. He never strained after point-making. But his clear, direct, and manly utterance was fully telling. It is not a big voice, but in most of the range it is big enough because so well used. The low notes, however, need some attention. And one has yet to be convinced that he fully understands a supported *mezza-voce*. Why do nearly all our singers employ a mere *sospirando* tone in lieu of true soft singing?

On that evening the tenor, Mr. Walter Widdop, was not on his highest level, but all in England who care about good singing must take a lively interest in this young man's career, and I for one am convinced that with reasonable fortune he is going to take a far higher place than the general public suspects. I must withdraw an opinion formerly expressed that he was a pushed-up baritone. That opinion did not allow enough for his early inexperience. He is assuredly a true tenor, not yet impeccable, but of such gifts of bigness, warmth, and manliness that it does one's heart good to hear him. At a recent social function he sang two songs of Strauss to perfection, but seemed not yet to have just the voice for 'On with the Motley.' Here he was not artful enough in the balancing of his phrases or in the reserving of his effects. The one fault about his high notes is that he makes one too aware that they are indeed high. At present he has unexploited potentialities. He is, so to speak, only blowing with two-thirds instead of the whole of his bellows. When he has learnt to widen his throat under full pressure, the world will be at his feet.

The most expressive singing heard lately was due to a Russian tenor, M. A. Alexandrovitch, who gave a recital of Moussorgsky's songs in the crypt-like St. John's Institute, Westminster—a bad music-room, unfortunately, and the singer must have been handicapped by its faults. Some, at least, of the songs were masterpieces unrivalled in their way, and here we had a singer who had an innate understanding of them. He had a 'chamber manner' which we have never known surpassed; that is, he perfectly adapted his effects to the number of persons before him. If there had been twice as many rows of seats he would, we felt, have appropriately extended his expression. In a still smaller gathering it might, no doubt, have been made still more intimate. The economy of his facial play was a memorable study for any attentive listener. In fact, a good artist!

The voice was perhaps weakish at the bottom. But it was full of music, and was shaded with the finest consideration. He could sing passionately without turning a hair, and his breath was so evenly disposed that one never felt him to be chafing his cords in the least degree. He knew the art of 'spinning' his voice, and subtle little inflations and deflations of tone gave vividness to every phrase. He essayed on this occasion nothing in the way of *bravura* singing, but his high notes were so well placed that he certainly could not have shouted or have sung at all disagreeably. Mr. Collingwood was the pianist, and Mr. Edwin Evans commented on the songs.

Mr. Eric Marshall sang Italian, German, French, and English songs at Wigmore Hall. This gifted singer is improving his technics, but he is still far from being master of his material. It was obvious that he was still thinking almost exclusively about tone—a consideration that is, in the finished artist, sunk in the unconscious. This haunting consideration so obscured his sense of rhythm that after a time he communicated a painful impression of helplessness. The music was pulled this way and that till much of it was shapeless. It was not the singer's fault—so we felt—but in his efforts (mainly successful efforts) towards good tone he simply could not help it. H. J. K.

ELGAR ORATORIOS

The later oratorios of Elgar are answering to the test of great music. The last twenty years have led us far from the musical region of 'The Apostles' and 'The Kingdom,' but we appreciate them all the better for the wider experience. In London 'The Apostles' has never quite dropped out of our acquaintance, chiefly owing to Mr. Allen Gill and his choir. 'The Kingdom' had not been performed in London for seventeen years until the London Choral Society, under Mr. Arthur Fagge, gave it at Queen's Hall on April 22. And very well they gave it too, considering that the music must have been a new study to practically everybody in the choir. The rehearsing had evidently been thorough, for the choir was sure of itself. There was room for a more closely-knit interpretation and a more complete revelation of the expressive depths of this beautiful music. We hope to hear everything realised in the London Choral Society's next performance, for surely there will be another, now that the ice has been broken. The solo parts were sung by Miss Miriam Licette, Miss Astra Desmond, Mr. Frank Mullings, and Mr. Herbert Heyner.

'The Apostles' was given by the Alexandra Palace Choir and Orchestra, at the Palace, under Mr. Allen Gill. The welcome addition of a hundred and twenty singers from the Wolverhampton Choral Society helped to solidify the tone and to quicken the responsiveness of the singing, a necessity imposed by the building rather than by its native choir. A notable interpretation was secured, and it may be remarked that this was the last appearance of the choir in its old home. In future it adopts the Northern Polytechnic, in Holloway Road.

OTHER CHOIRS

The Handel Society sang better in 'Samson,' at Queen's Hall on April 25, than it has sung for a long time. Handel for the Handelians appears to be good policy. Mr. Goossens showed himself a good classicist.

The Westminster Choral Society breathed the same invigorating air at Central Hall four days later, when it gave the 'Ode on St. Cecilia's Day' and 'Acis and Galatea.' In between these items Mr. Vincent Thomas, greatly daring, put his choral ballad, 'The Sword of Glyndwr.'

On May 14 Oxford House Choral Society sang at Holy Trinity, Sloane Street. We may count this a concert, for the visit is the modern substitute for the old and well-remembered concerts of this choir at Queen's Hall. The appeal to the West-End for help remains, and the quality of the singing, under Mr. Cuthbert Kelly, is still an East-End offering of great price. The works performed were Dvorák's 'Te Deum,' Brahms's 'Song of Destiny,' and Parry's 'Blest Pair of Sirens.'

The West London Evening Institutes Choral Union gave 'King Olaf,' under Mr. W. T. Oke, at Queen's Hall on May 16. There was a very good semi-professional orchestra—too good, in fact, for the choir was often unable to assert itself, for all its courage.

In the outer ring the Ealing Choral and Orchestral Society called for attention on April 28 with performances of Lloyd's 'Hero and Leander' and Dvorák's 'The Spectre's Bride' that had many merits. Mr. A. L. Praeger conducted. Talking of Ealing, one of the losses in our recent going-to-press crisis was the notice we had prepared of 'The Dream of Gerontius,' finely performed by the Ealing Philharmonic Society, Mr. E. Victor Williams conducting. Another was Berlioz's 'Faust,' given by the People's Palace Choral and Orchestral Societies, under Mr. Frank Idle.

THE GRAMOPHONE

Mr. Compton Mackenzie, the well-known author, provided the paper at the concluding meeting of the present session of the Musical Association on April 21, his subject being 'The Gramophone: its Past, its Present, its Future.' A great deal of its interest derived from the fact that the paper was largely a résumé of Mr. Mackenzie's personal experiences. He said that Edison must be allowed the credit of inventing, in 1878, what in America is still called the Phonograph, though a year earlier M. Charles Cros had deposited in the French Académie des Sciences a description of a similar instrument. The name Phonograph was actually invented in 1863 for an instrument that electrically recorded and reproduced sounds. For a long while 'Phonograph' was kept as a proprietary title by Edison, and his jealousy was responsible for our present silly substitute. The first records were made on a roller or drum covered with tinfoil, and the sounds emitted were faint and unnatural. The whole device was extremely clumsy, and was rapidly passing into oblivion when Messrs. Bell & Taynton invented the method of recording with a sapphire stylus on a wax blank, and followed this up with the designing of machines for the reproduction of such records. These machines were known as graphophones, a name still used by the present Columbia Company. At first all records were 'masters': that is, they were the original wax cylinders. This, of course, meant that it was very difficult to produce

records in any quantity, and also that it was very expensive. Edison continued to work on the cylinder, but towards the end of the 'nineties a German called Berliner advanced along lines indicated by an earlier inventor, named Scott, and produced the disc type of machine, in which the record of the sounds was made by a sinuous track and reproduced by a needle. This was the beginning of the Gramophone Company, whose machine, introduced as the Gramophone (a further corruption of 'phonograph'), had in England come to be accepted as indicating the generic name for all machines reproducing recorded sound.

The quality of noise emitted by these early disc-machines was truly appalling, and it was generally believed that the lateral or needle-cut records could not compete with what was known as the phono-cut, or hill and dale, method of recording and reproducing with a sapphire. At this date the cylinders were so far in advance of the discs that the attention of inventors was turned to applying the phono-cut method to discs. The result of this was the production of the Pathéphone, which even to-day had its adherents. One advantage of the phono-cut was the greater amount of music that could be got into the space. The disc slowly gained in popular favour over the cylinder, partly owing to the storage advantages afforded by discs and partly owing to their greater durableness. Then Edison brought out his Blue Amberols, which were cylinders in which celluloid was substituted for wax. They were very good, but impossibly bulky and incapable of development.

If one were asked to say what was the cause of the present dominance of the needle-cut disc one might be tempted to reply, 'Caruso.' With his glorious voice he was the first singer to adapt himself to the gramophone, and so far as musical people dimly apprehended there might be possibilities in this uncouth instrument, it was Caruso who pierced the veil of their foggy imaginations. The attitude of musical people towards the gramophone was for many years nothing less than criminally dull-witted. Here was something that could do for music what printing had done for literature, and yet the musical public allowed it to be exploited by commercial interests with as little concern as if they were watching the exploitation of a patent medicine. This lack of interest was all but fatal, and even now it was difficult to tell how, except by Divine Providence, we had escaped seeing the gramophone and all connected with it as rapidly and as dreadfully debased as the cinematograph. However, we had escaped, and to-day, when the recording companies are producing every month more good music than they formerly produced in five years, they were never so prosperous. Moreover, we had the satisfaction of knowing that the production of good recorded music in England exceeded every month by far the united production of the rest of the world. Not merely was the best music produced by us, but we produced it in the best way. Nothing that was being done by wealthy men and women to cultivate the public taste in other arts could compare with what the public was doing to cultivate its own taste in music by means of the gramophone. Still, the fact remained that precious years had been wasted, precious years during which we might have made such an advance towards perfection, precious years during which the gramophone was allowed to become a synonym for all that was vile in the world of sound.

The development of the gramophone was seriously imperilled by the substitution of the internal for the external horn. The latter offended against gentility. People were ashamed of the gramophone, and wanted it not to look like a gramophone. Hence all the camouflage with elaborate cabinet work, hence the distortion of sound by the internal amplifier. There was no comparison between the quality of the sound developed by an external horn and that developed by an internal amplifier. Unquestionably the old metal horn was harsh, but it was always reproducing more accurately the badness of the recording, and it was always the methods of recording that were slowly but steadily improving, for which improvement the internal amplifier was given the credit. The external horn was ugly, it was cheap, it was blatant and overpowering in a room, and it vanished from polite society; but it must be acknowledged that an external horn model of a gramophone costing perhaps nine pounds was better than a pot-bellied cabinet costing ten times that amount. During the last fifteen years no real improvement had been effected in the reproduction of recorded sound, apart from the improvement in the methods of recording and pressing the discs. Once the public could be persuaded to return to the external horn, there were many improvements that were waiting for them, though the horn model as it stood at present could be regarded only as a miserable makeshift.

The effect of the gramophone, said Mr. Mackenzie, could not fail to be unimaginably great. It had already killed the tyranny of the pianoforte. It was because he believed in the existence of thousands—nay millions—of people who did not know their own capacity for enjoying and appreciating music that he believed in the power of the gramophone. Therefore when he was made aware of an inclination to despair of its potentialities, he must oppose such inclination. He refused to admit that we had even begun to deal with the problem of perfect reproduction, and if we sat down in our rooms playing to ourselves orchestras of ghostly dolls, and listening to the echoes of chamber music far away, we were just shirking the problem. The way of improvement was beset with difficulties. The publication of records was in the hands of a very few firms, added to which the number of individuals who had any practical experience of recording was small, for no secrets were more strictly guarded than those of the recording-room. The English recording companies were doing everything to justify what amounted to a monopoly, but as regards the quality of the machines, never were the evils of mass production more apparent. Any new invention that might involve an extensive change in the huge plants they had laid down, was inevitably shelved. Directors would tell us about the vast sums they devoted annually to research work, but what they meant by research work was the improvement of any existing method of sound reproduction, or the application of any new method that would not conflict with their working resources and would show a greater profit. We were getting splendid music, and we were getting better recording every month, but the instruments themselves were still twenty years behind the recording-rooms. Grave dangers threatened from commercialism interfering with the progress made by the enthusiasts of the recording-room. There was a growing inclination on the part of each company to record for its own machines, which meant that in the near future further progress in recording would be sacrificed to the commercial exigencies of the moment.

What were the criticisms that a disinterested musician would pass upon the gramophone as it now stood? Taking singers first, he would complain that all the overtones of the human voice were lost. This was often, but not always, true. On the new Edison machine the reproduction of singing was so life-like that frequent tests in concert-halls with the singer and the record of his singing, performing side by side, ended by completely puzzling the audience as to which was the singer and which the gramophone. This conspicuous success might lead one to suppose that the phono-cut disc was still superior to the needle-cut. This might be true for the solo, though the reason for the superiority was to be sought in the badness of the machines used for reproducing the needle-cut discs. But when we came to more than one instrument, the machine performing the phono-cut became definitely inferior.

The lecturer said that his own impression was that the loss of overtones could be largely recovered by compelling the sound-box to travel straight across the disc without describing the arc which the general design of instruments at present compelled it to do. He possessed an instrument designed by an ingenious amateur in which the horn was fitted to the sound-box, and was supported at the wide end by floats riding in mercury. The device entailed a good deal of bulk and a good deal of clumsiness, so that it was not an attractive commercial proposition, but it gave a better reproduction than anything he had heard. Unquestionably the music was all on the record if one could only bring it out, but just how much music was there he confessed he did not know, until a few weeks ago another amateur confided to his judgment another improvement so simple that he could not understand why nobody had thought of it before. He was not yet at liberty to disclose its nature, but it would

soon be placed at the disposal of every gramophonist, who for a trifling expenditure would be able to improve his reproduction to an extent that would revolutionise recording. By its means, said the lecturer, he had been able to realise possibilities in gramophonic reproduction that he had dreamed of but never hoped to hear in his life-time, so slow during the last quarter of a century had been the progress compared with what it should have been, and, but for the apathy of musical people, could have been. He felt confident that within a very short time we should be much nearer to the perfection of which we dreamed. We should be tackling problems much more subtle, we should be seeking for some way to spread out the orchestra, we should be thinking it worth while to get a whole symphony on two sides of a record, we should be devoting ourselves to the elimination of all scratch without sacrificing any tone. Had not enough been said to suggest that in these days the gramophone was worthy of serious attention?

Competition Festival Record

MORECAMBE.—Writing in the *Manchester Guardian* on this year's Festival (May 7-9), Mr. Samuel Langford said:

> 'Twenty years ago the late R. G. W. Howson and the late Canon Gorton, following their exploration of the then little-known Brahms choral songs, had applied the same spirit of research to the work of Cornelius in this medium, and on May 17, 1905, there was sung for the first time in England, before Sir Edward Elgar and the late Dr. W. G. McNaught, Cornelius's "O Death! thou art the tranquil night," in a translation from Heine by Canon Gorton. Much of the modern development in choral writing, notably by Elgar and Bantock, dating from about that year, is traceable to the influence of Brahms and Cornelius.'

This great part-song was again made a test in the chief choral competition, with Wilbye's 'Why dost thou shoot' and Julius Harrison's 'Shepherd, what's love, I pray?' There was something of tradition, too, in the winning of the first place by Barrow Madrigal Society (Mrs. T. M. Bourne). Skipton Male-Voice Choir (Mr. Hume Wrathall) and 'Carliol' Ladies' Choir from Carlisle (Mr. W. H. Reid) won other leading competitions for neighbouring counties. Carlisle choirs played a conspicuous part in the Festival. In the chief male-voice class Colne Orpheus Glee Union won the highest marks—98 per cent. In the solo competitions considerable interest was aroused by an adjudicator's criticism of platform deportment. He said that 'it was not nice to see men clasping their hands in front of them like giggling flappers,' and went on to declare that he had made up his mind not to give prizes to those boys who sang 'like conceited little prigs.'

This year's MIDLAND FESTIVAL, held at Birmingham on May 11 to 15, was for children only, the highest age-limit being seventeen.

The opening days of the Festival were given over entirely to dancing. As in past years, the weakness of this competition lay not in the quality of the dancing, but in the tepid handling of the accompaniments. With two or three exceptions every team had to contend against pianoforte playing that was rhythmic enough, but not spirited, and the dancing suffered in consequence. In her adjudication, Mrs. Kennedy said she had heard a penny whistle and a concertina used instead of the pianoforte with more satisfactory results. In the dances for rhythmic expression the music chosen included a two-part Invention and a Fugue of Bach, and Beethoven's *Menuetto* movement from the G major Sonata, Op. 49.

Two new classes in the music competitions proved successful. The first, a competition in which the candidates were asked to play the pianoforte part of a concerto while the adjudicator played the orchestral accompaniment, was Mr. Frederick Dawson's idea. The competition took the form of a kind of music-lesson in public, and was intended as a test of musicianship and sensibility to the adjudicator's suggestions in the matter of interpretation.

Another competition new to the Festival was a class for instrumentalists in ensemble playing. A Minuet of Mozart's was set as test-piece to be performed by not less than five players on string instruments in combination with pianoforte. Only three groups entered, but the achievement of the winning group—the Moseley Septet—showed how much can be done in this kind of work under a teacher well versed in her art.

The school choirs, which sang under the adjudication of Mr. Stanley Roper and Mr. Thomas F. Dunhill, combined on Thursday evening in a performance of Sydney H. Nicholson's cantata, 'The Jackdaw of Rheims.'

The choir from the Birmingham Royal Institute for the Blind again provided the loveliest singing of the Festival.

LEITH HILL.—This Festival breathes a happy spirit, for there is *camaraderie* among the musical forces in and around Dorking, where the competitions were held on April 21-23. Five of the principal contestants—Dorking Madrigal Society, Dorking Oriana Society (the prize-winners), and choirs from Ashtead, Epsom, and Leatherhead—joined at the end in a performance of their test-study, the 'Gloria' choruses from the B minor Mass. Dr. Vaughan Williams, who conducted, brought some of his Bach Choir singers to join in, and the solo parts were sung by three of the English Singers—Miss Flora Mann, Miss Lilian Berger, and Mr. Norman Stone. Dr. Adrian C. Boult was present, and in a speech said there were four festivals which stood out in merit, for they worked on the principle that the greatest moment was from the first to the last minute of the combined rehearsal, and that even the full performance was subsidiary. These four were the 'Mary Wakefield' Festival at Kendal, and those at Leith Hill, Petersfield, and Winchester.

PETERSFIELD.—Dr. Adrian C. Boult's tribute to this Festival, spoken at Leith Hill and quoted above, was fully deserved. The overwhelming interest attached to the combined singing and to the imported concert work lessened the significance of prize-winning without taking the edge off competition. Dr. Boult was the master of rehearsal and performance at three of the four concerts (the first was given by the children), during which he conducted six choruses from 'Elijah,' three Vaughan Williams folk-songs, five Terry shanties, Parry's 'Come, pretty wag, and sing,' 'The Mount of Olives,' the 'Hallelujah' Chorus, Morley's 'See mine own sweet jewel,' the chorus 'Blessed Jesus,' from Dvorák's 'Stabat Mater,' R. T. Woodman's 'Falmouth,' Wilbye's 'Adieu, sweet Amarillis,' Byrd's 'I thought that love had been a boy,' Stanford's 'Songs of the Sea' (with Mr. Harold Williams), Brahms's 'Wherefore hath the light been given,' Colin Taylor's 'Dream Pedlary,' Elgar's 'After many a dusty mile,' Vaughan Williams's 'Fantasia on Christmas Carols,' and Dyson's 'Praise'; with the orchestra, Schubert's 'Unfinished' Symphony, Mozart's in G minor, and Beethoven's second, Vaughan Williams's Overture 'The Wasps,' Haydn's Violoncello Concerto in D (with Mr. Ivor James), and Mendelssohn's 'Hebrides' Overture. Mr. Herbert Heyner, Mr. Harold Samuel, and Mr. Geoffrey Shaw, the competition adjudicator, all helped, and Mr. Arnold Goldsborough had a busy time as accompanist. Such a Festival, given almost entirely by, or for, villagers, was a credit to Hampshire.

ISLE OF MAN.—The thirty-fourth Manx Festival at Douglas was held on April 20-23. It was in every way a success, and has again deserved the tribute we paid to it last year. It is due to this well-organized Festival that the Isle of Man ranks high as a centre of music. Not many days after the Festival was over a printed twenty-three page pamphlet was issued (copied from the *Isle of Man Weekly Times*) giving, for sixpence, a full report of the entries, results, and adjudicators' remarks. Other Festivals might take note of this business-like and useful proceeding.

LEWES (April 22, 23).—This Festival, organized by the executive of the Sussex Women's Institutes, is entirely choral. The two days were shared by schools and village choirs. Entries were larger than ever. There were no prizes, and no actual winners, two grades of certificates

being the only award. Excellent all-round form was shown, but even better was the jolly 'happy family' spirit. At the close of the village choirs day, the competitors were massed for a concert under the live conductorship of Dr. Harold Darke.

The WORCESTERSHIRE Musical Competitions were held at Great Malvern from April 28 to 30.

Their strength lay in the singing of the village choirs and in the folk-dancing, which here attains a zest and naturalness, particularly in the adult classes, not to be met with in the larger centres of population.

The combined performance is also made much of, and the massed children's choirs gave a noteworthy performance of the cantata, 'The Moon,' adapted by Dr. Whitaker from neglected arias by Purcell. The tone of the young singers was free from hardness, and entirely beautiful. The village choirs were combined under Sir Ivor Atkins, the musical director of the Festival, in Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' the orchestra being drawn from local resources with a strengthening of Birmingham players. Mr. Godfrey R. Brown, of Belfast, adjudicated in the musical competitions, and Mrs. Bruce Swanwick in the folk-dances. Some plainsong competitions peculiar to these gatherings were adjudicated by Father Anselm.

Mr. A. J. Sheldon, the critic of the *Birmingham Post*, addressed the competitors on the opening day. The Hon. Mary Packington, to whose fine and enthusiastic work over many years these competitions are greatly indebted, announced that owing to the claim made by other interests she was compelled to resign active support. Her interest in the Festival would, however, continue.

YORK (May 7-9).—This long-established Festival had a record entry. On the first day village choirs—male, female, mixed, and church—had a busy and apparently happy time; the second day was devoted to schools of various kinds; and the Festival wound up with some exciting contests between town choirs. Although the old title, 'York Choral Competitions,' is retained, there is also a promising section for instrumental ensemble.

The WILTSHIRE Competitive Association held its eighth musical Festival at Trowbridge on May 9 to 13. The results were very encouraging both materially—ability, technical skill, &c.—and spiritually. Indeed, the spirit which prevailed reminded one not a little of the early Festivals of Miss Wakefield, in Westmorland. Two points of special interest stood out from the usual course of events. In the first place there was the high degree of efficiency of the instrumentalists, who seemed to understand their business thoroughly, and also to know what was expected of them. Elsewhere a good 'cellist or a good violinist may be heard in the 'cello or violin classes, only to disappear completely from the Festival. At Trowbridge the same 'cellist would take part in trios and quartets, appearing finally in the orchestra to support the massed performances of the choirs. This is just what a good Festival ought to do—bring together players of all instruments and give them every chance of using their skill for the benefit of the greatest possible number. The other point concerns the freedom of choice given to the competitors more frequently than, probably, in any other Festival. There is always some danger in allowing choirs and instrumentalists too great a latitude in this respect. The only way by which we can influence musical taste and direct it towards a worthy end is by making competitors prepare music of high quality. The Wiltshire competitors did not abuse the freedom that was theirs, and their choice was that of people with a natural *flair* for good things. As often happens at these Festivals, a particular choir passed through very dramatic moments. It had won a certain competition for two years in succession, and had great hopes to win again this year—but lost by only a small margin. The singers, however, made up for their defeat by a handsome victory in another class.

Small choirs from outlying districts also took part in some competitions with credit, and it is to be hoped that their example will be followed by others. They are a class which deserves to be nursed with care.

THE BORDER (May 9-16).—Divided, as usual, between Hawick and Galashiels, the six-year-old Border Festival was more than usually successful. Entries had increased by twenty-five per cent.; audiences were large, 'standing-room only' being the order at several sessions; and with excellent organization at the back of it, the event was much enjoyed by all concerned. Out of a generally high level, we single out for special mention the pianoforte classes (junior and open) and the violin and pianoforte class. In both the playing was on a level rarely reached at Festivals.

The BERKS, BUCKS, AND OXON Festival was held at Banbury—on the extreme edge of the county, and in consequence entries were not so numerous as could have been wished. This is, in any case, one of the minor Festivals, but not the less interesting on that account. The true believer in the competitive movement does not ask—Where are the best choirs? but, Where is the greatest need? Festivals can do far more useful work in Berkshire than in Lancashire. Where opportunities to hear good music are few the festival is a necessity. Moreover, at Banbury we had the rare experience of being at the root of things, and the adjudicators were able to trace failings in performances at their source. The quality of the voices was excellent, and must have confirmed many in their opinion that there are sweeter, more musical, voices in England than anywhere else. Test-pieces were, on the whole, well chosen. A possible exception was the duet for boys' voices—C. Wood's 'My Dove'—the long, pedal notes of which proved rather more than the competitors could comfortably manage. It might seem a daring thing to select Bach's 'God's time is best' as a test for choirs from places of less than a thousand inhabitants. But the result justified to a great extent the committee's confidence. The adjudicators were H. C. Stewart, J. W. G. Hillaway, the Rev. B. C. S. Everett, and Dr. Herbert Brewer.

The last six weeks have seen the competition festival system at its height. There never has been so much activity in the history of the movement. A severely limited record such as this must confine itself to stating, in most cases, the fact that a festival was held. The most important of those that we propose to dismiss summarily and, we hope with pardon, are: STRATFORD, E. London, where entries fell comparatively low—to three thousand five hundred (Mr. John Graham, for forty years the hon. secretary, attributed the falling-off partly to dancing); FROME, where the Mid-Somerset competitions sprang suddenly from a three-day to a six-day affair; ALDERLEY EDGE, a young Festival that has grown rapidly to its five days; three-day Festivals at CHIPPING NORTON (Stour Choral Union); WHITBY (the Eskdale); CHESTER (the Wirrall and Eddisbury); TUNBRIDGE WELLS and LEWES (two East Sussex Associations); TONBRIDGE (the Kent Festival); GUILDFORD (the Surrey open competition); and many good Festivals of two days' duration. A new Festival at BRIGHTON, held in May, made a good beginning.

FESTIVALS IN SCOTLAND

The first BUTE, CUMBRAE, and KYLES Festival, held at Rothesay, occupied two days, and made an excellent start, A surprisingly good standard for a first Festival was shown, and public interest was considerable.

The gigantic GLASGOW Festival, which ran for over a fortnight, night and day, and attracted fourteen thousand competitors, the number of competing choirs being two hundred and eighty-eight, will be fully reported next month.

The third MORAYSHIRE Festival was held at Elgin, and this year occupied a full week. A good level of performance was maintained, the children's classes being particularly good. A (literally) infant group from Elgin Day Nursery was described by one of the adjudicators as unique, and only to be accounted for by its presenting itself during the lambing season. The most notable feature of this Festival is the sustained and enthusiastic public interest, the halls being thronged at every session.

The fourth NORTHERN COUNTIES Festival was held at Inverness, and occupied three full days. The promoters were rewarded with an increased number of entries, an improved standard of performance, and a greater public

interest. Instrumental entries were particularly strong in number and quality. The most outstanding individual performance was that of the Inverness Ladies' Choir (Miss Gordon conductor), which one of the adjudicators, Mr. Thomas F. Dunhill, described as on its way to being the most remarkable body of its kind in the kingdom. This choir travelled to Glasgow to compete in the Premier Class for women's choirs at the Glasgow Festival, but failed to maintain its form of the two previous years, having to be content with third place out of six competitors. The adjudicators described these singers' performance as much too hectic and restless.

FESTIVALS IN IRELAND

The twenty-ninth annual FEIS CEOIL took place at Dublin during the week May 4-9, and was quite up to the standard of the past few years. Large audiences assembled, but, alas! the need of a large central hall was more than ever apparent, and the competitions had to be held in three separate buildings. Much excitement prevailed over the Plunket Greene Cup for interpretation, with sixty-eight entries, and Prof. Granville Bantock awarded the prize to Mr. T. Gill Wallis, with Mr. W. F. Watt a close runner-up. Miss Nan McCarron won the contralto solo gold medal, her musical sense being praised by Miss Denne Parker. There was only one entry for senior harp, Miss Pauline Foley, who was recommended for third prize. The viola and junior 'cello solos were won by ladies, the former by Miss Bernice Tarrant and the latter by Miss Sheila Deeny. Out of fifty-eight entries for mezzo-soprano, Miss Kathleen Malone obtained first prize. Prof. Bantock said he paid no heed to the sight-test, and 'did not see the use of asking the singers after they sang well to remain on the platform to show they were unable to sing at sight.' The Gervase Elwes cup (fourteen entrants) was won by Miss Renee Flynne, and the O'Mara cup (three competitors) was awarded to Mr. J. L. Woods. Forty-two entered for soprano solo, which was won by Miss Dorothy McClure. Miss McClure was highly praised by Prof. Bantock, who recommended that some of the sopranos should sing at the great English festivals, as they were about the best he had ever heard. Only one choir entered in the male-choir class, the 'Independent Choral Society,' and only one for song with Irish harp accompaniment. The Pigott Memorial Cup (advanced pianoforte playing) was awarded to Miss Dorothy Stokes. Out of eight entries, the Derry Trio carried off first prize for the Ladies' Vocal Trio. Quite regrettable was the small number of choirs that competed for the mixed choir competitions. Miss Florence Mills Forsyth won the Denis O'Sullivan medal and the prize for dramatic solo-singing, and Mr. P. J. O'Toole was awarded first place for tenor solo, out of sixteen entries. The last day of the Feis, as customary, was given over to native Irish minstrelsy, but the standard was not very high. Only five bagpipes appeared—evidence of the decline of the old Uillean (Shakespeare's 'woollen') pipes, yet the playing of the winner, Mr. Leo Rowsome, was a delightful treat, and a reminder of the days that are gone, as he is the grandson of a famous co. Wexford piper. Thoroughly enjoyable was the popular verdict on the prize-winners' concert on the concluding night.

Prof. Bantock threw two bomb-shells into the peaceful arena of melody—one, by deprecating sight-reading, and the other, by urging the audience to applaud, regardless of the long-standing rule to the contrary, to safeguard the interests of provincial singers who might have no friends to greet their efforts. It must be said, however, that Prof. Bantock's comments and adjudications were irreproachable.

SLIGO FEIS CEOIL, at which Mr. Hamilton Harty was the principal adjudicator, was a great success. The soprano solo prize was awarded to Miss Josephine Hassan (Derry), while Mr. Willie Watt, of Waterford, easily secured the tenor solo prize, and also the Sligo cup. The John Delaney memorial cup (pianoforte) was won by Miss C. O'Beirne; and the Denis O'Sullivan memorial prize by Mrs. Ennis, who also won the challenge cup for interpretation. Mrs. Penrose (Waterford) was awarded first prize for violin solo. The Lady Gore Booth Cup for 'Song and chorus to encourage fireside music,' was won by the Connacht Catch Club (100 per cent.). Mr. Harty said that 'the level of expression in Ireland was higher than in England.'

At the FATHER MATHEW FEIS (Dublin), Mr. Denis Cox won the Gore cup for Irish singing. The violin scholarship was awarded to Miss Lily Kirwan; the Fitzgerald cup to Miss Lily O'Byrne (song interpretation); and the gold medal (excelsior pianoforte) to Miss Eileen Fitzgerald. The Father Mathew trophy (open only to Feis prize-winners) was won by Miss Lily O'Byrne.

The PORTADOWN Festival (April 21-24) was a great success, the adjudicators being Dr. Bairstow and Mr. Thomas F. Dunhill. The Factory and the Textile choirs made a good display. Dr. Bairstow praised the winners of the baritone and bass competitions. Dungannon Choir (Mrs. Brown) won first prize in the large mixed-voice choir section, and that for Church choirs was awarded to St. Mark's Church Choir, Portadown (Mr. W. F. Wood).

The BALLYMENA Musical Festival opened on May 4, and continued during the week, with three daily sessions. Entries this year reached the record number of four hundred and sixty, being ninety more than last year. In all, fifty choirs entered. The adjudicators were Dr. W. G. Whittaker, Mr. E. T. Davies, and Mr. Acton Bond. Mr. Davies was delighted with the Irish folk-song competitions.

Another successful Feis was that of DUNGANNON, co. Tyrone, the fourth annual Festival (May 5-8), the adjudicator being Mr. Julius Harrison.

The DERRY Feis (April 29-May 1) attracted a goodly gathering, and the standard was fairly good. Mr. Joseph O'Mara and Col. Fritz Brase were the adjudicators.

THE FOURTH BOURNEMOUTH MUSICAL FESTIVAL

The fourth Bournemouth Municipal Musical Festival consisted of eight concerts and several performances by the Glastonbury Players, between Thursday, April 16, and Saturday, April 25, inclusive. Sir Dan Godfrey carried out his usual policy of inviting composers to conduct their own pieces, and Dr. Adrian C. Boult and Mr. Jan Hurst, the Director of Music to the City of Bath, were also at the conductor's desk.

The programmes contained no absolute novelties, unless the first performance of Boughton's 'Queen of Cornwall,' with orchestra, should go under that heading. The Winter Gardens at Bournemouth are not well suited to operatic performance, for the orchestra has to be placed on the floor-level, which inevitably upsets the tonal values. The result at Bournemouth was to bring the brass into undue prominence. There is one peculiarity in Mr. Boughton's score, and that is that while the brass is up to its full standard, there are only two horns—or, at any rate, there were only two horns at Bournemouth. Another peculiarity of Mr. Boughton's orchestration in general is his fondness for employing only one family of the orchestra at a time. How far this is the result of a desire to adapt the orchestral colour to the austere and simple nature of the subject, of course cannot be said; but the effect to ears accustomed to the highly-coloured scores of these days is curious.

The literary value of Thomas Hardy's 'Queen of Cornwall' has been the subject of considerable controversy, but there can be no doubt that it is a masterly libretto. The action moves quickly. The gradual growth of the plot—the sense of impending doom coming nearer and ever nearer, makes it as fine a subject for a musician as has ever been conceived. One of its merits is the fact that it never suggests any similarity to Wagner—not only is the story not the same, but there is all the difference in the world between Wagner's glorification of all-conquering love and Hardy's story of brutality, suspicion, and revenge. Mr. Boughton is credited with having said that he has striven to write harsh music to illustrate the tragedy. He has succeeded well in creating a type of grimness in music which fits the ruthless subject.

It is possible to speak only a few words as to each of the works which were heard for the first time at Bournemouth. The first was Max Reger's somewhat heavy-handed Variations on a slight and charming theme of Mozart

(April 16). Mr. O'Connor Morris's Violin Concerto, played by Mr. William Primrose (April 16), is also a work that is pleasant to listen to. It suggests the question whether it is wise of composers to confess beforehand that they have carefully followed an admirable model. One would perhaps have appreciated Maurice Besly's 'Portrait of a Dancer in Red' more fully had the composer told us more about his subject, but at any rate it is a well-written piece. Mozart Allan's 'Unknown Warrier' (April 17) shows considerable devotion of thought and ingenuity, but it may be suggested that he has attempted to express in a symphonic poem more than anybody but a great master could compress in the necessary limits. Mr. Harry Farjeon's Concerto for pianoforte and orchestra was excellently played by Mr. Anderson Tyrer (April 17). It strikes the listener at a first hearing as having in it too much brain and too little heart.

The work called 'Captions,' which was played on April 23, is amusing. It is described as five 'glimpses' of an anonymous theme—in other words, five variations of a simple theme, which are by Arthur Bliss, Herbert Bedford, Eugène Goossens, Felix White, and Gerrard Williams. Arthur Bliss is, as usual, very cheerful, Eugène Goossens brilliantly clever, and Felix White is cryptic and melancholy.

One of the most interesting concerts of the series was that on Saturday, April 18, when Mr. Plunket Greene gave a recital of Stanford's songs, with Mr. Hamilton Harty at the pianoforte. The variety of interest of the songs, some of which were unfamiliar, must have been a surprise to a good many of the listeners. Mr. Harty also conducted the first performance at Bournemouth of his own new 'Irish' Symphony, which was fully criticised when heard in London. It was pleasant to renew acquaintance with Bantock's 'Hebridean' Symphony, played on April 17, and with Stanford's symphony, 'L'Allegro ed il Pensieroso,' on April 23. The two programmes on April 16 contained Elgar's 'Cockaigne' Overture and Vaughan Williams's 'London' Symphony respectively. The two performances enhanced one's opinion of Sir Dan Godfrey's virtues as a conductor. Another interesting item was Mr. Harold Samuel's performance of the 'Emperor' Concerto of Beethoven, in which this artist proved that it is unfair to consider him as a mere specialist in Bach. His interpretation was throughout full of dignity and restrained power, and there was spiritual beauty in his reading of the slow movement.

It had been suggested that this would be the last Festival to be held in the Winter Gardens, and that the next one might take place in the new Pavilion, of which the foundation-stone is shortly to be laid. There is, however, no possibility of any Festival being held there before 1927. Sir Dan Godfrey is credited with the ambitious idea of producing 'The Ring' on that occasion. The architects claim that the concert hall will embody some new devices which will make it possible to use it both for concerts and operatic performances.

Music in the Provinces

ASHTEAD.—The Gloria from the Mass in B minor, one of the tests in which Ashtead Choral Society competed at the Leith Hill Festival, was repeated by the choir for the benefit of its own town on May 1. Mr. H. G. Kimberley conducted.

BATH.—The last four Symphonies to be played during the season at the Pump Room were Franck's on April 22; Beethoven's seventh on April 29; the 'Unfinished' and the 'Pathetic,' with Bach's Triple Concerto for pianoforte, violin, and flute, on May 6. A benefit concert to the conductor, Mr. Jan Hurst, was given on May 2.——At one of the last chamber concerts Kreisler's A minor Quartet was given.

BARNSTAPLE.—On April 27 the Musical Festival Choral Society gave a mixed programme that included 'A little bird in the air,' from 'King Olaf,' and the Epilogue from 'The Golden Legend.'

BEDFORD.—The Bedford Choral Society, re-organized and re-named from the Free Church Choral Union, and placed under a new conductor, Mr. A. F. Parris, chose 'Acis and Galatea' for its first concert on April 16. The choir was seventy strong, and sang well before a moderate attendance.

BIRMINGHAM.—The Competition Festival is recorded in another column.——The Misses Brenda Hales and Ethel Cobban gave a 'cello and pianoforte recital on April 23, the programme including Debussy's Sonata. ——Holst and Prokofiev figured in the programme of a pianoforte recital by Miss Dorothy Daniels a few days later.——Mr. A. J. Cotton, for many years the conductor of the Midland Musical Society (one of the Saturday evening choral organizations), has resigned that office.——A Society for producing grand opera, promoted by Mr. St. Clare Barfield, has been formed with a membership already reaching two hundred and fifty. Its inaugural meeting was held in the Council Chamber, with the Lord Mayor in the chair. A beginning is to be made with Gounod's 'Faust,' and the B.N.O.C. has promised support in the matter of scenery and costumes.——Mr. Sidney Russell's operatic class in connection with the Midland Institute School of Music presented scenes from 'The Magic Flute' and the second Act of 'The Marriage of Figaro' with remarkable precision and efficiency for singers still in the student stage. Mr. Russell directed. A white Monostatos, due to an oversight in the excitement of the occasion, was a curiosity of the performance.

BRIGHTLINGSEA.—The Musical Society made a departure on May 5 by putting Sterndale Bennett's 'The May Queen' on the stage at the Foresters' Hall. Both the dramatic production and the musical performance were successfully carried out by Mr. Leslie Everett and Mr. Dawson Hands respectively.

BURNESIDE.—The Choral Society, winners of last year's Kendal Festival, gave a concert on April 25 under Mr. A. H. Willinck. The programme included Byrd's 'O praise the Lord,' Dr. Somervell's 'The winter it is past,' Stanford's 'Phaudrig Crohoore,' and 'Sumer is icumen in.'

CANTERBURY.—A concert of Old English music was given at the Chapter House in April. Mr. Fred Adlington conducted a small string orchestra of lady players, for whom he had arranged a number of keyboard pieces by Byrd, Morley, Farnaby, Purcell, Boyce, Arne, and others.

CHESTERFIELD.—On April 20, the Chesterfield Orchestral Society gave its twenty-ninth annual concert under the direction of Dr. J. F. Staton. The orchestra, composed principally of amateurs, played Elgar's 'Enigma' Variations and Beethoven's seventh Symphony.——Dvorák's 'New World' Symphony was the chief work played by the Derbyshire Symphony Orchestra on the following Sunday, when Mr. S. C. J. Hibbert conducted in the absence of Dr. Staton.

CHICHESTER.—The concerts given on the afternoon and evening of May 7 by the Chichester Musical Society were the first since the death of Dr. F. J. Read, and Sullivan's 'Brother, thou art gone before us' was sung in his memory. The principal work in the programme was 'A Tale of Old Japan.'

DAWLISH.—'A Tale of Old Japan,' sung by the Dawlish Choral Society on April 22, was the first work of serious pretensions undertaken by the Society. The performance, under Mr. H. J. Holman, was very successful.

EMSWORTH.—The Musical Society chose 'Hiawatha's Departure,' which is seldom heard apart from the complete 'Hiawatha' cycle, for its concert on April 22. Both choir and orchestra did good work under Mr. Alfred Agate.

HARROGATE.—The musical season of the Municipal Orchestra, under Mr. Basil Cameron, is in full swing. At the first symphony concert the 'Unfinished' was played, and Mr. B. Partridge was soloist in Cowen's 'Concertstück' in B minor.

HITCHIN.—A new Hitchin Choral Society has been founded, with Mr. W. E. Shepherd as conductor. Hitchin already has an Oratorio Choir.

HOVE.—To celebrate the coming-of-age of the Hove Academy of Music, Mr. A. W. Fisher organized a six days' musical festival in the first week of May. The chief event was a choral and orchestral concert at which Elgar's 'The Music-Makers' was performed. The 'Pathetic' Symphony and Schumann's Quintet were in the programmes, and the new works included an Overture and an 'Ode to the March Winds' by Mr. Fisher.

LEATHERHEAD.—On April 29, the Orpheus Choir, conducted by Mr. G. Kimberley, sang 'The Silver Swan' (Gibbons), 'Lullaby' (Byrd), 'To shorten winter's sadness' (Weelkes), and the Gloria from the B minor Mass—all Leith Hill test-pieces.

LEVENSHULME (Manchester).—A comparatively young but flourishing organisation, the Levenshulme United Choral Society, gave a successful concert in Levenshulme Town Hall, on March 25, under the conductorship of Mr. Ernest Cookson. The most ambitious efforts of the choir were 'On Himalay,' by Bantock, and the eight-part Motet, 'The surrender of the soul to the Everlasting Love,' by Cornelius.

NEWCASTLE.—Mr. Herbert Howells gave a recital of his compositions on April 18 with the help of a string quartet which played his 'Lady Audley's' Suite.——A long programme of glees, part-songs, quartets, and solos was given by the Glee and Madrigal Society on May 7, and a large contingent of school-children came to listen.——Otherwise recent music at Newcastle has been left to the Carl Rosa Opera Company.

OXFORD.—Mr. Maurice Besly's orchestral concert on Sunday, May 3, was preceded by an 'appreciation' rehearsal for children on the Saturday morning. The music included the 'Unfinished' Symphony and Mr. Besly's own arrangement of the 'Londonderry Air.'

PORTSMOUTH.—The Portsmouth North End Choral Society brought a successful season to an end on April 29 with a performance of Elgar's 'King Olaf' to a large and appreciative audience. Mr. Ernest Birch conducted, and the soloists were Miss Norah Scott-Turner, Mr. Frank Mullings, and Mr. Keith Falkner.

READING.—At the Berkshire Symphony Orchestra's second concert of the season, Dr. E. O. Daughtry conducted Beethoven's 'Pastoral' Symphony, a Gavotte and Musette by Bach, and various other well-known works, the programme being varied by Mr. Eric Godley's singing.

RIPON.—The Musical Society brought the Leeds Symphony Orchestra to Ripon on April 24 for a concert under Dr. C. H. Moody's direction. A programme of familiar works included the 'Unfinished' Symphony, Mozart's G minor, and a 'Wand of Youth' Suite. The event was described as the best orchestral concert heard at Ripon for some time.

SHEERNESS.—The audiences at the Choral Union's concerts on April 30 and May 1 had an opportunity to appreciate both the words and the music of 'A Tale of Old Japan.' The poem of Alfred Noyes was recited by Mr. H. W. Bryceson before the choir and orchestra gave Coleridge-Taylor's setting. Mr. S. Quint conducted.

SIDMOUTH.—The sixty-fourth annual concert of the Choral and Orchestral Society was given on April 21. Mr. J. A. Bellamy conducted, and the programme included Elgar's 'The Banner of St. George' and Mendelssohn's 'Hymn of Praise.'

SOUTHAMPTON.—'A Tale of Old Japan,' the 'Tannhäuser' Overture, the 'Peer Gynt' Suite, and 'Blest Pair of Sirens' were performed by the Philharmonic Society on April 22, under Prof. George Leake. The house was full, and the concert was a great success.

STALYBRIDGE.—The Harmonic Society, established in 1844, is recovering from a recent period of depression, and had a large audience for its concert on April 28. An excellent selection of part-songs by Elgar, West, Faning, and Pinsuti was sung under the direction of Mr. Norman Andrew.

STROUD.—By omission we did injustice in our last issue to an excellent concert given by the Stroud Choral Society two months ago. Mr. S. W. Underwood conducted satisfying performances of Bach's 'Sleepers, wake,' two of Holst's 'Hymns from the Rig Veda,' and part of Purcell's 'Dido and Æneas.' Miss Joan Elwes sang the music of Dido.

TENTERDEN.—Miss Margaret Balfour sang at the concert held by the Music Club on April 29. Part-songs and madrigals were sung by a small choir, and the Kent String Quartet played Mozart and Rheinberger.

TONBRIDGE.—For its concert on April 27 the Tonbridge Choral Society gave place to the Oriana Singers, and benefited by a typical programme under the direction of Mr. C. Kennedy Scott. The scheme comprised twenty-two items, from 'Sumer is icumen in' to Holst's 'Swansea Town.'

TORQUAY.—Mr. Albert Sammons played the Beethoven Violin Concerto at the Pavilion on April 23.——'Hiawatha's Wedding-Feast' was performed by the Philharmonic Society on April 21, under the direction of Dr. Harold Rhodes. The programme also included six part-songs, and Coleridge-Taylor's Ballade in A minor.

TORRINGTON.—A small string orchestra and a pianoforte supported the choir of the Torrington Choral Society in 'The Death of Minnehaha' on May 6, Mr. F. J. Webber conducting.

YARMOUTH.—A sacred cantata, 'Laus Deo,' by Dr. Haydon Hare, was sung by the Musical Society under his direction on April 23.

Music in Scotland

Very little concert work falls to be reported this month. When April comes in, concerts give place to competitive musical festivals in Scotland.

At Glasgow, M. Marcel Dupré, the famous organist of Notre Dame, Paris, gave a recital, in which the item of outstanding interest was his own 'Passion' Symphony in four parts—'The world awaiting the Saviour,' 'Nativity,' 'Crucifixion,' and 'Resurrection,' laid out on modern lines. The Westbourne Choir, conducted by Mr. A. M. Henderson, gave variety by singing movements from Henschel's 'Mass' and examples of Russian music, which they have now made familiar to Glasgow audiences. The Westbourne Choir's répertoire is by way of becoming rather stereotyped.

Prof. D. F. Tovey, now happily recovered from serious illness, delivered the third series of ten Cramb Foundation lectures at Glasgow University. The lectures were less popular in manner and matter than those of the previous lecturers, Dr. Percy Buck and Sir Walford Davies, and attracted smaller audiences, but their originality of thought and whimsical provocativeness, and the charm and lucidity of Prof. Tovey's illustrations at the pianoforte, gave great enjoyment.

At the first general meeting of the honorary members of the Edinburgh Reid Symphony Orchestra, which was re-organized on a co-operative basis at the beginning of the past season, Lord Murray reported on the work and finances of the Orchestra. Musically it continues to progress under the direction of Prof. Tovey, and financially

the call on the guarantors was less than in previous years, but much remains to be done before the Orchestra can be said to be safely founded.

The Edinburgh Amateur Orchestral Society has appointed Mr. Ralph T. Langdon as conductor in succession to Mr. Paul de la Torre, resigned. Mr. Langdon graduated at Edinburgh University, and gained the Bucher Scholarship, thereafter studying as Bucher Scholar under Prof. Röntgen, at Amsterdam Conservatoire, and Prof. Max Pauer, at Stuttgart Conservatoire.

The Edinburgh Amateur Opera Company (Mr. De La Haye) in the course of a six nights' run, produced successfully Gluck's 'Orpheus,' Leoncavallo's 'Pagliacci,' and Auber's 'Masaniello,' the last-named not having been heard at Edinburgh for a generation.

Dunfermline Choral Union (Mr. A. M. Henderson), accompanied by members of the Dunfermline Amateur Orchestra, sang Hamish MacCunn's 'Bonnie Kilmeny,' Mendelssohn's 'Hear my prayer,' Elgar's Suite from 'The Bavarian Highlands,' and the 'Coronation Scene' from Moussorgsky's 'Boris.' The junior branch of the Dunfermline Amateur Orchestral Society (Mr. J. M. Marshall) gave a concert of miscellaneous pieces.

A musical experiment is being made by the Carnegie Dunfermline Trustees, who are inviting the local musical societies to supply a week's music in June, in Pittencrieff Park. Among the societies taking part are the Dunfermline Choral Union and the Dunfermline Amateur Orchestra, and the week will close with a community-singing concert, led by Mr. David Stephen, Carnegie Trust Director of Music.

Largs Choral Union (Mr. W. N. Macquarrie) sang Elgar's 'Banner of St. George' and miscellaneous pieces.

A year ago Stonehaven Choral Union died after a lingering illness, the certified cause of death being 'lack of male singers.' The blank in the town's musical life has now been made good by the formation of a female-voice choir, the Brandon Choir, which gave a successful first concert, under the leadership of Miss J. F. Templeton.

At Alva, the Hillfoots Choral Society (Dr. Barnes) sang Elgar's 'Banner of St. George,' Gade's 'Spring Message,' and madrigals and part-songs.

Castle Douglas Choral Society (Mr. A. E. Whiteley) sang Coleridge-Taylor's 'Hiawatha's Departure' and miscellaneous part-songs.

Larkhall Choral Union and Lanark Select Choir combined forces in a miscellaneous programme of choral pieces.

Lanark Amateur Orchestral Society (Mr. W. T. Prentice), a recent outcome of the Festival movement in Upper Lanarkshire, made a first appearance in a programme of which the chief item was a Haydn Symphony. SEBASTIAN.

Music in Ireland

BELFAST.—A novel and delightful performance took place in Ulster Hall on April 18, when an orchestral concert organized by the British Broadcasting Company was given in aid of the Orchestral Players' Benevolent Fund. As a finale Mr. Godfrey Brown directed a fine reading of 'Land of Hope and Glory' and of the 'Hallelujah' Chorus, by way of community singing, the audience joining heartily in the singing.

DUBLIN.—Mr. H. F. Ellingford gave an enjoyable organ recital on April 17, at St. George's Church, under the auspices of the Leinster Society of Organists.——The Civic Guards Band, under Supt. Delaney, gave a delightful concert at the Depôt, Phœnix Park, on April 19, vocal items being contributed by Miss Agnes O'Kelly and Mr. David Legge.——As usual, the Press Fund Concert at the Theatre Royal, on April 26, was a brilliant success, quite a monster programme being presented, including very old vocal favourites and the Civic Guards Band.——'Tom Jones'—Edward German's pretty comic-opera—was produced at the Gaiety Theatre by the Rathmines and Rathgar Musical Society during the week April 27-May 2, and was admirably given by chorus, orchestra, and principals. ——Dublin citizens enjoyed thoroughly the splendid performance by the Army No. 1 Band on May 3, in the historic Phœnix Park. Strange to say, Belfast still opposes the introduction of bands on Sundays in the public parks at Bellone and Hazlewood, but it is likely that a plebiscite will be taken.——During the week May 11-16 the d'Oyly Carte Opera Company gave admirable performances of Gilbert and Sullivan's works. The season continues till May 30.——Col. Fritz Brase and his Army Band No. 1 gave a delightful programme at La Scala Theatre on May 10, in aid of the Wounded Soldiers' Comforts Fund.

His Holiness, Pope Pius XI., in accepting a copy of Chevalier Grattan Flood's 'Early Tudor Composers' (Oxford University Press) has been pleased to present the author, at Enniscorthy, with a special Jubilee Medal of the Anno Santo.

Musical Notes from Abroad

GERMANY

SCHREKER'S 'DER FERNE KLANG'

There is danger in hearing the early work of a living composer after having witnessed his maturity; especially so if his maturity does not carry out what his beginnings had promised. This is the case of Franz Schreker, whose opera, 'Der ferne Klang,' a work of 1912, has been performed at the Berlin Staatsoper. Many people who have been disappointed by the later fruits of Schreker's career, consoled themselves with this opera, which, it was pretended, contained the whole and the best Schreker. Though not wholly disappointing, the opera fell short of the expectations aroused by it. It became evident that there is a certain 'Leitmotiv' common to all Schreker's operas. This motive is sound itself—'Klang.' It is capable of many interpretations. Schreker understands it principally from the sensual side. This is to be regretted, for his musical means are not rich and original enough to develop sound from inner sources. Of course, he never omits to cover the sensuality with psychological conciliations. Music is, however, too sincere an art to allow half-truths to be said. It is the whole man who reveals himself in his music. It would be unjust to deny that Schreker possesses rich gifts, both poetic and musical. There is an undeniable identity of musical and poetic, or dramatic, meaning in his thought. So there was in Wagner's, but Wagner was an exception to the rule, and we should prefer musical gifts brought to perfection with a certain one-sidedness. Schreker's poetic pretensions proved hostile to the evolution of the composer. Now, in his full maturity, we see that his musical resources are completely exhausted, and his fate is scarcely doubtful.

To appreciate 'The Distant Sound,' we have to place ourselves where Schreker started. Here we can detect that his poetic but nebulous idea appeared more mysterious and original than it really was. It is very easy to see that the mixed sound in which the composer delights descends very directly from romanticism, we even remark a certain over-romanticism. The young man Fritz, who is striving after his ideal as represented by sound, may be Schreker himself, a man in whom nebulous feelings are the most characteristic feature. Viewing the opera as pure music we find traces of Wagner as well as a certain fear of clarity and simplicity. Both elements are damaging to his art. The second Act of the opera is transferred into the erotic atmosphere for which Franz Schreker has a marked predilection, the so-called Casa di Maschere, which is nothing else than a place of amusement near Venice, as imagined by the poet. But it is characteristic of Schreker that he never contents himself with representing love as it is, and the logical effect is that neither *eros* nor mystery are sufficiently expressed by his music. He risks very much and too little. Very seldom he decides to be simple. There is an interlude between a realistic scene of the third Act and the romantic *Finale* in which the artist Fritz, after having pursued the woman who loved him through all sorts of adventures, finds her again, but dies in her arms. Here we are struck by some really beautiful moments. But on the whole the musical expression conveys monotony.

Maria Schreker, the composer's wife, played the principal part. This was fortunate for the composer, for Frau Schreker is so truly inspired by her husband's work that no better interpreter could have been found for the part. She invests all the phases of her adventurous existence with an unravelled beauty, covering all that is demi-mondain with a mantle of poetic mystery, so that at the end of the opera she appears as the true heroine. Richard Tauber, a good tenor, was equal to his task. Erich Kleiber conducted the work with that full penetration of the score and perfection of sonority which have made him one of the outstanding personalities among German Kapellmeisters. The stage management was disappointing artistically, but it may have satisfied the composer himself, who, for all his talent, reveals only a bourgeois taste.

CRITICAL STATE OF THE OPERA IN GENERAL

In the official world of Berlin, discussions about the opera never come to a standstill. And no wonder, for Berlin has long been maintaining four opera houses. Besides the State opera, to which 'Die Oper am Königsplatz' was affiliated as a so-called Volksoper, there are the Deutsches Opernhaus at Charlottenburg and the Grosse Volksoper in the same part of the town. How are so many opera houses to find a public? Indeed, the observer of musical life at Berlin has to remark a never-ceasing crisis. The public hungry for opera is more numerous at Berlin than in other places, but that does not mean that its appetite has no limits. Though the period of inflation is over, the mentality resulting from it has not yet disappeared. Prices are everywhere very high. The economic situation, on the other hand, is not so rosy as it would seem at first sight. All the theatres do badly. There are some honourable and successful directors, who, tired of spending money for nothing, prefer to retire from the business and to wait for the moment when circumstances will allow them again to take it up. As regards opera, the situation is still more critical because of the much larger expenses incidental to it. The most natural procedure would be to cancel, say, two of the opera houses, and thus concentrate the public upon the rest. But this is much more difficult than it appears to be. So the opera houses remain, but the public cannot pay the prices.

At the moment one observes an ever-growing appetite of the State for opera houses. This agrees with the socialistic tendencies that dominate artistic circles, but would scarcely prove advantageous to musical life, the furthering of which is best warranted by full liberty of competition. A State monopoly would be a serious obstacle in the path of opera. This is just what we now fear, but the danger is diminished by the Municipality of Berlin taking the private opera houses into its administration. This is considered the best means of putting off the inevitable catastrophe. Thus the two private opera houses will be, it is hoped, fused under the direction of Bruno Walter. During the last ten years Walter brought the Munich Opera to a height never before reached, and he enjoys everybody's confidence. If we add also that at the Staatsoper there are different artistic currents, the critical state of operatic life at Berlin is sufficiently explained, leaving aside the expansion of wireless, which presents another crux.

AMERICAN SINGERS AT BERLIN

America has sent us a great number of remarkable singers, who do much credit to their country, for they prove the excellence of American teaching.

First of all, Benjamino Gigli, of the Metropolitan Opera House, has come again, scoring unheard of triumphs which are still in progress. His fine, fresh, tenor voice, which has grown in force since last year, helps to colour the performances of Italian opera at the Staatsoper. Less successful was Titta Ruffo. The former qualities of his once beautiful baritone voice are still preserved only by gramophone records. He made a mistake in appearing on the concert platform. As an operatic singer, playing the part of Rigoletto at the Volksoper, he displayed expressive force, but at the price of a dispute with his conductor, whom he reproached with not giving him the right *tempi*.

Two ladies, Anna Case and Dusolina Giannini, continued the series of American singers. The former makes us enjoy all that is furnished both by natural virtues of voice and careful study. But compared with Dusolina Giannini, she is a pleasant, though rather artificial product of culture. The latter may be considered as one of the most gifted among living singers. Her soprano voice, of decidedly southern character, has a splendour that is particularly striking in the high registers, to which she mounts without the least fatigue, and there is no less charm in her middle register. Her singing always reflects deep emotion. This young artist has a great future.

ADOLF WEISSMANN.

NEW YORK

When Mr. Gatti announced 'Rheingold' and 'Götterdämmerung' among his novelties and revivals for the winter season, assuring the complete restoration of the 'Ring,' it is safe to say that a large majority of the music-loving public considered the production of the full tale of the Rhine Maidens and their precious gold to be the climax of the scheme at the Metropolitan. Necessarily the required rehearsals deferred the appearance of this important revival. When, again, it was announced that 'Pelléas et Mélisande' was to follow the 'Ring' as the last novelty of the consecutive twenty-four weeks of opera, it is also safe to say that only a minority of the music-loving public had any expectation or hope of the success it proved to be. Produced at Paris in 1902, Debussy's masterpiece was not enough of a success to make any sensation. Revived at La Scala, by Mr. Gatti, in 1907, it was at first received with hostility, and even after repeated performances was only mildly successful, though given under the baton of the famous Arturo Toscanini. The following year Mr. Gatti came to New York, but he could not have ventured to mount 'Pelléas,' if he had wished to do so, as Oscar Hammerstein had already secured the rights to present it at the Manhattan Opera House, the institution that was for a few years the rival of the Metropolitan. Twenty years ago Debussy was no more a favourite with the public in general than Stravinsky and other moderns are to-day. He was considered discordant, unmelodic, monotonous, bewildering, and altogether offensive to musical ears. It was not to hear Debussy that crowds flocked to the Manhattan to view and listen to the new opera. It was simply to see and to hear Mary Garden, who has always been the most distinguished impersonator of Mélisande. It mattered not that the music was a bore, that the scenery was negligible, and that nobody took any interest in a quite good Pelléas and so important a Golaud as Hector Dufranne. Mary Garden was the whole thing, even as in Shakespearean plays in days gone by one star has been known to fill a house night after night, with a cast that had hardly a redeeming feature. But times have changed. Debussy is no longer an ultra-modern, a disciple of discords and queer sounds. Our ears are attuned to these, and the French composer has become a classic. To the astonishment as well as to the satisfaction of real music-lovers, the public flocked in crowds to the Metropolitan, attracted by the extraordinary poetic charm of Debussy's music, and to see the representation of his wonderful opera—an opera that stands alone and has no rival as a portrayal of human passions. Mr. Gatti seems to have done well to delay this production until the public was ready to receive it as it deserves to be received. There were many difficulties. The dreamy opera with its continued subdued tone is more suitable for a smaller house, but Hasselmans, who has conducted it many times at Paris and elsewhere, kept the voices and the orchestra in subjection, and the prevalent *pianos* and *pianissimos* were heard as perfectly as they would have been in a house half the size of the Metropolitan. A smaller raised stage was also imposed on the huge permanent platform (as in 'Così fan tutte') to aid in producing the necessary intimate effect. There were twelve scenes in the five Acts, and although Joseph Urban had already painted scenes for Pelléas, he outdid himself this time in making them both beautiful and appropriate to the poetic character of the opera. As the music is often continuous during the changes of scene, a rubber flooring was laid on the inner stage, so that even in the most *pianissimo* passages not a sound of the moving scenery penetrated through the golden curtains.

Great praise was also due to Mr. von Wymetal for the staging. He could not make it too realistic, nor too ideal, and he seemed to preserve a happy medium while retaining the true Maeterlinck tradition. If reference to the cast has been left to the last, it is only to emphasise its supreme importance. Lucrezia Bori made no attempt to copy the Mélisande of Mary Garden. Her voice and figure are far better suited to the part than those of her famous predecessor, while her conception of the character was entirely her own—a gentle, timid, shrinking, and pathetic Mélisande, the pathos of the death scene being incomparably represented in both voice and action. Edward Johnson, the Canadian tenor, with his wonderful intelligence, his beautiful voice, and his perfect art, played and sang his part with the suppressed passion it called for, presenting it in a manner unrivalled in the memory of our opera-goers. Clarence Whitehill, whose diction in any language he uses is so remarkable, sang and acted Golaud in his usual superb artistic manner. To many he was the star of the cast, as his passion in the scene with Mélisande, and his remorse at the end, gave him opportunities for the display of his powers that the scheme of the opera did not allow to the others. Leon Rothier, singing Arkel in his native tongue, gave a dignity to the personality of the old King that stamped it as a great representation of that character. No one who ever heard it can forget his 'If I were God, how I would pity the hearts of men.' The unity of the whole production of 'Pelléas et Mélisande' at the Metropolitan Opera House in 1925, makes the verdict unanimous among those who have seen performances of 'Pelléas' elsewhere, that this was unmatched in its perfection.

The unprecedented success of the closing operas of the season was duplicated in one of the late concerts, given to commemorate the eightieth birthday of Leopold Auer, the most celebrated living teacher of the violin. The concert was arranged by M. Auer's two most famous pupils, Jascha Heifetz and Efrem Zimbalist, but famous pianists begged the privilege of showing their appreciation of the master's position as a musician and incomparable teacher, and the names of Josef Hofmann, Serge Rachmaninov, and Ossip Gabrilowitsch were added to the list of performers. Carnegie Hall was sold out at ten dollars a ticket, and a thousand people were turned away. The testimonial to the still vigorous Leopold Auer amounted to about twenty-five thousand dollars.

M. H. FLINT.

PARIS

On May 1 the Opéra produced a new work, 'Esther, Princess of Israel,' composed by M. Antoine Mariotte to a poem by MM. André Dumas and Sébastien-Charles Leconte. The composer, a former marine officer, had first called public attention to himself by a lyrical drama, 'Salomé,' performed with considerable success in France and abroad. Having used for his opera Oscar Wilde's tragedy, M. Mariotte came into conflict with Richard Strauss, who also had set this text to music. A cause ensued which at the time kept critics busy. The French musician finally won the right of having his music performed in all countries. Before being made into an opera, 'Esther' had already been produced at the Théâtre Odéon, when the latter was managed by Antoine. With Mariotte's musical commentary the work gives a cruder impression of the biblical story. The authors of the libretto thought that Racine, in his tragedy, had rather betrayed the real character of Esther, as it is described in the Old Testament. Critics are at odds as to the validity of this contention. That Esther used her irresistible charm over Ahasuerus, King of the Medes, to secure for the oppressed Hebrews a chance for striking revenge, is beyond doubt. It would seem, however, that no forcible argument can be adduced to show that she was essentially cruel and bloodthirsty. Notwithstanding this controversy, Esther's story as told by the librettists afforded Mariotte a good opportunity to compose music revealing the traditional resources of operatic style. He proceeds according to the d'Indy, Fauré, Paul Dukas tradition, and his main asset seems to be a warm lyricism set forth in well worked out development. A closer precision in expressiveness and a more transparent scoring would prove advantageous to the work.

'Pelléas and Mélisande' is in the programme at the Opéra-Comique, with D. E. Inghelbrecht as conductor. Large attendances prove definitely that Debussy's music can no longer be considered only a delicate morsel for the refined and the idle.

Hardly seven years after the death of Debussy we have to note, with deep regret, the passing of André Caplet. Born in 1878, at Le Havre, Caplet had entered the Paris Conservatoire in 1896, and he won the first Grand Prix of Rome in 1901. Both as conductor and composer, Caplet did much to establish the Debussy tradition. He was virtually the first to reveal to the public 'The Martyrdom of St. Sebastian,' Debussy's last score, to a French text by Gabriele d'Annunzio. Caplet was engaged as conductor by the Boston Opera, where he produced 'The Mastersingers,' Louis Aubert's 'La Forêt Bleue,' and 'Pelléas et Mélisande.' Hardly four years after the war, Caplet presented, with the Pasdeloup Orchestra, Schönberg's 'Five Pieces for Orchestra,' a performance which took place in the midst of tempestuous demonstrations. Among the composer's output may be mentioned: 'Salambo,' a symphonic poem; 'Epiphanie,' for violoncello and orchestra; chamber music, comprising a quintet and a septet; and choral compositions such as 'The Mirror of Jesus.'

By way of first performances, we have heard, at the Société Nationale de Musique, a Quintet by Vincent d'Indy, which combines some of the best qualities of his art. The composer, who was present, was warmly cheered. Among the numerous items that figured in the programme of the concerts organized by the *Revue Musicale*, under the direction of M. Henry Prunières, should be mentioned a Septet by Arthur Hoerée, a young Belgian musician. It is written for four strings, flute, pianoforte, and soprano voice. In its four movements the hearer was able to appreciate the remarkable rhythmic and melodic qualities of the composer, and the humour and brilliance of his scoring. Mlle. Régine de Lormoy's pure singing and perfect delivery did much towards securing due success for this work. Two Sonatas for 'cello and flute, by your correspondent, received their first performances by the Philharmonic and the Independent Music Society respectively.

PETRO J. PETRIDIS.

TORONTO

The Easter season here acts towards music as the uncorking of a bottle does to wine—the eager liquid rushes recklessly to freedom. Between the end of Lent and the beginning of summer there is a noticeable crowding of events of all descriptions, as if entrepreneurs and others must catch the public quickly, before the long, warm evenings draw to the out-of-doors. Passion Week saw four impressive services——two of the Bach 'St. Matthew' Passion, under Dr. H. A. Fricker, at the Metropolitan, and Dr. Ernest MacMillan, at the Eaton Memorial, and two of Dr. Albert Ham's 'The Solitudes of the Passion' Cantata, given by the combined choirs of St. James's Cathedral and Holy Trinity alternately in the two churches, the composer being at the organ.

Just now it is 'on with the dance.' Salvi, the harpist, who seems to be so much more than a mere harpist, enjoyed one of his unique evenings with a large audience: Chaliapin overwhelmed an almost crowded house with his tremendous personal magnetism (his voice unhappily being dwarfed by a cold); Paul Whiteman and his orchestra poured their spirit of tingling buffoonery into over six thousand tired minds; and 'Rose Marie,' the bright and clever musical comedy which depicts the pride of Canada, our Royal North-West Mounted Police, carried the city by storm. So much for our visitors.

The New Symphony Orchestra gave us Beethoven after its own heart, the joyous eighth Symphony, at the thirty-sixth Twilight concert, and in contrast followed with the 'Lohengrin' Cathedral Procession and Chabrier's seductive 'España' Rhapsody. Nina Gale, the assisting artist, who has, I believe, been heard in England, sang Verdi's 'Pace mio dio.' The Easter Festival of the Lilies, in which over six hundred children annually take part, gave striking proof of the soundness of Mr. Duncan McKenzie's methods in the schools. Not only have these youngsters caught a true

sense of rhythm, but they now produce real tone—a miracle indeed. Holst's 'Song of the Shoemakers' and the rollicking sea chanty, 'Johnny, come to Hilo' were finely sung.

Boris Hambourg held the first of his unique series of five historical 'cello recitals, the programme being devoted to the early Italian masters—Gabrielli, Marcello, Porpora, Galeotti, Dall' Abaco, Tartini, Lanzetti, and Boccherini. Alberto Guerrero, one of our leading teacher-pianists, Nellye Gill, vocalist, and Hubert Martindale, a prominent singing teacher, have all given successful recitals. Mr. von Kunits, despite a heavy season, has managed to bring the Toronto Conservatory Orchestra up to a very worthy standard. At the annual concert, the Haydn D major Symphony, the *Larghetto* from the Beethoven No. 2, and the *Allegro* from Mozart's 'Jupiter,' received conscientious treatment.

One work, new to us, has been welcome, viz., the Chausson D major Violin Concerto, played by Miss Edythe Palmer, a talented pupil of M. Ferdinand Fillion, with string quartet and pianoforte accompaniment. Chamber works of Handel, Vivaldi, Raff, and Gabrielli, were also performed by Mr. Fillion's pupils, with evidence of exceptional artistry.

Two clubs, the Home Musical (Mrs. G. D. Atkinson, president) and the Watkin Mills Studio, held successful meetings, the former devoting its energies to the songs of Strauss, Reger, Kahn, and Vaughan Williams ('Mystical Song Cycle'), the latter concentrating on Scandinavian and Russian composers.

A new non-commercial broadcasting station, to be known as CKCL, will shortly be on the air, under the direction of Mr. A. P. Howells (ex-music master of Margate College) and the writer of these lines. Four English singers of eminence will be heard in the opening programme—Miss Marjorie Vincent, recently of the Royal College of Music, Madame Ethel Holland, of Bolton, Lancs, a contralto of considerable fame in England, Mr. Alfred Heather, who needs no introduction to the Old Country, and Mr. Watkin Mills, one of the leading English bassos of his day. It is hoped to continue this high standard of performance.

H. C. F.

VIENNA

OPERATIC EVENTS

The Staatsoper has embarked on hard and productive work since Franz Schalk has taken sole charge of its affairs. There have been three *premières* during a few weeks, and at least two of these claim serious attention. The venue is once more the beautiful old Redoutensall of the ex-Imperial palace, and here Stravinsky's ballet, 'Pulcinella,' was produced under the baton of Schalk, with stage and scene directed by Heinrich Kröller. The performance was cleverly devised in an 'impromptu' spirit of witty *grotesquerie*. The actors carried the purposely primitive scenery on to the stage in full view of the audience. All around were the splendours of the celebrated old hall, which, with its costly tapestries, huge mirrors, and 'stylized' stage, made the visitor feel himself not a spectator in a theatre, but a guest at one of the historically famous Court functions which Mozart once conducted in the same surroundings before Austrian royalty and aristocracy.

'Pulcinella' was soon followed by the new opera of Walter Braunfels, entitled, like the old Spanish original of its book, 'Don Gil of the Green Trousers.' The libretto—written by the composer himself—freely elaborates on Tirso de Molina's famous comedy, and represents a frank attempt at the revival of that lost species of German music, the 'Komische-Oper.' In his music, too, Braunfels palpably goes back to the two famous examples of romantic German comic-opera, viz., Goetz's 'The Taming of the Shrew' and Cornelius's 'The Barber of Bagdad.' His score at all times bears witness to his musical taste and artistic refinement, and to the complete mastery of his craft both in stage technique and in orchestration. But one would now and then wish for a lighter touch, for less Teutonic thoroughness, and more swiftness of action and music. In saying that Braunfels is at his best in those passages of his score which dwell upon the deeply human sentiments of his *dramatis personæ*, the weakness of what aspires to be a comic-opera is at once disclosed, viz., the lack of really witty and fluent music suited to the character of the comedy. The lyrical utterances of the opera are, however, beautiful and impressive, if not at all times new and original. The performance, with Lotte Lehmann, Maria Raidl, and Richard Mayr in the leading rôles, and with Franz Schalk at the conductor's desk, did full justice to the opera, although performers, and Schalk himself, seemed to dwell more upon the lyrical than on the humorous side of the work.

The past weeks have finally brought the solution also of the difficult problem attending the maintenance of the Volksoper, and, be it said, in deplorable fashion, that much-tried house having finally given up the struggle against financial difficulties and public apathy. It will most likely remain closed for an indefinite period. The long-expected collapse of the Volksoper was brought about less through the continued financial crisis of the theatre than through the resistance of the orchestral members to the reconstruction idea offered by the backers and patrons of the scheme. Prior to its definite closing the theatre brought out a notable revival of Massenet's venerable 'Werther,' under that remarkable young conductor, Heinrich Jalowetz; and a revival of 'Madame Butterfly,' in which Ganna Walska, the Polish-American soprano, atoned for vocal indisposition by a thrilling and original delineation of the unhappy Geisha.

RETURN OF TWO FAMOUS CONDUCTORS

The return of both Felix Weingartner and Wilhelm Furtwängler to their Vienna posts, after prolonged absences, offered an opportunity for comparative valuation of these two vastly differing personalities. Furtwängler who, although a German by birth, owes his 'discovery' to the public of Vienna, appeared as leader of the Philharmonic Orchestra in Bruckner's ninth Symphony, and as conductor of Bach's 'St. John' Passion. His reading of Bach's work was reverential and inspired; his Bruckner, however, was less to the taste of Austrian audiences, who cherish a Bruckner tradition established by Schalk and the late Ferdinand Löwe. Furtwängler's Bruckner was stern, rigid, statuesque. We are accustomed to a more typically 'Austrian' Bruckner—romantic, soft, poetic. Furtwängler betrayed his impressive personality, and his deep intellectualism, and added to the performance certain arbitrary elements of *tempo* and dynamics which he has come to favour in recent years. It was all dramatic and arresting—but it was not Bruckner as Vienna knows him.

Weingartner returned for the last two of the Philharmonic's subscription concerts, and it is now decided that he will remain permanent conductor of this foremost Viennese orchestra for a term of several more years, in addition to a series of guest appearances at the Staatsoper next autumn and winter. Again, as in previous years, he gave the catholic and reverential reading of Beethoven's Ninth which Vienna has admired for many years past, and which remains unrivalled as a faithful interpretation of the master's supreme will, unmarred by such obtrusively personal traits as have become the vogue with so many conductors of late. At another Philharmonic concert Weingartner offered a 'Faust' programme, comprising Wagner's 'Faust' Overture, Liszt's 'Faust' Symphony, and three fragments from Berlioz's 'Damnation of Faust,' which have long been known among the conductor's masterpieces. It was a unique programme, and conducted in masterly fashion. Weingartner's readings of the classic masters pose no problems, but they exhaust the intentions of the composers.

ORCHESTRAL NOVELTIES

Leopold Reichwein, the deserving and erudite conductor of the Gesellschaft der Musikfreunde, surprised the patrons of that conservative Society by producing at least two interesting and unusual novelties, viz., Heinrich Kaminsky's 'Concerto grosso' and Ernst Krenek's Pianoforte Concerto. Kaminsky's piece is a colossal work of big structure, and a monument of fervent adherence to the lofty ideals of Johann Sebastian Bach; indeed, it is quite clearly a Bach renaissance that is the aim of Kaminsky's score. If men like Stravinsky or Hindemith occasionally adopt the old classic forms from mere fancy, or for the sake of weighing the problems of a former period, Kaminsky seems to see the salvation of contemporary music in the strict adherence

to the forms and principles of the classics. His 'Concerto grosso' is an ingenious and intricate fabric of counteracting polyphonic parts—so much so that clarity and transparency seemed frequently to suffer under sheer polyphonic superabundance (which, however, may partly be accounted for in the none too happy grouping of the players on the platform).

Krenek is the far more versatile mind and the more brilliant personality. His contempt for public opinion and time-honoured tradition compels respect; there is nothing dogmatic or schematic in his Pianoforte Concerto, nor in his music in general—which still is formidable, considering his youth. His invention flows freely, and, at times, indiscriminately, but always it bears the mark of tremendous vitality and freshness. The Concerto deviates from the accustomed path even in its construction. The solo instrument (unaccompanied) opens with a slow, pensive introduction, and the same theme is played, again solo, on the keyboard, at the close, abruptly following upon a dashing dance theme of Mendelssohnian romanticism and airiness which any composer more bent upon outward effect should certainly have retained for a brilliant closing *Coda*. Also the scoring, though balanced and well-considered, is purposely ascetic, and disdains mere effectiveness and gratefulness. Eduard Erdman, the eminent pianist to whom Krenek has dedicated his Concerto, proved an ideal interpreter.

MODERN CHAMBER MUSIC

The Viennese String Quartet, Vienna's newest and one of the city's best chamber organizations—at any rate, the only one which specializes in the production of ultra-modern music—has recently introduced a number of important novelties under the auspices of the Austrian Section of the International Society for Contemporary Music. Most interesting among these was Alfredo Casella's Concerto for four stringed instruments, which may well be termed the best music which this eminent Italian composer has ever produced. Classic Italian forms prevail throughout the work. The second movement, a Siciliana, in its lyrical beauty and lucid texture lingers in the memory as one of the finest examples of chamber music writing; and the closing Canzone as a spontaneous inspiration guided by the artistic discipline and taste of a real master. Vigorous, if as yet unsettled, is the talent of Rudolf Réti. His Quartet and a new String Trio reveal a truly barbaric force which by its elementary vigour sweeps away all mental reservations which the hearer may hold towards such an unbridled exhibition of musical temperament. By way of contrast, Egon Wellesz's String Quartet, No. 4, is the product of a musician who has mastered his craft and conserves a learned and cultured rationality even where his invention does not fully keep pace with his ideas; it is only in his more recent operatic works that Wellesz's imagination seems to have been kindled into more instinctive utterance by the dramatic possibilities of the stage. Karol Szymanowski's String Quartet (to be heard, at the hands of the Viennese String Quartet, at the Venice Festival of the I.S.C.M. in September next), in its melodious wealth and airy grace remains true to the style associated with this composer. It is full of solo-writing, and at times—especially in the second, slow movement—resembles an accompanied melody for the leader. It is finished in form, grateful in its melodies, and transparent in its harmonic structure; in short, it is a piece of noble and highly attractive music.

PAUL BECHERT.

Obituary

We regret to record the following deaths:

ANDRÉ CAPLET, at Paris, on April 22, of lung disease, consecutive to wounds and gassing, sustained in the war. He died just at the time when he was nearing his zenith, both as conductor and as composer. It is only a few years ago that he quite found himself; but since then his achievements have been high, and rich in promise of higher things to come. At first it had seemed as though he were destined to swell the ranks of the average composers whom the Paris Conservatoire turns out in countless numbers. But soon after obtaining (1901) the Prix de Rome, he boldly struck a new course, and began to assert genuine individuality. He was the only composer I can think of who benefited directly by Debussy's influence, and, more especially, proved capable of turning to good account the teachings, not of Debussy's first characteristic works, but of 'Saint-Sébastien.' It is chiefly as a writer of vocal music that he made his mark. His Septet for three female voices and four stringed instruments (1909) is the first example of a genre which has of late come into vogue. The Sonata for voice, pianoforte, and 'cello (1919) also deserves special mention. Among his songs, the 'Trois Fables' (1919), 'Le Vieux Coffret' (1914), and the 'Ballades Françaises' (1920), are very characteristic of his outlook, and truly delightful. It is perhaps in the admirable 'Miroir de Jésus' (1923) that his inspiration reaches its highest level and his technique is most individual. A recent instrumental work, 'Epiphanie,' for alto and orchestra (1924), is also remarkable for its charm and originality. As a conductor, Caplet appeared at Covent Garden many years ago. He was then a débûtant, and England has had no opportunity to realise to what heights he had risen of late. His conducting of 'Pelléas et Mélisande' and of 'Saint-Sébastien,' will be remembered as the very finest that could be imagined. A couple of years ago, I heard him conduct at Paris a concert whose programme consisted of works by Beethoven, Mozart, Debussy, and Ravel; and the memory of that event, coupled with my impressions of his recently-published works, helps me acutely to realise how great is the loss to France, and, indeed, to the musical world at large.

M.-D. C.

ALBERTO MERKLIN, organ-builder and writer on organ matters, on March 22. A member of a family of illustrious craftsmen, he was born at Freiburg, Germany, on February 2, 1892. At the age of seventeen, having finished his special studies, he made a tour of Europe, visiting the most famous organ works in Germany, France, Switzerland, Italy, England, Austria, Russia, &c. Having finished his wanderings, he entered the house of Puget, at Paris, and was erecting an organ for them in the province of Burgos (Spain) when the war broke out. He remained where he was, became a naturalized Spaniard, and set up in business for himself. (Until he settled in Spain his name was Stein.) In addition to his work, he devoted much time to study and research, giving the results partly in his book, 'Organologia' (the most modern and complete work in the Spanish language dealing with the history and construction of the organ), and partly in the Leipsic review, *Zeitschrift für Instrumentenbau*. One of his last discoveries was a 15th-century swell-box in Andalusia, the lid of which could be raised or lowered by means of a pedal. The first of a series of articles from his pen, on the organs of Toledo Cathedral, appears in this issue of the *Musical Times*.

JOHN ROBERT TOMS, at Wellington, Somerset, on April 2. He was born on June 2, 1839, played the organ (minus pedals) at the age of four, and before his eighth year was official organist at Langford Badville; at the age of eight he was appointed to the parish church of his native town, where he served for fifty-two years. He was a prodigy at both ends of his long career; for at eighty-five his playing seemed as good as ever it was. Moreover, he kept abreast of things, and when well over four-score years of age was studying the pianoforte music of Debussy and John Ireland. The *Musical Times* of May, 1922 (p. 351), contained a tribute from Mr. H. C. Colles, who received his first lessons from Mr. Toms.

JONATHAN MACRONE, at Newtown, Montgomeryshire, on April 1, in his ninetieth year. He was born at Macclesfield, and after holding the post of organist at Berkhamsted, Cardiff (St. Mary's), Cheltenham, and Lowestoft, he became organist and choirmaster at Newtown Parish Church, a position he filled for thirty years. Twelve years ago he was appointed to Newtown Baptist Church, and did duty there until a few months before his death.

Miscellaneous

In connection with the London School of Dalcroze Eurhythmics, a Summer Vacation Course for men and women will be held at Westfield College, Kidderpore Avenue, Hampstead, from August 3 to 15. M. Jaques-Dalcroze will direct, assisted by Miss Ethel Driver and Miss Anne Driver. Particulars from the School, 23, Store Street, W.C.1.

Mr. Herbert Antcliffe, who is at present living at The Hague, has recently written a short history of 'Music in Europe since Wagner,' which is being published (in Dutch) by the Amsterdam firm 'Elsevier.' It is probable that an English edition will appear later in the year.

Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

VILLAGE ORGANIST. — Sawyer's 'Extemporisation' (Novello) will help you if you work regularly and thoughtfully. The ability to improvise brief, acceptable passages and movements is not difficult to develop. But of course little can be done until the student is able to think in terms of music. And this thinking is useless if it gets no farther than chords. The player must be able to deal mentally with musical sentences, connected and contrasted, just as a speaker does with verbal sentences. A speaker whose mind could grapple only with separate words, or with a few *clichés*, would give his hearers a bad time. But isn't a terribly large proportion of organ extemporisation on these lines? Yet it need not be, for any player with a good knowledge of harmony could in a few weeks change his improvisation from an infliction into a pleasure. We wish some of our organist readers would try a thoughtful, systematic quarter of an hour daily for a month, and let us know the result. Saint-Saëns used to contend that just as any intelligent and educated person ought to be able to make a short impromptu speech on any ordinary every-day subject, so a musician should be ready to improvise brief movements. Neither speech nor music need be strikingly original; what is needed is rather something grammatical, in good taste, and suitable to the occasion. This is surely no unreasonable demand, and every organist should set to work to meet it.

In response to 'J. G. H.'s inquiry about a Yorkshire song called 'Leeds Old Church' (see *Musical Times*, May, p. 463), Mrs. Bertha King kindly sends a manuscript copy of words and music, which we will forward to our correspondent if he will kindly send his address (we have mislaid his letter). For the benefit of readers who may be interested, we pass on Mrs. King's information that a number of such Yorkshire songs are to be found in the 'Leeds University Song Book,' a collection made by Mr. T. J. Hoggett, Lecturer in Music at Leeds University. 'Leeds Old Church' is a typical dialect song, describing the adventures of a youth who takes a day off to go to Leeds Fair. We quote the verse that gives the song its title:

'Next thing I saw were Leeds Owd Church,
I'd nobbut been i' yon i' my days,
And I almost felt ashamed of mysen for I didn't know their ways.
There were twenty or thirty folks i' tubs and boxes sat,
When up there comes a saucy old chap: says he,
"Lad, take off thy hat."

(Chorus)
'With a bumpsy, bumpsy bay, Too-ra-roo-la laddiday,
Bumpsy, bumpsy bay, Too-ra-roo-la laddiday.'

The song is sung to a tune that reminds us strongly of 'A fine old English gentleman.'

[Since the above was in type, we have heard from Messrs. Banks, County Arcade, Leeds, that they publish 'Leeds Old Church' (1s.)].

OPERA.—(1.) You will find dozens of songs suitable for a boy of twelve years in Novello's four volumes (1s. 6d. each) of Classical Songs, which embody well over a hundred examples. The term 'classical' has been used with elasticity, and the selection has been made entirely with a view to young singers. (2.) For every good operatic aria that is suitable for a light baritone (or any other voice) there are dozens of better songs that are not operatic. We would recommend you to keep a strict rein on your operatic ambitions. Yet if you must indulge them, here goes. But where does 'modern opera' begin? Late Verdi, say. In 'Otello' there are 'Era la notte' and the Credo, and maybe Otello's death song can be sung by a high baritone. In 'Falstaff,' 'Quand' ero paggio.' Puccini? Scarpia and Sharpless do not indulge in arias, but in the last Act of 'Bohème' one of the lower voices addresses a song to an old overcoat—'Vecchia zimarra,' we believe it is called. As to up-to-date opera, our mind is a blank. If we may carry back as far as the Hans Sachs songs in 'Die Meistersinger,' why not to 'O star of eve'? The light baritone, we fear, gets little operatic limelight. English opera—we had nearly forgotten it—gives 'Woo thou thy snowflake,' in 'Ivanhoe.'

G. E.—We don't like your inquiry! You want to know 'in what compass the bass or baritone voices should be confined for effective singing, and the highest and lowest notes it would be advisable to employ in writing for these voices.' A great deal more knowledge than this is needed by those essaying to write songs. The trouble is that many song-composers are content with it; hence the large proportion of songs that are good to look at, but bad to sing or hear. Living where you do, you have access to a good public library. Go there, and look up the compass of the voices in 'Grove,' under the various headings. But (we repeat) don't stop at that if you mean to compose a bass or baritone song. Take counsel with a singer; or, better still, have a term's lessons with a good teacher of singing. We would advise you to study the songs of the great composers but for the fact that a large number are not good models in this particular respect. Brahms, for example, too often appears to have written for an abstract, composite kind of voice, instead of for one of the ordinary classification. For first-rate examples of effective bass-baritone songs, however, you might examine Stanford's 'Songs of the Sea' and 'Songs of the Fleet.'

INQUIRER.—(1.) We found Prout's books on 'Double Counterpoint and Canon' and 'Fugue' very useful. But perhaps his 'Fugal Analysis' is best of all. (2.) The question seems to us to be clear enough. Obviously, if you are asked to add 'two imitative parts' to a given theme, the added parts should imitate the theme, the result being three-part imitative writing. (3.) To learn the art of writing pianoforte accompaniments, you should study good models. Primers on composition can do little more than touch on the subject. Get some volumes of fine songs, from the classical lieder writers to present-day British song composers. In fact, you could learn all you need for your purpose from Stanford alone. Examine any one of his collections of Irish songs or song-cycles (Boosey). Don't overlook Grieg in this connection. His songs seem to be forgotten by most singers, but many are of great beauty, and the accompaniments are of the quality to be expected from such a keyboard artist. (4.) For R.C.O. ear-tests, work at 'Two hundred and fifty Ear-Tests,' by Katharine S. Jones.

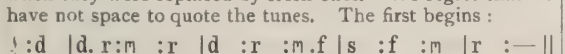
D. O.—In Wesley's 'Holsworthy Church Bells,' ought 16-ft. pedal-tone to be used in giving out the theme? We should say not. Wesley indicates that this page is to be played on the Choir, without pedals. But Wesley had bigger hands than most of us, and wrote here (as in his other organ music) some stretches that only a few players can manage. If this is the case with you, play the theme on Choir, coupled to Ped., with no pedal stops drawn, and let the feet play the few notes that you cannot reach comfortably with L.H.

PERPLEXED.—Try the 'Monologues,' 'Six Short Pieces,' 'Ten Trios,' 'Twenty-four Pieces in Fugal Style,' and 'Twelve Characteristic Pieces' of Rheinberger. Many of these will meet your requirements for good pieces of two or three minutes in length, for use during collections. Ropartz's 'Au pied de l'Autel' contains about a hundred short pieces of good quality. (It can be obtained through Novello, 8*s*.) Chesters publish a hundred pieces by Eugène Gigout, in sets of twenty-five, which we think you would find useful.

E. A. S.—Presumably the examination question demands a harmonization on the lines of first species counterpoint, as you say. But you must not make up your mind that such a method precludes a musicianly and interesting result. Some of the finest of hymns and psalm-tunes are written on this 'note against note' method. Everything depends on the choice of notes, and the way they are put 'against' one another.

E. S. E. F.—If you pronounce 'Hallelujah' with the 'j' sound you will give your fellow-singers a surprise, and there is your answer! The other spellings you mention, 'Alleluia' and 'Alleluya,' are matters of taste and of appeal to the eye. The second seems to be preferable. Anyway, all three are pronounced the same, except that in the first (which rarely occurs outside the Handel chorus) the aspirate is sounded.

F. G. G. asks for the identity of the tunes that used to be played on the clock chimes of Tickhill Church till 1807, when they were replaced by fresh ones. We regret that we have not space to quote the tunes. The first begins:



'INSECTY' (horrid *nom de plume!*) wants to know how to keep moths out of a pianoforte. 'Insecty' says they come from an adjacent evergreen hedge. We can suggest no remedy. Can any body? (2.) We don't know the studies mentioned, but we have every faith in the writer of them so far as educational work is concerned.

S. H. P.—We know of no music specially suitable for use at a service of Devonians and Cornishmen. Can readers suggest something (organ music, or arrangements) based on West Country tunes, or by composers born in the West Country?

C. H. R.—We know of no books that cover the ground mentioned in your four questions. You must be prepared to dig for your information. Follow the book reviews in this and other musical journals.

Mr. Leslie A. Lickfold writes suggesting that our correspondent, 'Wenge' (see *Musical Times*, May, p. 463) will find a useful book wherewith to supplement Lightwood's 'Hymn-Tunes and their Story,' in Athelstan Riley's 'Concerning Hymn-Tunes and Sequences' (Mowbray, 2*s*. 6*d*.). Mr. T. P. Levett also writes pointing out that the historical edition of 'Hymns A. & M.' deals with hymnology in an exhaustive introduction of over a hundred pages, with illustrations and music-type examples; and that the edition gives the history of words and music of every hymn in the book.

Can readers help a correspondent with information as to the following old musical instrument? It 'consists of a brass instrument, the bottom of which is covered with glass; on both sides there is a board about six inches high, containing pegs from which several rows of strings cross, harp-wise. This part is flat, and enclosed in a table of mahogany about 36-46 ins. long, by 20-25 ins. The whole is on four legs of about the height of an ordinary table. There is a key for tuning by means of the pegs, and two small fine bats (?) for playing it.'

The family of the late William Crowther Alwyn wish to obtain a copy of his Pianoforte Sonata, written in 1871, and published by Messrs. Lamborn Cook. It is out of print.

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It is a safe and a proud thing to say that in the whole history of opera no composer has produced a more perfectly fitting score and libretto than Gustav Holst has produced in this opera. . . . In very truth this is a perfect little opera, a veritable masterpiece after its kind, of wit and humour. . . . Brilliantly clever and amusing.

THE MORNING POST

The Perfect Joke would be a better title for Mr. Holst's opera. . . . Mr. Holst shows the rare and precious ability to make a musical joke that everyone can see—or hear. . . . The whole thing is something entirely fresh, and follows a well-defined line of its own. . . . Actually there is not a weak page in the score, and though story and music differ from the expected, the way they are handled with originality and power constitute the opera a little masterpiece.

THE DAILY MAIL

The Perfect Fool . . . ought to have a sweeping success if musical people can command enough sense of humour and if people of humour have ears open to the splendour of the music. . . . Splendid music, and playfully mocking, allusive, fantastic libretto. . . . And there are numbers of first-rate tunes—for Holst is a prime melodist.

DAILY NEWS

It will appeal strongly to musicians all over the world who are familiar with operatic literature.

DAILY EXPRESS

His rhythmical capacity serves him extremely well in the ballet music, which is, indeed, some of the best that has been written in opera for a long time.

REFEREE

A ballet of such originality and interest, accompanied by such masterly music, that interest was excited and admiration aroused. . . . Musically this ballet is the finest portion of the work. . . . The instrumentation is a marvel of suggestion and humour.

PALL MALL GAZETTE

Holst has provided excellent entertainment in company with some remarkably good music. The latter is rich in the two essentials of tune and rhythm. . . . There are many tunes—the Wizard's "Wooing Song," for example—which are so simple and accessible that one is unconsciously whistling them after a single hearing. . . . There are many gems. The ballet-music, of course, is fairly well known by now, but the "Round" of the three girls fetching water was a charming moment, and the unaccompanied chorus towards the end a piece of real virtuosity.

DAILY CHRONICLE

A brilliant little fantasy. . . . The ballet music is most effective, particularly the exquisite Dance of the Spirit of Water.

BIRMINGHAM POST

Highly diverting in a vein entirely its own. . . . Plain, pure, unbending Holst from beginning to end, the writing masterly in its directness, and the scoring amazingly pointed and suggestive.

WESTERN DAILY PRESS

We may reasonably hope that Mr. Holst's all too short opera will take its place permanently in that small but brilliant constellation of comic-operas on the grand scale of which *The Mastersingers* and *The Marriage of Figaro* are the bright particular stars.

MUSICAL NEWS AND HERALD

The Perfect Fool is the finest piece of real musical humour that has appeared for a long time.

THE MUSICAL STANDARD

The Perfect Fool is the best thing Holst has given us. . . . Themes of quite extraordinary beauty, arresting to the ear, and haunting the memory even after a first hearing.

SUNDAY TIMES

Indeed, he has performed a notable feat of alchemy. He has taken of the common objects of opera, grown hoary and wearisome in service, and accomplished, with enharmonic subtlety, their transmutation and combination into something new and significant.

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Fair abode of all my sorrows—Schöne Wiege meiner Leiden.
Stay thy oar, thou rugged boatman—Warte, Warte, wilder Schiffmann.
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Dedication—Widmung.
The free mind—Freisinn.
The walnut tree—Der Nussbaum.
Some one—Jemand.
To sit alone—Sitz ich allein.
Bump not the flask—Setze mir nicht.
The lotus flower—Die Lotosblume.
Talismans—Talismane.
Suleika's song—Lied der Suleika.
The Highland widow's lament—Die Hochländer Wittwe.
Song of the bride—Lied der Braut.
Chide me not—Lass mich ihm.
My heart 's in the Highlands—Hochländer's Abschied.
Hey baloo—Hochländisches Wiegenlied.
My soul is sad—Mein Herz ist schwer.
Enigma—Räthsel.
Row gently here—Leis' rudern hier.
When thro' the Piazetta—Wenn durch die Piazzetta.
The captain's lady—Hauptmann's Weib.
O how can I be blithe—Weit, weit.
What would'st thou, lonely tear drop?—Was will die einsame Thräne?
No one—Niemand.
Out over the Forth—Im Westen.
Thou'rt like unto a flower—Du bist wie eine Blume.
A message sweet as roses—Aus den östlichen Rosen.
Conclusion—Zum Schluss.

Op. 27.

The passage bird—Sag' an, o lieber Vogel mein.
My love is like the red, red rose—Dem rothen Röslein gleicht mein Lieb.
The Jasmine—Jasminenstrauch.
When thy eye's starry beam—Nur ein lächelnder Blick.

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The rover—Der Knabe mit dem Wunderhorn.
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"Love, be thou dead?"—"Stirb, Lieb' und Freud'?"
The joy of wandering—Wanderlust.
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Longing for the woodland—Sehnsucht nach der Waldgegend.
On the drinking glass of a departed friend—Au das Trinkglas eines verstorbenen Freundes.
Wandering—Wanderung.
Silent love—Stille Liebe.
Questionings—Frage.
Silent tears—Stille Thränen.
Yea, thou art sore and weary—Wer machte Dich so krank?
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In a ruin—Auf eine Brurg.
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He, of all the best—Er der Herrlichste von Allen.
I cannot, dare not believe it—Ich kann's nicht fassen, nicht glauben.
Thou ring upon my finger—Du Ring an meinem Finger.
Help me, ye sisters—Helft mir, ihr Schwestern.
Friend beloved, thou look'st at me—Süsser Freund, du blickest.
Come to my heart—An meinem Herzen, an meiner Brust.
Now hast thou for the first time hurt me sore—Nun hast du mir den ersten Schmerz gethan.

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Where'er my tears have fallen—Aus meinen Thränen spriessen.
The rose and the lily—Die Rose, Die Lilie.
Ah, sweet, when in thine eyes I look—Wenn ich in deine Augen seh'.
My soul I will steep with longing—Ich will meine Seele tauchen.
Beside the Rhine's sacred waters—Im Rhein im heiligen Strome.
I am not wroth—Ich grolle nicht.
Sweet violets, did ye but know it—Und wüssten's die Blumen.
Hark! flutes and viols are sounding—Das ist ein Flöten und Geigen.
When on mine ear resoundeth—Hör' ich das Liedchen klingen.
A youth once loved a maiden—Ein Jüngling liebt ein Mädchen.
On radiant summer mornings—Am leuchtenden Sommermorgen.
In sleep my tears were flowing—Ich hab' im Traume geweinet.
At midnight—Allnächtlich im Traume.
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Recit. — YEA, THIS THY WORD (" Thou Guide of Israel ").
Air — WHOM JESUS DEIGNS ,, ,,
Air — YET SILENCE (" When will God recall ").

SECOND SET.

SOPRANO.

Air — OPEN WIDE, MY HEART (" Come, Redeemer ").
Air — FATHER, WHAT I PROFFER (" Give the hungry man thy bread ").
Air — COME, VISIT, YE GLOWING (" How brightly shines ").
Air — I HAVE WAITED FOR THE LORD (" If thou but sufferest ").

TENOR.

Recit. — THE SAVIOUR NOW APPEARETH (" Come, Redeemer ").
Air — COME, JESU, COME (" Come, Redeemer ").
Air — WHAT VOICE IS WITH THE TEMPEST (" From depths of woe ").
Air — TUNEFUL HARPS AND VOICES (" How brightly shines ").
Air — THOU ART MY GOD (" Lord, rebuke me not ").

ALTO.

Air — GOD'S ENSAMPLE THUS TO FOLLOW (" Give the hungry man thy bread ").
Air — JESUS SLEEPS (" Jesus sleeps, what hope remaineth ").
Recit. — INCLINE THINE EAR (" Lord, rebuke me not ").
Air — THE LORD HATH HEARD (" Lord, rebuke me not ").
Air — ALL EARTHLY POWERS FROM GOD INHERIT (" Praise thou the Lord ").

BASS.

Air — THE PASCHAL VICTIM HERE WE SEE (" Christ lay in death's dark prison ").
Air — DO THINE ALMS (" Give the hungry man thy bread ").
Air — WITH JESUS WILL I GO (" Wailing, crying ").
Recit. — AH, WHEN ON THAT GREAT DAY (" Watch ye, pray ye ").
Air — BLESSED RESURRECTION DAY ,, ,,

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SOPRANO.

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Air — HOW LONG, O LORD ,, ,, ,,
Air — O PRAISE THE LORD (" O praise the Lord ").
Recit. — O JESU, OUR REDEEMER (" There is nought of soundness ").
Air — HEARKEN WHEN WITH TREMBLING ACCENTS ,, ,,
Air — THOUGH REVILING TONGUES ASSAIL ME (" Watch ye, pray ye ").

TENOR.

Recit. — LORD, WHY SO FAR AWAY (" Jesus sleeps ").
Air — IN BILLOWS THE RIVERS OF BELIAL (" Jesus sleeps ").
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Air — O BLEST ARE ALL THAT FEAR HIM ,, ,, ,,
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Air — UPLIFT YOUR HEADS ON HIGH (" Watch ye, pray ye ").

ALTO.

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Air — FARE YE WELL (" O teach me, Lord ").
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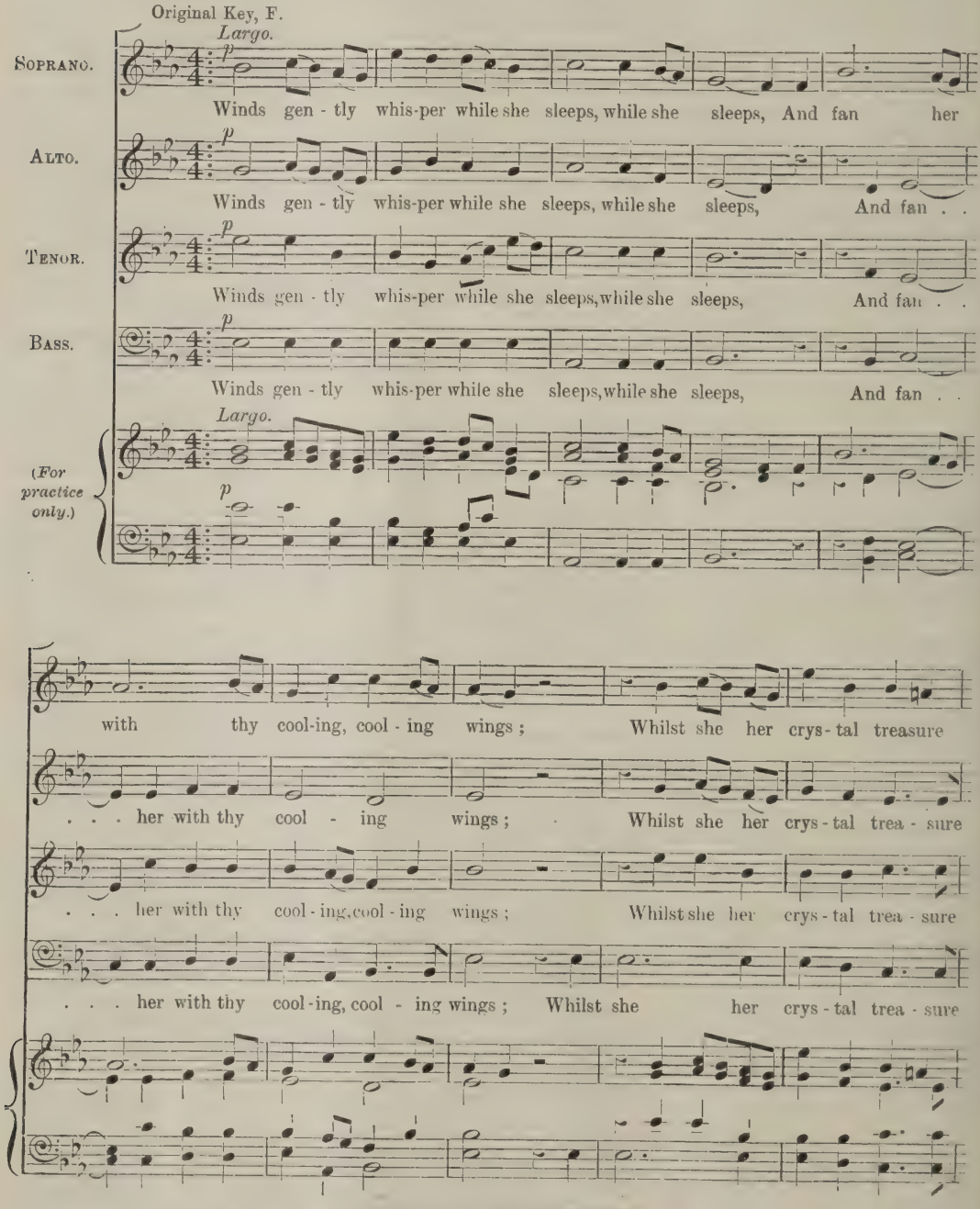
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ALTO.
Winds gen - tly whis-per while she sleeps, while she sleeps, And fan . .
TENOR.
Winds gen - tly whis-per while she sleeps, while she sleeps, And fan . .
BASS.
Winds gen - tly whis-per while she sleeps, while she sleeps, And fan . .
Largo.
(For practice only.)
with thy cool-ing, cool - ing wings; Whilst she her crys - tal treasure
. . . her with thy cool - ing wings; Whilst she her crys - tal trea - sure
. . . her with thy cool - ing, cool - ing wings; Whilst she her crys - tal trea - sure
. . . her with thy cool - ing, cool - ing wings; Whilst she her crys - tal trea - sure

* Originally composed as a Trio in THE MUSICAL TIMES, No. 62, price 2*d.*; and in Novello's Tonic Sol-fa Series, No. 497.

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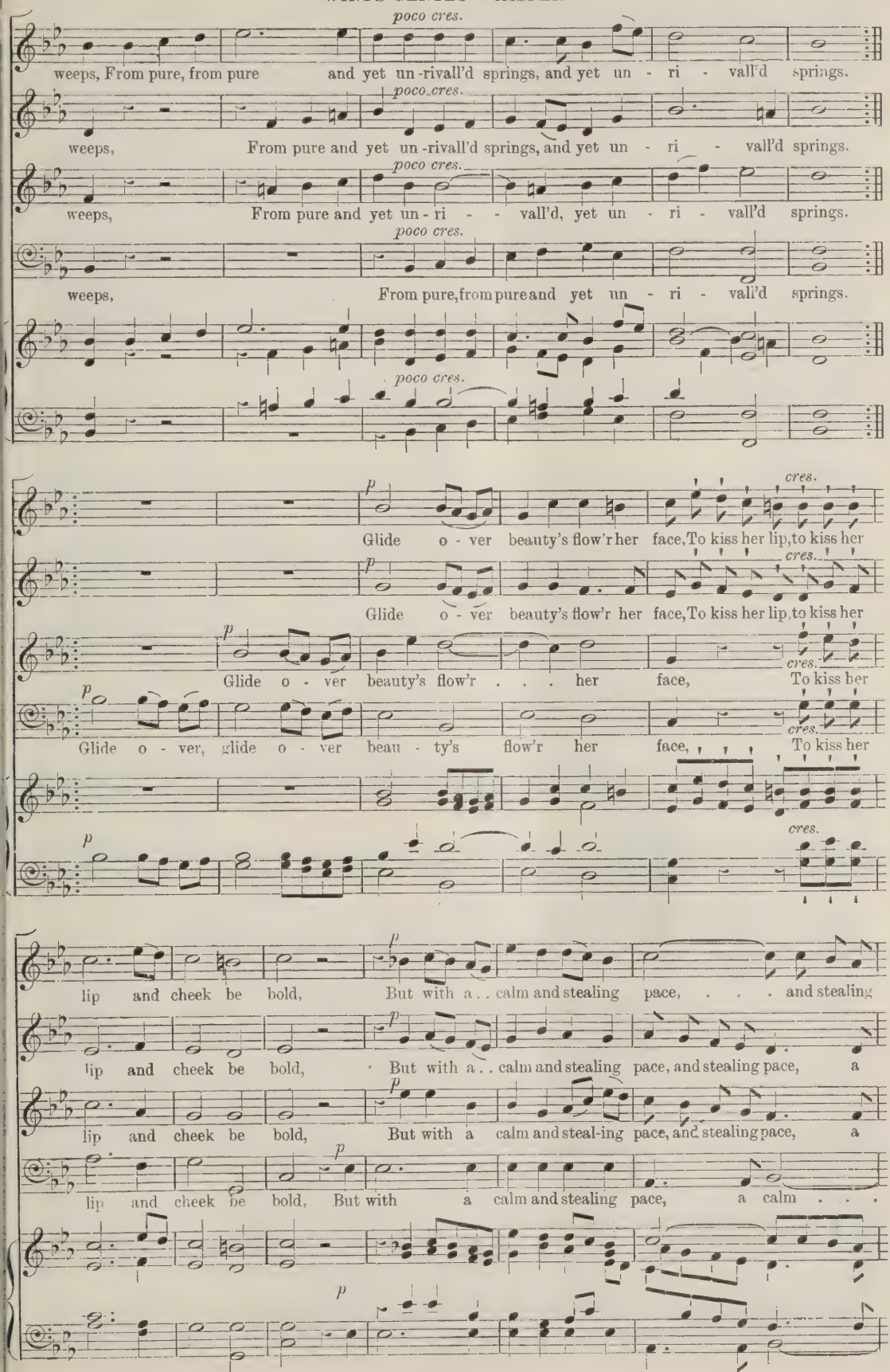
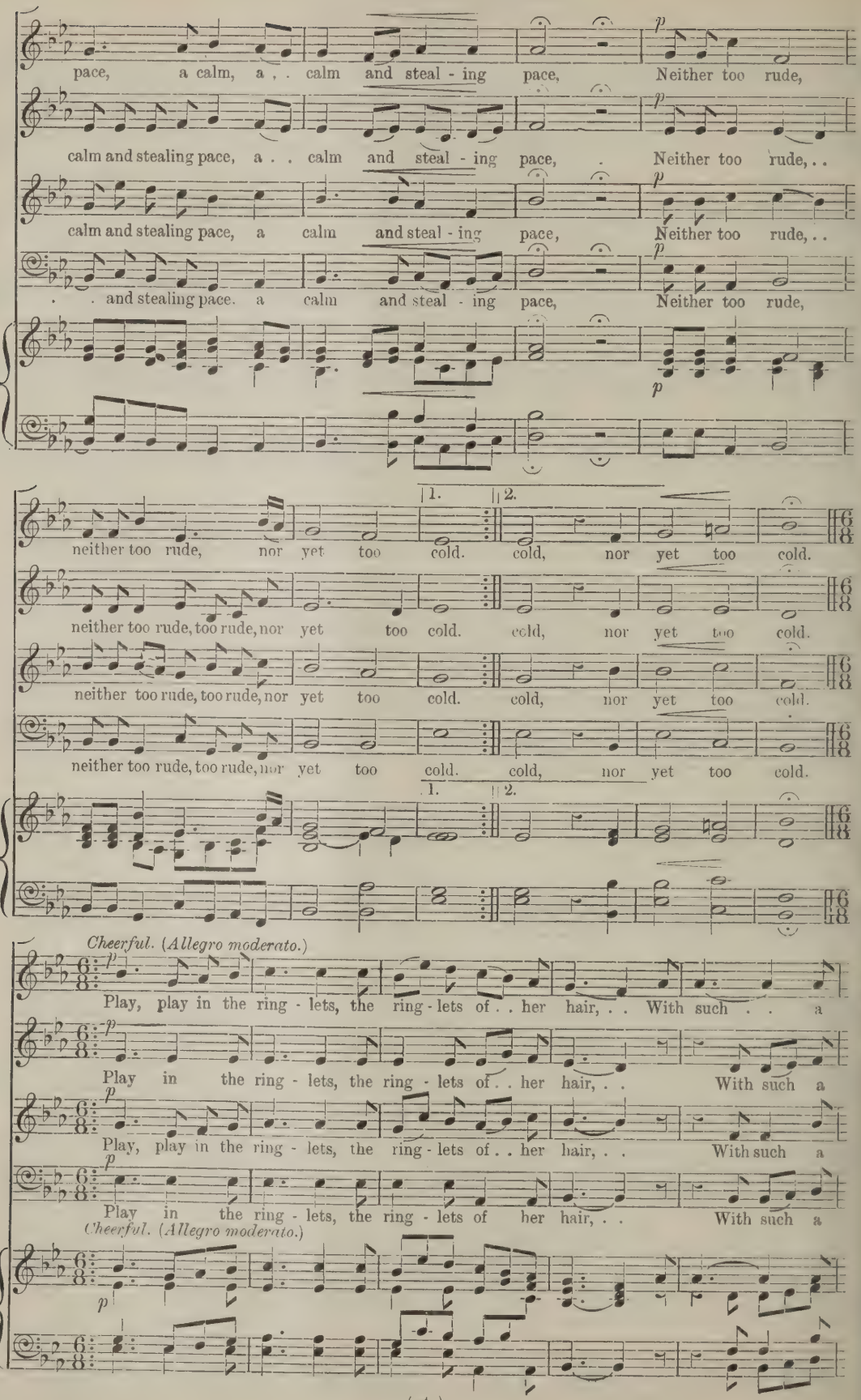
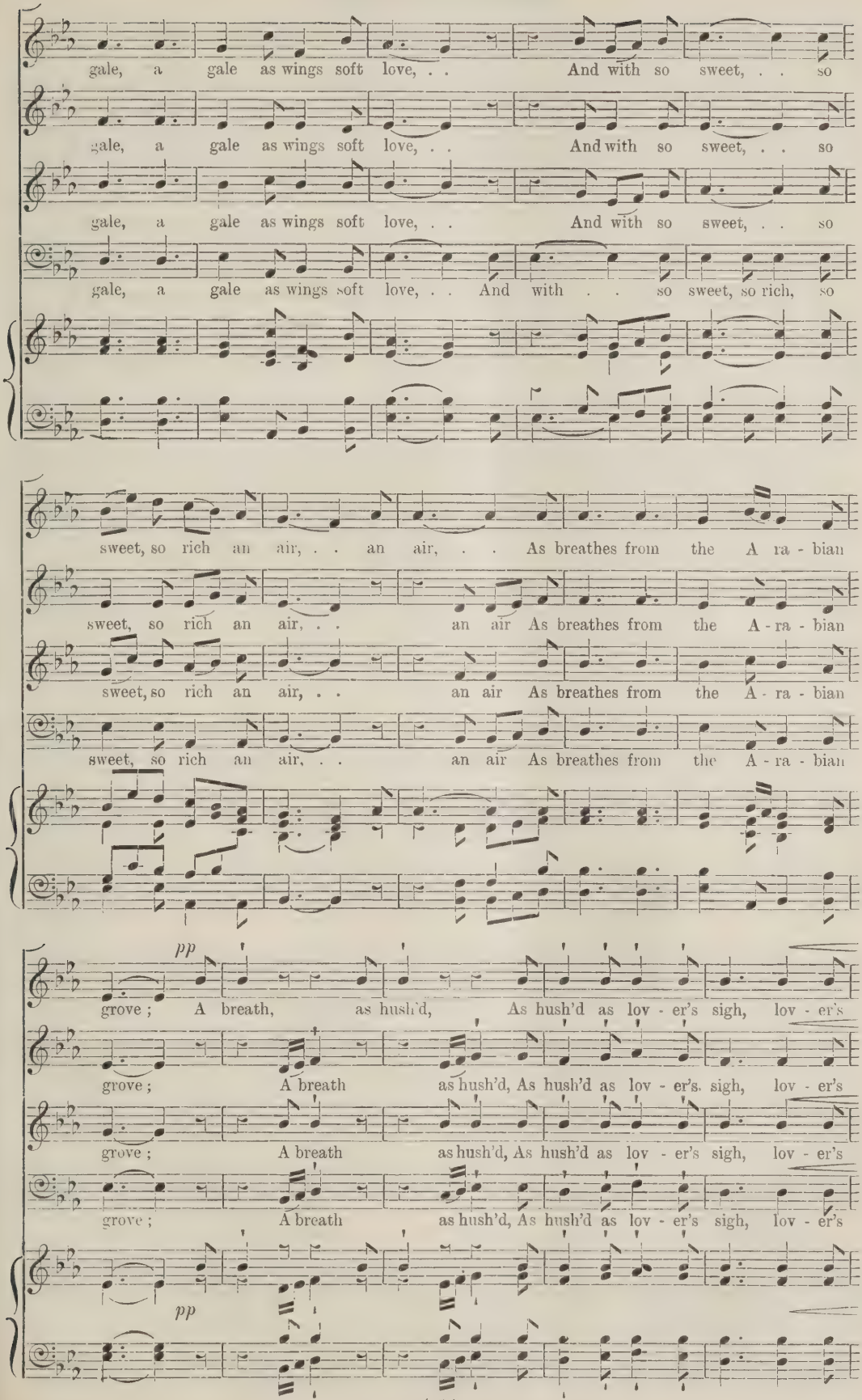
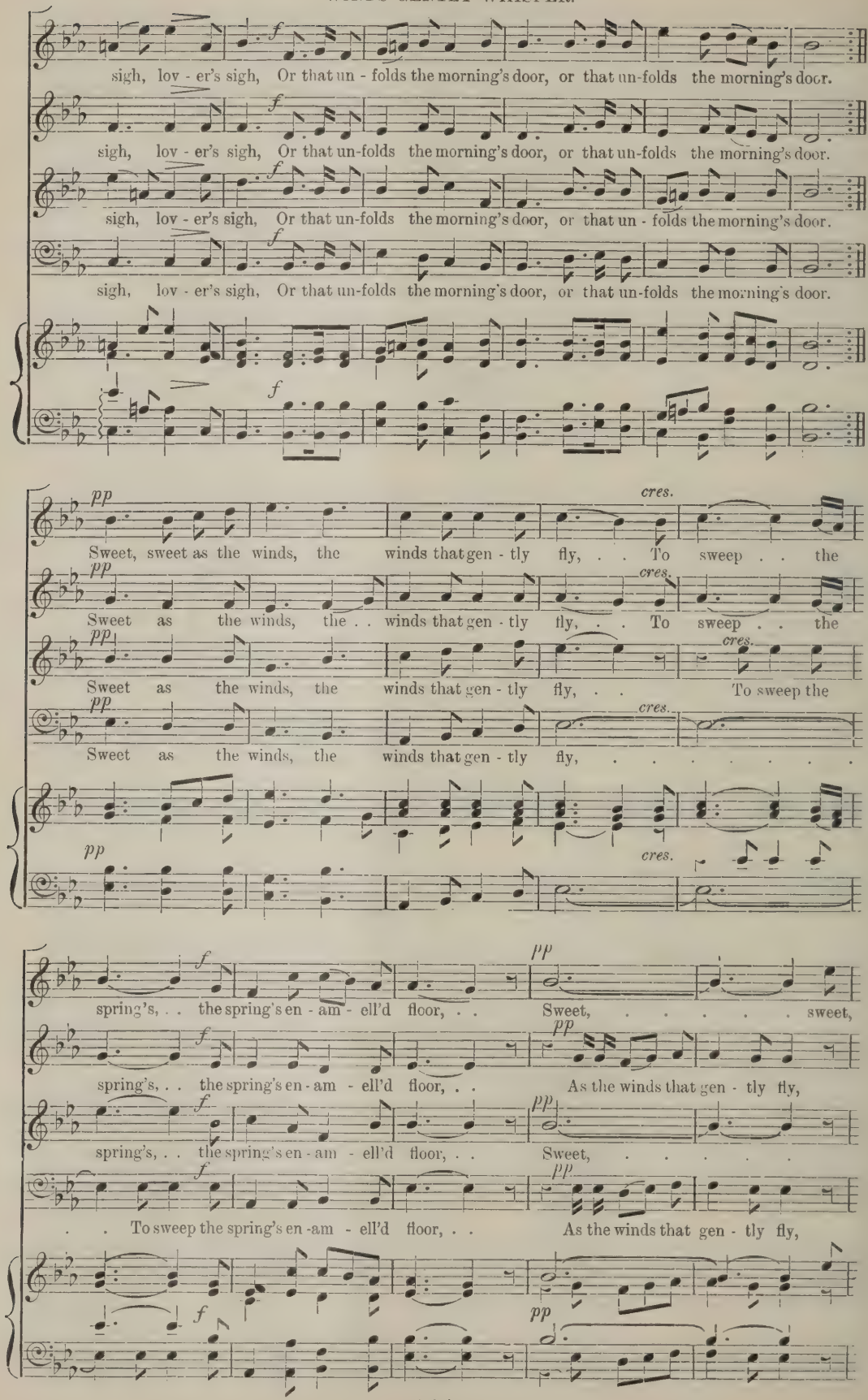
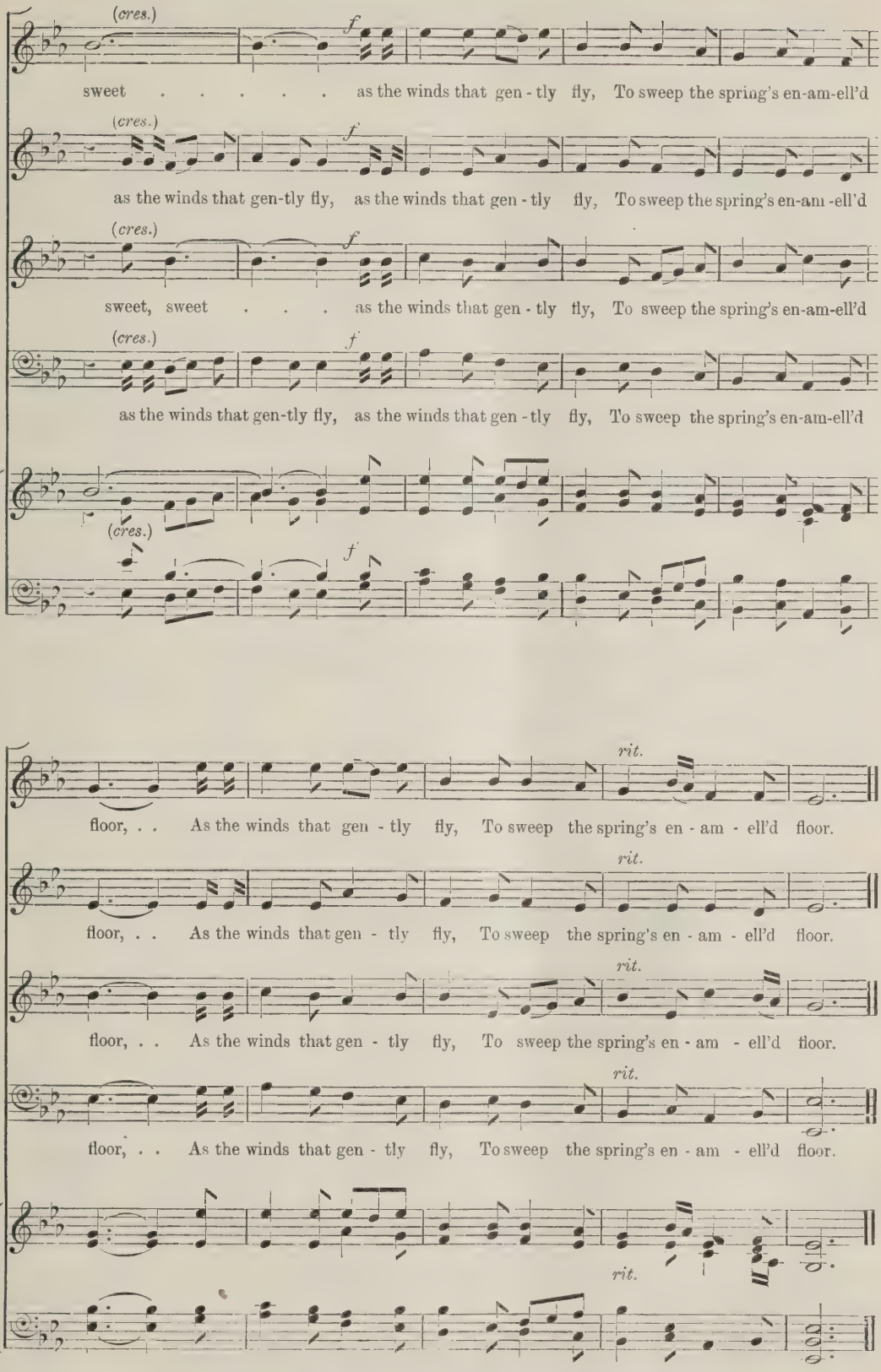
WINDS GENTLY WHISPER.


poco cres.
weeps, From pure, from pure and yet un-rivall'd springs, and yet un - ri - vall'd springs.
poco cres.
weeps, From pure and yet un-rivall'd springs, and yet un - ri - vall'd springs.
poco cres.
weeps, From pure and yet un-ri - - vall'd, yet un - ri - vall'd springs.
poco cres.
weeps, From pure, from pure and yet un - ri - vall'd springs.
poco cres.
p
cres.
Glide o - ver beauty's flow'r her face, To kiss her lip, to kiss her
Glide o - ver beauty's flow'r her face, To kiss her lip, to kiss her
Glide o - ver beauty's flow'r . . . her face, To kiss her
Glide o - ver, glide o - ver beau - ty's flow'r her face, To kiss her
lip and cheek be bold, But with a . . calm and stealing pace, . . . and stealing
lip and cheek be bold, But with a . . calm and stealing pace, and stealing pace, a
lip and cheek be bold, But with a calm and steal-ing pace, and stealing pace, a
lip and cheek be bold, But with a calm and stealing pace, a calm . . .


pace, a calm, a . . calm and steal - ing pace, Neither too rude,
calm and stealing pace, a . . calm and steal - ing pace, Neither too rude, . .
calm and stealing pace, a calm and steal - ing pace, Neither too rude, . .
. . and stealing pace. a calm and steal - ing pace, Neither too rude,
p
1. 2.
neither too rude, nor yet too cold. cold, nor yet too cold.
neither too rude, too rude, nor yet too cold. cold, nor yet too cold.
neither too rude, too rude, nor yet too cold. cold, nor yet too cold.
neither too rude, too rude, nor yet too cold. cold, nor yet too cold.
Cheerful. (Allegro moderato.)
Play, play in the ring - lets, the ring - lets of . . her hair, . . With such . . a
Play in the ring - lets, the ring - lets of . . her hair, . . With such a
Play, play in the ring - lets, the ring - lets of . . her hair, . . With such a
Play in the ring - lets, the ring - lets of her hair, . . With such a
Cheerful. (Allegro moderato.)


gale, a gale as wings soft love, . . And with so sweet, . . so
gale, a gale as wings soft love, . . And with so sweet, . . so
gale, a gale as wings soft love, . . And with so sweet, . . so
gale, a gale as wings soft love, . . And with . . so sweet, so rich, so
sweet, so rich an air, . . an air, . . As breathes from the A ra - bian
sweet, so rich an air, . . an air As breathes from the A - ra - bian
sweet, so rich an air, . . an air As breathes from the A - ra - bian
sweet, so rich an air, . . an air As breathes from the A - ra - bian
pp
grove ; A breath, as hush'd, As hush'd as lov - er's sigh, lov - er's
grove ; A breath as hush'd, As hush'd as lov - er's. sigh, lov - er's
grove ; A breath as hush'd, As hush'd as lov - er's sigh, lov - er's
grove ; A breath as hush'd, As hush'd as lov - er's sigh, lov - er's
pp


sigh, lov - er's sigh, Or that un - folds the morning's door, or that un-folds the morning's door.
sigh, lov - er's sigh, Or that un-folds the morning's door, or that un-folds the morning's door.
sigh, lov - er's sigh, Or that un-folds the morning's door, or that un - folds the morning's door.
sigh, lov - er's sigh, Or that un-folds the morning's door, or that un-folds the morning's door.
Sweet, sweet as the winds, the winds that gen - tly fly, . . To sweep . . the
Sweet as the winds, the . . winds that gen - tly fly, . . To sweep . . the
Sweet as the winds, the winds that gen - tly fly, . . To sweep the
Sweet as the winds, the winds that gen - tly fly, ...
spring's, . . the spring's en - am - ell'd floor, . . Sweet, ... sweet,
spring's, . . the spring's en - am - ell'd floor, . . As the winds that gen - tly fly,
spring's, . . the spring's en - am - ell'd floor, . . Sweet, ...
. . To sweep the spring's en - am - ell'd floor, . . As the winds that gen - tly fly,


(cres.)
f
sweet . . . . . as the winds that gen - tly fly, To sweep the spring's en-am-ell'd
(cres.)
f
as the winds that gen-tly fly, as the winds that gen - tly fly, To sweep the spring's en-am -ell'd
(cres.)
f
sweet, sweet . . . as the winds that gen - tly fly, To sweep the spring's en-am-ell'd
(cres.)
f
as the winds that gen-tly fly, as the winds that gen - tly fly, To sweep the spring's en-am-ell'd
(cres.)
f
rit.
floor, . . As the winds that gen - tly fly, To sweep the spring's en - am - ell'd floor.
rit.
floor, . . As the winds that gen - tly fly, To sweep the spring's en - am - ell'd floor.
rit.
floor, . . As the winds that gen - tly fly, To sweep the spring's en - am - ell'd floor.
rit.
floor, . . As the winds that gen - tly fly, To sweep the spring's en - am - ell'd floor.
rit.

Also published in Novello's Tonic Sol-fa Series, No. 2191,

NOVELLO'S PART-SONG BOOK.

A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

For S.A.T.B. unless otherwise stated. Those marked thus * may be had in Tonic Sol-fa Notation.

No.			
1061	Let the bells ring...	Hathaway	6d.
815	Let the hills resound	B. Richards	6d.
303	*Let us all go maying	Pearsall	3d.
234	*Letter, The (A.T.T.B.)	J. L. Hatton	4d.
1106	Libera me, Domine	Kalliwoda	2d.
867	*Liberty	E. Faning	8d.
736	Lie down, poor heart (5 V.)	F. C. Woods	4d.
1258	*Lie still, my little one	C. Harriss	4d.
238	Lifeboat, The (A.T.T.B.)	Hatton	4d.
1352	Do. ...	W. W. Pearson	6d.
164	Light of life, The	J. Lemmens	4d.
641	Light of love, The	A. W. Batson	3d.
319	*Light of my soul (6 V.)	Pearsall	4d.
705	Like desert woods	C. V. Stanford	3d.
909	Lilian	John Pullein	3d.
408	Lilies white, crimson roses (5 V.)	L. Marenzio	4d.
304	List! lady, be not coy (6 V.)	Pearsall	4d.
616	Little bird, The	E. A. Sydenham	4d.
854	Little Jack Horner	C. E. Horsley	6d.
1224	*Little Sandman, The	arr. John E. West	4d.
364	Lo! the peaceful shades	Hatton	2d.
430	*Lo, where the rosy bosomed hours	...J. Goss	4d.
1388	*London Town ...	E. German	6d.
857	*Londonderry Air, The	arr. T. R. G. Jozé	3d.
1188	Lonely hunter, The	Schumann	2d.
894	*Long day closes, The	A. Sullivan	3d
610	Longing	H. Goetz	3d.
1289	Do.	H. Keeton	3d.
508	Looking for Spring	C. H. Lloyd	4d.
1106	Lord, I pray thee, set me free	Kalliwoda	2d.
315	Lord Ullin's daughter	Pearsall	3d
466	* Do.	O. Prescott	6d.
855	Lordly gallants	A. Zimmermann	3d.
1028	*Love	E. Elgar	6d.
915	*Love and beauty	W. H. Bell	4d.
250	Love and mirth ...	H. Smart	4d.
1009	*Love and youth (6 V.)	Cornelius	6d.
707	*Love in my bosom	C.V. Stanford	4d.
264	Love is a sickness	W. Macfarren	4d.
772	* Do. ...	C. H. H. Parry	3d.
1248	* Do. (6 V.) ...	P. Pitt	4d.
801	*Love is enough ...	...G. Holst	4d.
637	Love me little, love me long	King Hall	6d.
210	Do.	J. L. Hatton	4d.
420	Do.	L. Wilson	3d.
840	*Love symphony, A	J. A. Clegg	4d.
1284	Love, the harlequin	Wareing	4d.
632	Love wakes and weeps	W. N. Johnson	3d.
562	Lovely Adelaide, The	Volkslied	3d.
1079	*Lovely night ...	F. X. Chwatal	2d.
279	Lover's parting	W. Macfarren	4d.
1099	*Lover's wraith, The	arr. J. Brahms	4d.
631	Love's adieu ...	A. W. Batson	3d.
264	Love's heigh ho	W. Macfarren	4d.
634	Love's inconstancy	A. W. Batson	4d.
423	Love's question and reply	J. B. Grant	3d.
1300	*Love's tempest ...	...E. Elgar	8d.
742	Loyal lover, The (5 V.)	J. Blumenthal	4d.
975	*Lullaby	A. R. Mote	4d.
1283	*Lullaby, A ...	G. Bantock	4d.
1215	* Do.	J. Brahms	2d.
1258	* Do.	C. Harriss	4d.
477	Do.	Oliver King	4d.
1175	* Do.	H. Leslie	6d.
1077	Do.	J. B. Lott	4d.
539	Do.	R. Mähllig	4d.
881	Lullaby of life ...	H. Leslie	6d.
105	*Luna	J. Barnby	2d.
231	Lye, The (A.T.T.B.)	J. L. Hatton	4d
532	Madeleine	J. L. Roeckel	2d.
699	Magdalen at Michael's gate	E. M. Boyce	3d.
10	Magdalen College song, A	Monk	3d.
595	*Maiden fair, O deign to tell (humorous)	arr. Haydn	4d.
662	*March like the victors	R. Rogers	4d.
1282	*March of the Cameron men (air by M. M. Campbell)	arr. by G. Bantock	4d.
780	Mark when she smiles	C. H. Lloyd	3d.
1012	*Marriage of the frog and the mouse, The (humorous)	A. H. Brewer	4d.
1244	*Marseillaise Hymn, The ...		2d.
961	*Mary and the boatman	J. Brahms	3d.
965	*Mary Magdalene	,,	3d.
732	Mary Morison ...	G. H. Ely	4d.
962	*Mary's wandering	J. Brahms	3d
905	Matin song	W. H. Bell	3d.
491	May Day	J. Raff	3d.
338	May song	R. Franz	2d.
1108	Men of Harlech	arr. R. Boughton	4d.
617	Merrily fly the hours	Sydenham	4d.
813	Merry bells of Yule, The	Naylor	6d.
710	Merry month, The	T. Rogers	6d.
1100	Merry-time of Maying, The	arr. J. Brahms	4d.
895	*Message bringers, The	Warner	6d.
805	Messengers of Spring	Rheinberger	4d.
1198	Midnight by the sea	A.C.Mackenzie	4d.
318	Mihi est proprositum	Pearsall	3d.
620	Milkmaids, The	E. A. Sydenham	4d.
392	*Miller, The	G. A. Macfarren	2d.
495	*Miller's Wooing, The	E. Faning	8d.
1111	Milton! thou should'st be living at this hour ...	...G. Bullivant	6d.
1322	*Mine eyes have seen the glory	W. Steff	2d.
1196	Minstrel, The	R. Schumann	2d.
370	*Moon shone calmly, The	J. L. Hatton	4d.
173	Moon, The	H. Smart	4d.
505	Moorland witch, The	E. Hecht	4d.
998	*Mopsa ...	C. Lee Williams	4d.
270	*More life ...	...W. Macfarren	4d.
1004	Morning	G. M. Palmer	3d.
243	Do.	H. Smart	4d.
349	Morning greeting ...	F. Hensel	4d.
1101	*Morning song	arr. J. Brahms	4d
268	Do.	...W. Macfarren	4d.
339	Morning walk, A ...	R. Franz	4d.
1035	*Mother's lamentation, The	arr. T. F. Dunhill	3d.
1204	Music ...	C. Lee Williams	6d.
941	*Music all powerful	T. F. Walmisley	3d.
534	Music when soft voices die (6 V.)	A. King	6d.
766	* Do.	C. H. H. Parry	3d.
854	Musical joke, A	...C. E. Horsley	6d.
1247	*My bonnie lass she smileth	E. German	4d.
885(*)	My Country, 'tis of thee	arr.	12 cents.
1322	* Do.		2d.
1287	My dear mistress has a heart	John E. West	3d.
1136	*My delight and thy delight	Parry	4d.
1038	My heart is sair	arr. H. E. Button	3d.
1415	My lady fell a-sighing	W. H. Reed	4d.
100	My lady is so wondrous fair	J. B. Calkin	2d.
1218	My love and I ...	A. Jensen	3d.
465	My love beyond the seal	F. H. Simms	4d.
585	*My love dwelt in a northern land	E. Elgar	4d.
84	*My love is fair (5 V.)	H. Leslie	2d.
75	My soul to God, my heart to thee	H. Leslie	4d.
1197	*My soul would drink those echoes (8 V.) ...	A. C. Mackenzie	6d.
1019	*My sweet sweeting	H. F. Simson	4d.
139	*My true love hath my heart	H. Smart	3d.
1067	Naiades, The	arr. J. Brahms	4d.
378	*Night	Ch. Gounod	4d.
1013	Night her shade is bringing, The	Otto Goldschmidt	3d.
359	Night is calm and cloudless, The	J. L. Hatton	4d.
92	*Night, lovely night	F. Berger	2d.
281	Night, sable goddess	W.Macfarren	4d.
1158	Night softly falling	G. Lewin	4d.
344	*Night song ...	F. Abt	2d.
39	Night song, A ...	J. Benedict	4d.
926	*Night whispers(6V.)	Moellendorff	4d.
98	Night winds that so gently flow	J. B. Calkin	2d.
1155	Nightingale in moonlit glade, The	H. Sitt	3d.
680	Nightingale, The	J. Rheinberger	4d.
400	No longer mourn for me	C.Holland	4d.
332	No! No! Nigella (8 V.)	Pearsall	3d
1223	*Nocturne, A ...	F. H. Cowen	4d.
528	Norse Queen's gift, The	W. Hay	4d.
1183	North or South	R. Schumann	4d.
1093	Northman's song, The	F. Klicken	3d
365	Not for me the lark is singing	J. L. Hatton	4d.
533	Notte che attriste piaci	M. Costa	4d.
95	Now	F. Berger	4d.
417	*Now fie on love	G. A. Macfarren	2d.
1072	*Now is my Chloris	F. Idle	4d.
904	Now is the month of maying	G. Holst	4d.
259	Now May is here ...	H. Smart	4d.
398	*Now the bright morning star	H. Leslie	4d.
1402	* Do. do.	E. Boyce	4d.
401	Do. do.	H. H. Pierson	4d.
1045	Now the golden morn	J. E. West	3d.
1195	Nun, The	R. Schumann	2d.
1413	Nursery Rhymes (humorous)	Adam Carse	4d.
285	*Nymphs are sporting	Pearsall	4d.
1365	Nymphs of the Ocean	Pearson	4d.
325	O all ye ladies fair and true (A.T.B.B.) ...	...Pearsall	3d.
1152	O bounteous nature	F. Hegar	4d.
1283	*O can ye sew cushions?	G. Bantock	4d.
1213	O Canada	C. Lavallée	4d.
1161	O come with me and wander far	N. W. Gade	4d.
959	*O death, thou art the tranquil night (8 V.) ...	P. Cornelius	6d.
1123	O Fatherland	F. Abt	3d.
902	O gentle sleep ...	H. Leslie	6d.
27	O happy he who liveth (5 V.)	G. Gastoldi	3d
151	*O hush thee, my babie	A. Sullivan	4d.
1070	O Jesu, tender Shepherd	arr. J. Brahms	4d
278	O lady, leave thy silken thread	W. Macfarren	4d.
787	*O love, they wrong thee much	C. H. H. Parry	3d.
726	*O lovely May ...	E. German	4d.
871	O Mary dear ...	H. E. Button	3d
1046	*O memory (3 V.)	H. Leslie	4d.
711	O mistress mine	arr. J. F. Bridge	3d.
547	* Do.	H. MacCunn	3d.
128	* Do. ...	G. A. Macfarren	2d.
853	Do. ...	S. P. Waddington	4d.
1085	O Most Holy One (O Sanctissima)		2d
429	O my sweet Mary (5 V.)	J. Goss	6d.
863	*O Nightingale ...	H. E. Baker	4d.
872	Do. (5 V.)	P. Pitt	4d.
937	*O peaceful night...	E. German	4d.
415	O say, what nymph (6 V.)	Palestrina	4d
1286	O say, ye saints (5 V.)	J. L. Rogers	3d.
708	O shady vales	C. V. Stanford	3d.
714	*O sing unto my roundelay (5 V.)	S. Wesley	6d.
919	O sleep, fond fancy	...J. Benet	3d.
888	*O'Sullivan Mór	arr. T.R.G.Jozé	3d.
511	*O sunny beam ...	R. Schumann	3d.
342	O thou world so fair ...	F. Abt	4d.
494	O too cruel fair (5 V.)	Rockstro	6d.
165	O welcome him ...	J. Lemmens	4d.
970	O what a lovely magic hath been here	G. Bantock	4d.
286	*O who will o'er the downs so free	Pearsall	2d
286	(*)* Do. (A.T.T.B.) ...	,,	2d.
1058	*O wild west wind	E. Elgar	6d.
455	O world, thou art wondrous fair	F. Hiller	6d.
305	O ye roses (6 V.) ...	...Pearsall	4d.
684	Oak Tree, The ...	G. J. Bennett	4d.
1353	Ocean, The	W. W. Pearson	4d.
689	Ode to Hymen ...	K. J. Pye	4d.
569	O'er the meadows	B. Smith	4d.
666	Of a' the airts the...	Oliver King	4d
1328	Off to sea ...	W. W. Pearson	6d.
476	Oh I wish I were a swallow	O. Wagner	4d.
1033	Oh maiden dearest, my heart is true	J. Brahms	4d.
249	Oh say not that my heart is cold	H. Smart	3d.
1313	Oh! say not woman's heart is bought	H. M. Higgs	4d.
1097	Old affection ...	L. Spohr	2d.
37	Old May-Day ...	J. Benedict	2d.
1361	*Old Neptune ...	A. R. Gaul	4d.
1316	*Olden time, The	E. Cutler	4d.
704	On a hill there grows a flower	C. V. Stanford	3d.

THEMATIC LIST OF ORGAN PIECES

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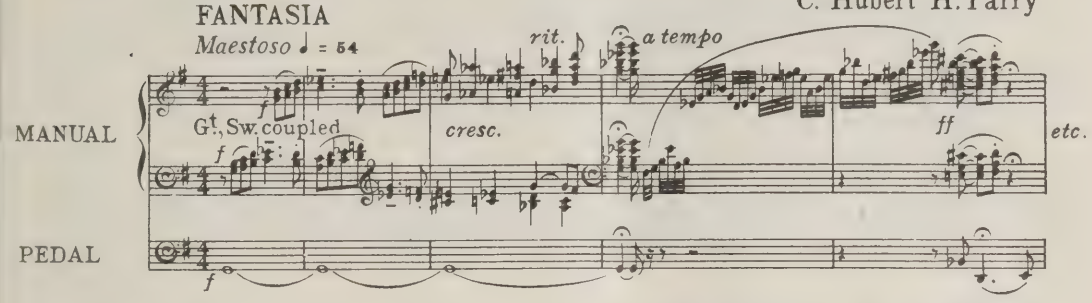
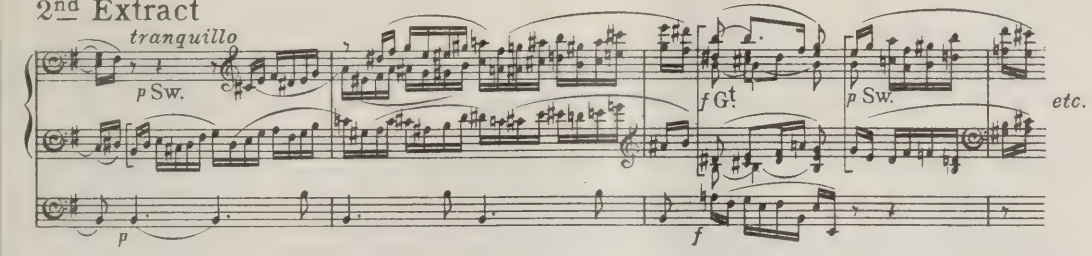
DIFFICULT

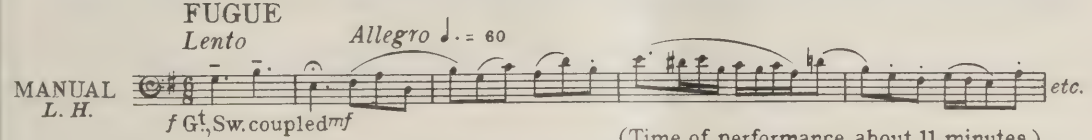
FANTASIA and FUGUE

C. Hubert H. Parry

FANTASIA

2nd Extract



FUGUE



(Time of performance about 11 minutes)

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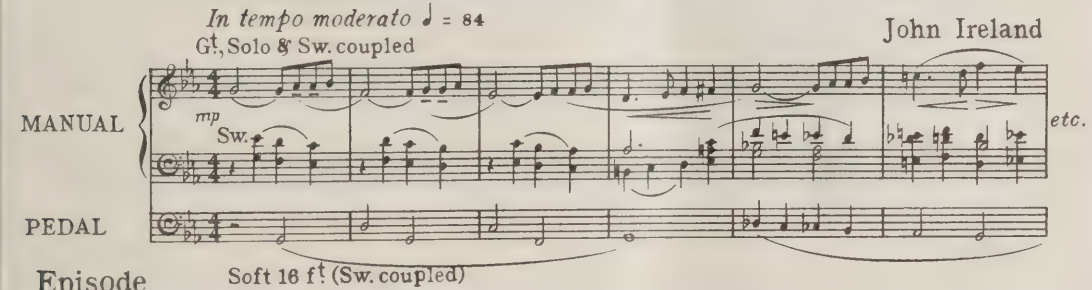
Original Compositions for the Organ (New Series) No 22. *Price 3/6*

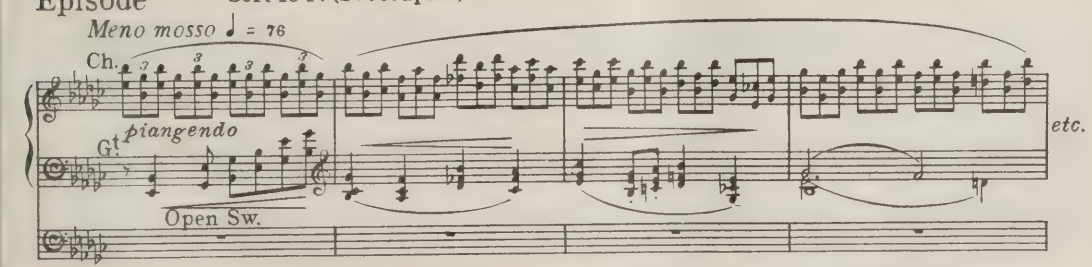
DIFFICULT

ELEGIAC ROMANCE

John Ireland



Episode



(Time of performance about 8 minutes)

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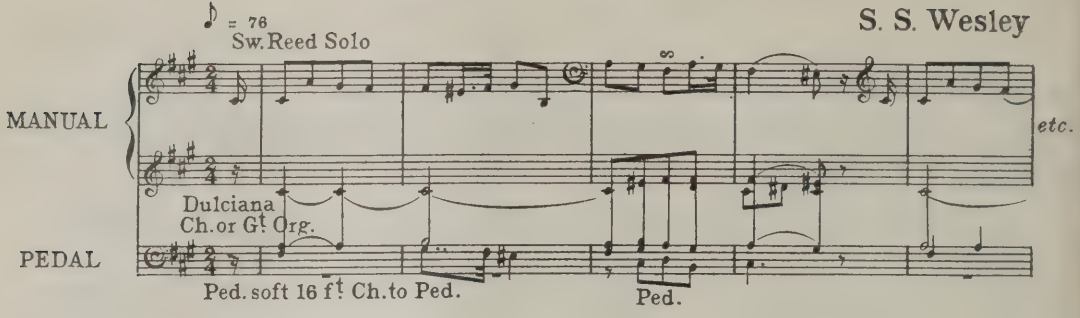
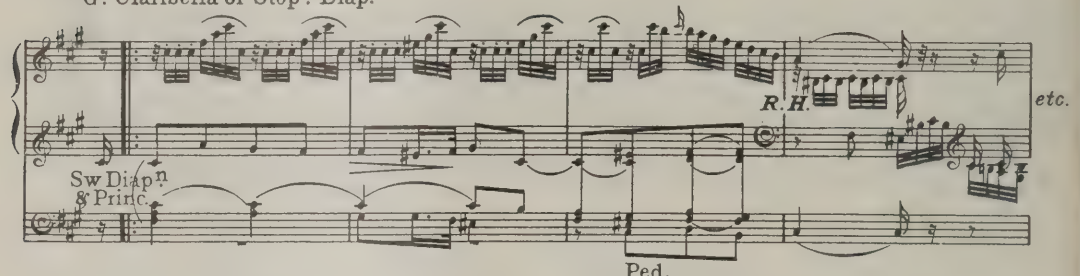
Recital Series, Edited by Lemare, No 28. *Price 3/-*

MODERATELY DIFFICULT

LARGHETTO with VARIATIONS
in F sharp minor

S. S. Wesley

Variation

Gt Claribella or Stopd Diap.



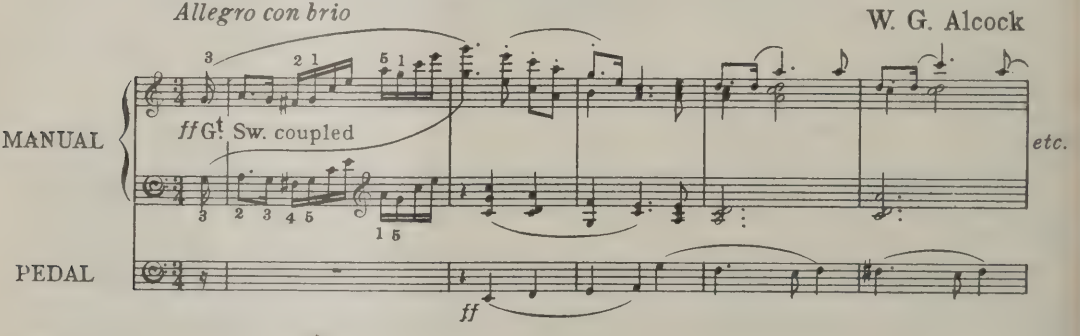
(Time of performance about 6 minutes)

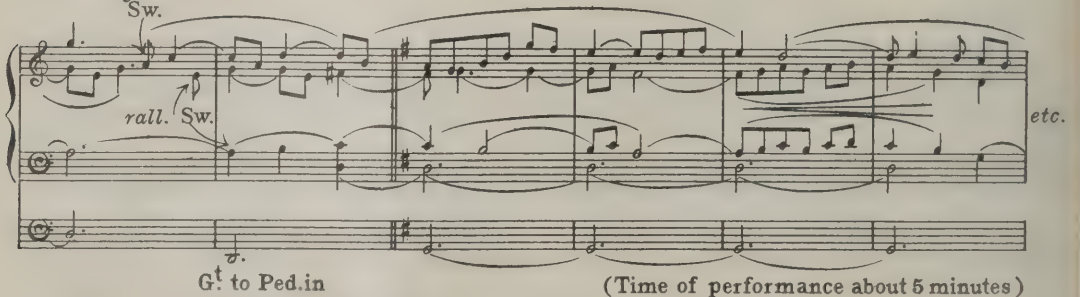
Original Compositions for the Organ by S. S. Wesley, No 2. *Price 2/9*

MODERATELY DIFFICULT

POSTLUDE

Allegro con brio

W. G. Alcock

2nd Subject



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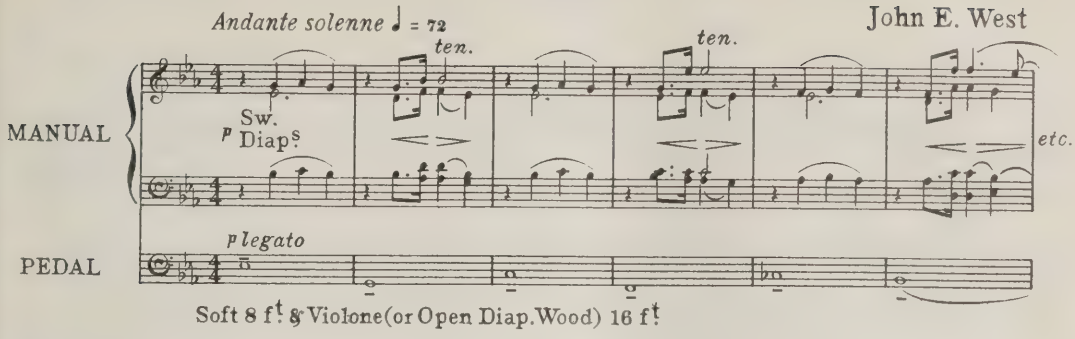
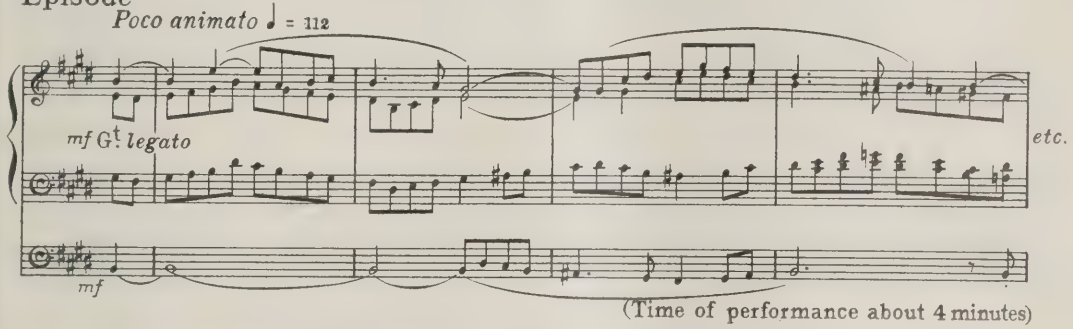


Soft 8 ft. & Violone (or Open Diap. Wood) 16 ft.

Episode



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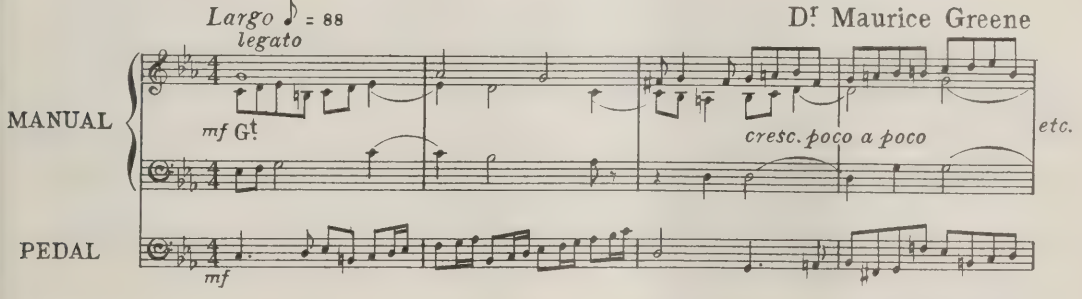
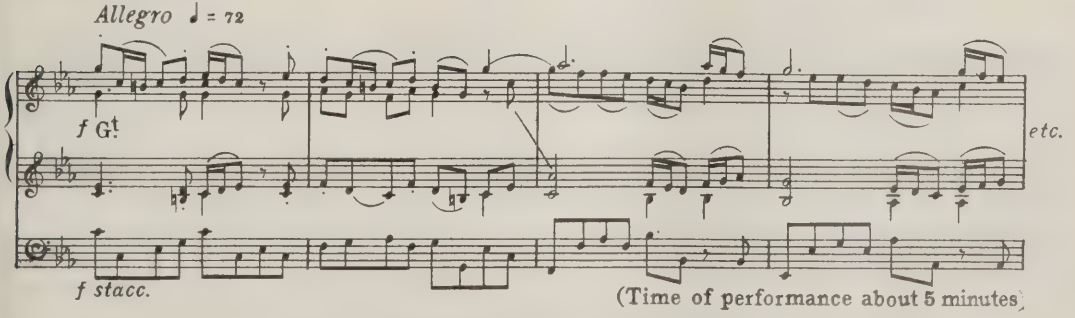


2nd Movement



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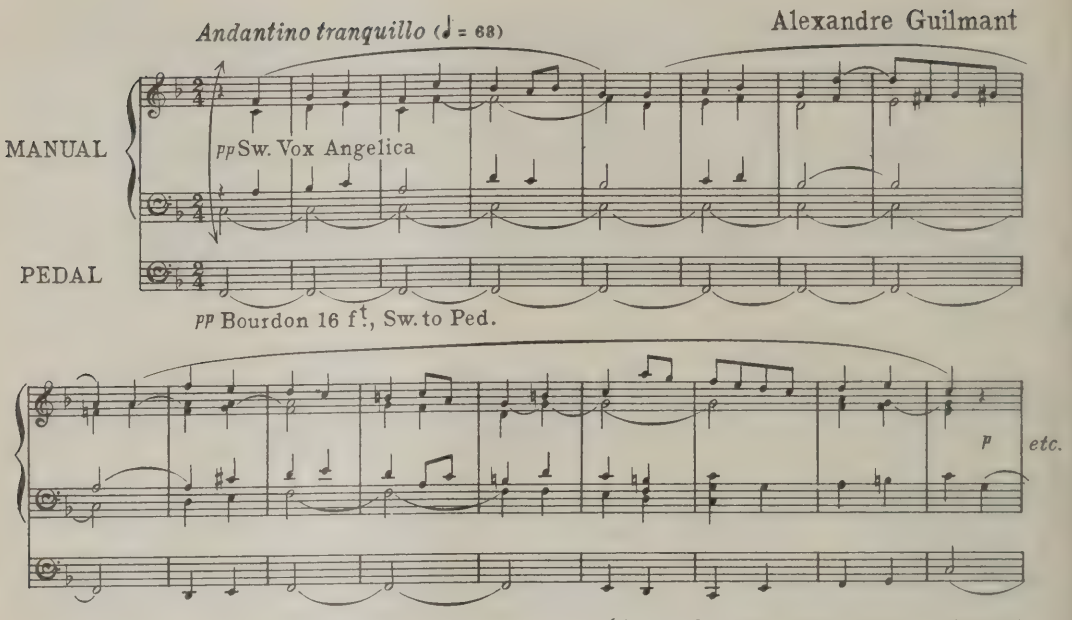
Berceuse



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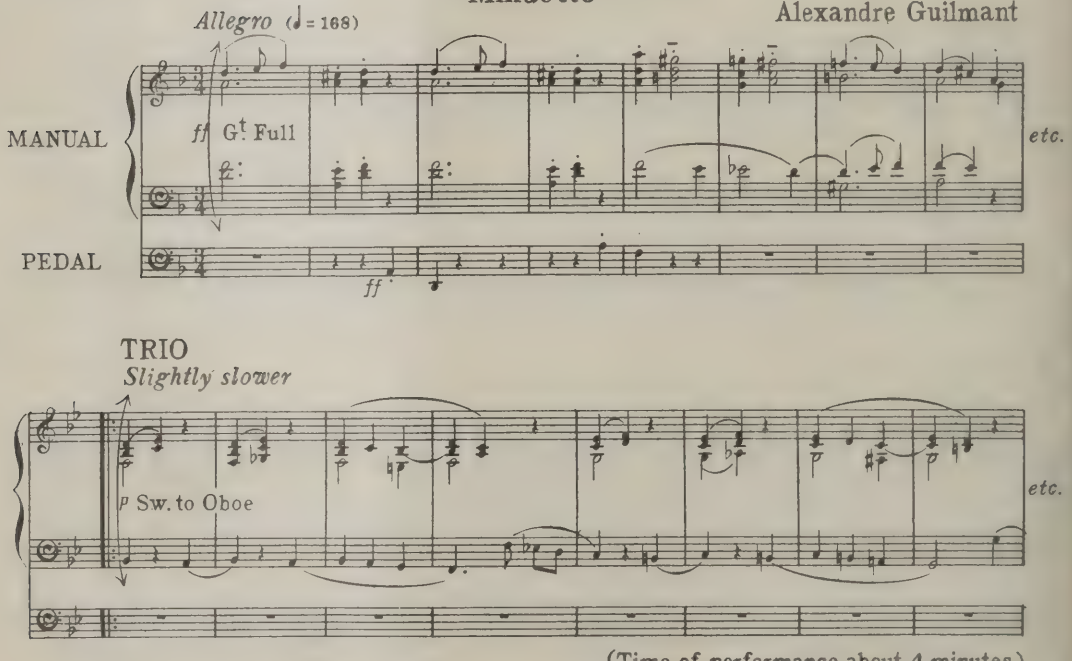
EASY

No. 4.

Minuetto



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N.B.—The attention of Members and those interested is drawn to the fact that the Annual General Meeting will be held at *2.0 o'clock* and the Diploma Distribution at *2.30 o'clock*, on July 18th. A Conversazione will follow the Distribution.

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(FOR LIST OF CONTENTS SEE PAGE 655.)

WAGNER'S LEADING MOTIVES

BY HUGH ARTHUR SCOTT

It is late in the day to be discussing the leading motive principle, but some remarks on the subject in George Ainslie Hight's new 'Life of Wagner' seem to suggest that even yet the full wonder and significance of Wagner's invention and practice in this respect may be usefully dwelt upon.

I say 'invention' advisedly, for it is surely the greatest nonsense to pretend that in this matter Wagner merely developed and extended a pre-existing practice. It is, I am aware, the usual thing to say this—in which respect Mr. Hight faithfully follows tradition:

> It is sometimes supposed that Wagner invented a new method of composition by labelling material objects, things, persons, or perhaps situations and ideas, with musical phrases, so that you had to get up these labels to know what the music meant.

And again:

> The term Leitmotif is nowhere used by Wagner, and was not invented by him; nor did he invent the method of using musical motives and reminiscences, though he adopted and developed it to an extent unknown before.

To which it can only be replied that whether Wagner did or did not invent or use the term Leitmotif, his use of the method was something so utterly and completely different from anything previously known as to be indistinguishable from an entirely new invention. Earlier composers, such as Mozart and Weber, may have had their recurring themes now and again, but to liken such tentative and rudimentary efforts to the marvellous system which Wagner evolved and perfected, whereby the whole score—composed of one continuous network of significant themes—is built up on this principle from beginning to end, is surely to confuse the acorn with the oak.

To realise this it is only necessary to recall how little these early 'leading motives' actually count so far as the average hearer is concerned. In the ordinary way no one ever thinks of them or even knows of their existence—such an utterly insignificant part do they play in the general scheme—whereas in the case of Wagner, as we all know, it is the leading motives and nothing else which supply the materials of the entire musical fabric, with the enormous gain that even when the action is dullest and the vocal parts least important the musical interest is continuously maintained by the never-ceasing play and interplay of the orchestral themes.

Take as an example such an instance as that afforded by Pogner's Address in the first Act of 'Die Meistersinger.' The speech itself is merely a matter-of-fact statement of Pogner's plans for the proposed singing contest, which in an opera of the older type could have taken no other shape than that of a long, dull recitative or *aria parlante*. Wagner, however, by means of his leading motives, makes it full of musical interest from beginning to end: for while Pogner is speaking in the level unemotional tones appropriate to the occasion, the ear is enchanted by the lovely orchestral comments in terms of the various appropriate motives.

And this is only one of countless similar instances which could be cited. Surely it was not the least of Wagner's achievements to have devised and perfected this wonderful system which has added so enormously to the resources of the composer and the possibilities of operatic music? It may all seem easy and obvious enough now that it has been done—'For all can raise the flower, when all have got the seed'; but it needed a genius to do it in the first instance.

Mr. Hight in his curiously inadequate and unilluminating chapter on the subject draws a distinction between what he regards as legitimate leading motives associated with persons, emotions, and so on, lending themselves readily to the purposes of musical characterisation, and illegitimate ones, associated with material objects and other things less easily illustrated in this way. As he puts it:

> A material object as such is not amenable to musical treatment. There is no musical phrase which could express, for example, a ring or a sword; for these we have names; music is superfluous, and becomes a caricature. It can, I think, scarcely be denied that Wagner in the earlier portions of the 'Ring' used his motives injudiciously.

But this is surely being needlessly critical. Admitting that some things and ideas lend themselves better to musical expression than others, why attempt to set needless limits to the application of the principle so long as the results are musically satisfactory?

The point is that music of some sort or another has to be provided, and if a composer finds it possible to invent characteristic musical themes—even though they be purely arbitrary in a sense—for inanimate objects, such as a sword or a ring, which he can employ with such supreme effectiveness as Wagner does in his musical fabric, why should anyone say him nay? It is indeed impossible to draw any hard and fast dividing line between legitimate and illegitimate subjects for musical illustration, and there is not the slightest need to attempt to do so. Who but the veriest pedant would object to the sword motive, for instance, of which Wagner makes such grand use throughout the 'Ring,' because it happens to be one of the supposed 'illegitimate' type?

Mr. Hight says that Wagner never mentioned leading motives himself, or recognised their existence But what is that to the point? As

Miss Bella Wilfer (wasn't it?) said, when some one was shocked by her allusion to a lady's legs, 'We know they're there,' and there is no explaining them away. It is indeed a little difficult to understand what is Mr. Hight's attitude on the subject. We might gather from certain of his remarks that he considers it almost derogatory to Wagner's genius to recognise this feature of his music at all!

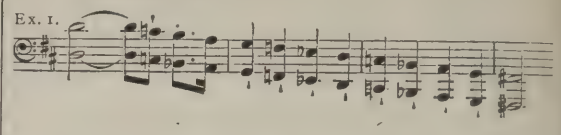
Mr. Hight would wish to have it believed, apparently, that there was no conscious and deliberate employment of leading motives on Wagner's part at all, and that it came about almost by accident—or at all events without his being aware of it himself—that he used the same themes again and again in the way he does. As if he worked so purely intuitively and instinctively that it was merely in response to some subtle and inexplicable creative prompting that when the spear, say, or the tarn-helm, or the ring was mentioned, the same corresponding musical idea invariably suggested itself. But is there anyone who could believe this?

Doubtless Wagner's glorious musical ideas were in the first instance—in many cases at all events—the outcome of what is conveniently called inspiration, as distinguished from deliberate invention and manufacture—having come to him when in that semi-somnambulistic condition which he described more than once. But to suppose that there was any process other than conscious and deliberate in his subsequent use and development of these same ideas is quite ridiculous. It is even obvious, indeed, that many of the themes themselves were often formed and shaped quite deliberately as the result of conscious reflection—a fragment of one making up a portion of another, the same intervals appearing in different rhythms, and so on, in a way suggesting unmistakably deliberate manufacture rather than intuitive inspiration.

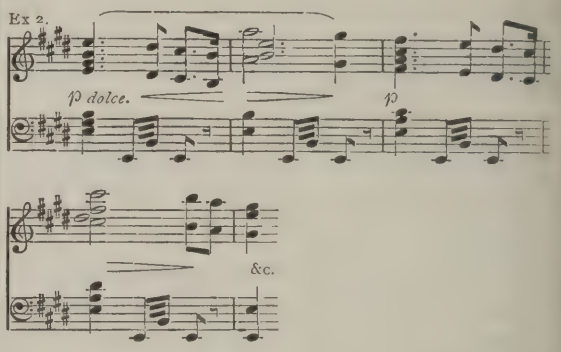
Nor does it detract in the slightest degree from Wagner's creative genius that he should have gone to work sometimes in this way. On the contrary, it is one of the chief sources of the inexhaustible interest and supreme effectiveness of his music that he adopted this course. And to the same cause must also be ascribed, of course, the marvellous homogeneity and distinctive quality of the music in the case of each of his different works. The music is so much of a piece because of this close inter-relationship of the themes.

As for the endless ingenuity and skill which he displayed, working on these lines, in the matter of thematic metamorphosis and development, examples are hardly necessary nowadays, but I may perhaps be permitted to call attention to one which is less familiar than some. I allude to the motive known as that of the Treaty (or sometimes the Spear) in the 'Ring,' and the wonderful way in which is developed out of it subsequently the glorious theme known as that of Brunnhilde's Submissive Justification. In its original form as the 'Treaty' motive, it is simply a long descending scale unharmonized:

Ex. 1.



one of the plainest, and it might be said, least interesting of all the 'Ring' themes, albeit it often comes in impressively enough. But now mark what a truly marvellous transmutation this same plain, almost forbidding, theme undergoes when by a few magical touches it is converted later into the Brunnhilde motive named. With hardly the alteration of a single note, but simply by introducing leaps to the octave at certain points, by changing the mode, modifying the rhythm, and by the addition of gorgeous harmonies, Wagner transforms it out of all recognition into one of the grandest and noblest themes in the whole of the 'Ring':

Ex 2.

Inspiration, invention, or deliberate manufacture—who can say which played the greater part here? And what does it really matter?

NORTH'S 'MEMOIRES OF MUSICK'

By Jeffrey Pulver

As one of the most important sources of information on the state of music in 17th-century England, Roger North's 'Memoires' deserve a place among the works to which we owe a debt. Slight as they may be, incomplete and one-sided though they are, they remain a work of some value. In spite of the legendary character of the earlier part, and the insufficiency of the author's knowledge in the sections dealing with Continental music, the pages devoted to the generation represented by the writer are of great importance to the student of that period, for they contain information out of North's own personal experiences which fill in many gaps in our histories of Stuart music. He brought a legally-trained mind to bear upon his subject, and his criticism is generally remarkable for unbiassed judgment and clear perception of causes and effects. At the same time, North was essentially a child of his period, and a conservative pupil of conservative teachers.

Roger North was the youngest son of Dudley fourth Lord North, and was born in Suffolk on September 3, 1653. He was brought up in the study of law, and as a protégé of his favourite brother, Francis, he achieved a certain distinction in legal circles. There will be no need to enlarge upon his activities in this field in an article of this nature, but it should be recorded that Roger North and Sir Charles Porter were 'the only two honest lawyers I have met with' (Clarendon). The whole family was a musical one. Roger's brother, Francis, when he was Lord Keeper, still practised the bass-viol assiduously, and was also a good performer on that instrument, 'lyra-way.' It is not to be determined with certainty as to who was responsible for the musical training of these brothers, but there is no doubt that John Jenkins had a good deal to do with it. This genial and popular bass-viol player and composer spent a number of years in the establishment of Lord North at Kirtling, in Norfolk, entering in 1660. He taught music to Roger and Montague North, and was paid at the rate of one pound a quarter. Jenkins's financial matters were treated by him in a very care-free manner, and doubtlessly he added the comforts he enjoyed in such houses to the comparatively small pecuniary remuneration he received. North, in the 'Memoires' under consideration, says that 'I never heard that he articled with any gentleman, where he resided, but accepted what they gave him' (*v.* also my article on 'John Jenkins' in *Musical News* for August, 1914).

The 'Memoires of Musick,' by Roger North, are best known to us from Rimbault's edition, prepared in 1846. The original manuscript is a quarto containing two hundred and sixty-five pages, of which a hundred and eighty-five contain a treatise entitled 'The Musicall Grammarian.' The manuscript was in the possession of the family for over a hundred years, after which George Townsend Smith, organist of Lynn, obtained possession of it from the dealer into whose hands it had come. Rimbault says that Smith

> . . . lost no time in communicating the existence of the manuscript to the Council of the Musical Antiquarian Society, and, in the most liberal manner possible, offered to place it at their disposal for publication. The Council, not feeling authorised to commence a series of *literary* publications, suggested its independent publication.

The 'Memoires' were first brought to the notice of the public by Dr. Burney, who saw the manuscript while it belonged to the Rev. Dr. North, Prebend of Windsor, and who quoted from it at great length in his 'History of Music.' The 'Musicall Grammarian' has never been printed, but another autograph of it is in the British Museum as Add. MS. 32,533.

The 'Memoires of Music, being some Historico-Critticall Collections of that Subject' (1728), cover a vast amount of ground. The author begins with the modes of Ancient Greece and says that 'these assuming Greeks would needs' arrogate to themselves the title of music's discoverers. He, of course, believed that the art 'had a higher original, and that is the use of voices, and language among men.' He thought that the realisation that men possessed voices would soon have caused 'them to stumble upon the exercise we call singing.'

Biblical times then claim his attention. He discusses the construction of the Greek tetrachords and the foundations of the scale, and gives some account of the instruments used in classic times, and the revival of diatonic music in Greece occasioned by the improvement in the instruments of that country, until its decadence there was followed by the decline in Rome also. He states that it

> . . . proceeded from bad to worse till it sunk in the Gothic warrs, and by means of the Christian Churches was happily revived, or rather preserved, and thereby derived to us.

In making these statements he ignores the great claim of Ancient Egypt as an 'originall'; but he cannot, of course, be blamed for an ignorance caused by the absence of information. It was not until the later discoveries and excavations in the land of the Nile that anything of importance was known of the state of Egyptian music in the days anterior to those of Greek culture. His account of the development of the instruments of music from the earliest organs to the 'Violl Gothick' is necessarily incomplete and often inaccurate; but taken as a whole, his performance as concerns this early period is no worse than that of the other 17th-century investigators.

It is when he deals with the practices of his own times and those immediately preceding them—a period of which he was informed by the knowledge imparted to him by his teachers, older friends, and his own experience—that he treads on safer ground; and when he does so, his work becomes more useful to us. His pages dealing with the music of James I. and Charles I. are full of interesting material. He tells us that the work of the masters of music who flourished during these two reigns 'lay most in compositions for Violls.' It was, indeed, the 'great age' of the flat-backed, many-stringed instruments, and the work of the men of the period is of great musical and historical value. The viols and the lutes, in fact, almost held the monopoly among cultured amateurs, for the violin was as yet 'scarce knowne.' North, on this point, is probably more correct than a great many later authorities, for it is highly unlikely that the violin in its modern form became popular in England—especially among professional musicians—until the last few years of the reign of Charles I. Rimbault, in a foot-note, questions North's statement on this subject, but is himself in error. While on this topic it may be as well to remember that Rimbault's notes are by no means of uniform value—several glaring errors laying the rest of his information under suspicion. A new annotated edition of the North 'Memoires' would not come

amiss just now, while interest in our early music is reviving, and its study would be found to be entertaining as well as instructive.

North's account of Jenkins, and the methods employed in viol-playing during his life-time, is perhaps the best we have. His personal acquaintance with the famous violist explains the many details he is able to give, and in his pages he makes the 17th-century musician's life appear before us in an intensely interesting light. He draws attention to the introduction of the French style by Charles II., to the formation of the King's band of twenty-four violins 'after a French model,' gives a good account of the effect produced by the celebrated violinist Thomas Baltzar on the musicians of that century, and mentions some of the foreign composers and performers who still influenced the more orthodox of the English musicians in their struggles against the new style beloved by Charles II. His description of the first public concerts given in England—those of John Banister the Elder, who, besides being the first to institute open concerts to which the general public was admitted on payment of a fee, was also the founder of a school of violin-playing at Whitefriars—are very valuable. So also is his account of the music-drama (the entertainments which he happily terms 'Semi-Operas —half musick and half drama'), quoting as examples Davenant's 'Circe,' the anonymous 'Fayery Queen,' Betterton and Purcell's 'Dioclesian,' and Dryden and Purcell's 'King Arthur.' He alludes to the conquest of the French style by the Italian, and has a good deal to say on the performance of the Italian violinist, Nicola Matteis—the Signor Nicola or Nicholao of the Diaries of Pepys and Evelyn. The last few years of his life are not so fully treated; he confesses that he had not kept himself in touch with the most recent developments, 'being so many years an alien to the faculty, and at present a deprivado.'

The mere existence of the 'Memoires,' taken with or without the knowledge that Roger North found time in his busy professional and social life to devote to the study of practical and theoretical music and its literature, is in itself eloquent testimony in favour of the assertion that the influence of the Elizabethan age was still making itself felt, though now only among the more serious-minded and conservative of the musicians, amateur and professional. Every word that we can glean from North's period is of value to us, for he lived during a period of transition; one that saw the culmination of instrumental performance and composition, the highest flights of Viol and Lute technics, the rise of the declamatory style in vocal music, the evolution of the dramatic and the programmatic in the musical art, the descent of the opera from its parents the Masque and the 'semi-opera,' and the glories of the Purcellian era. He lived through the last age during which the music of this country could be said to be truly English in spirit and character, although in his later years foreign, and especially French, influences in vocal music and Italian in instrumental music, were making themselves felt. They were eventful years in the history of English music through which Roger North passed; he was born during the Commonwealth, before the influence of men like Orlando Gibbons and William Byrd had quite faded away, and lived until the very year in which the partnership between Heidegger and Handel was dissolved.

LISZT'S MUSIC, THE PUBLIC, AND A MORAL

By M.-D. Calvocoressi

As I explained in the June *Musical Times*, my present object is to urge music-lovers and concert-givers to concentrate upon the very best in Liszt's output, leaving severely alone, at least for a period, all works of his that are not significant enough really to matter. There exist plenty of things by Liszt which are not devoid of beauty, but do not embody a kind of beauty which he alone was capable of revealing. Even among the acceptable things from his pen, how many are there that none but he could have written, and whose significance remains unimpaired even after imitation of their outward characteristics has wearied us as, nowadays, imitation of Wagner's, or Brahms's, or Debussy's devices wearies us?

I mentioned a few of these outstanding works of his in my previous articles, and had intended to give a full list of his best music according to my own views. I have given up the idea, and must explain why.

The list, on the whole, would have been very short. My standard may be right or wrong, but it surely is severe. I hold that Liszt's music should be judged according to the very highest standard which he himself sets. By retaining only the very best of his work we shall learn to judge him more fairly—to judge him, indeed, as we judge other great composers, or nearly. Yet many of Liszt's admirers will perhaps think that advocacy so exclusive as mine will do Liszt's cause more harm than good. Only the other day I was telling a singer that I could name a dozen truly admirable songs by Liszt, whereupon he indignantly retorted, 'And I could name you thirty!'

I am, perhaps, over-fastidious. But as everybody is allowed the right, without challenge, to be over-fastidious with regard to Liszt (I shall revert to this point presently), I shall avail myself of the privilege and give a few more examples of my own preferences.

To begin with the pianoforte works: even in the 'Années le Pélerinage' there is much for which I have absolutely no use. In the first book, the only piece which I love is the 'Eglogue,' one of the most delightful things ever written for the pianoforte. The 'Vallée d'Obermann' is

interesting for the early, sporadic traces of the real Liszt which it contains—but this concerns the student rather than the concert-goer pure and simple.

Of the contents of the second book I would retain for performance only the lovely 'Sposalizio' and the 'Fantasia quasi Sonata.' The latter is very beautiful, although a trifle long; only a most capable and inspired pianist will do full justice to the work.

I must confess that the three Petrarca Sonnets in the same book strike me as extremely commonplace. They are examples of a kind of music with which I have no patience, whether it be written by Liszt or by others.

The third book is of paramount significance, and contains no single piece which I should not commend for performance. Its artistic value has often been challenged. For instance, Dannreuther, in the 'Oxford History of Music,' declares that it is a 'a collection of lesser value, belonging to Liszt's old age.' And the reason for this attitude is that much in it was considered as 'purely experimental'—which it is indeed, but in a way which has since proved to be not only quite successful but unusually fertile. Jointly with the 'Eglogue' in the first book, this set of pieces ushers in a new spirit as well as new methods in pianoforte writing; hence it may have proved disconcerting at first. But nowadays, knowing all that composers such as Debussy, Ravel, and Bartok have done on entirely similar lines, we are in a better position to see, in the Liszt pieces, the achievement beyond the experiment.

This again applies to the 'Harmonies Poétiques et Religieuses.' In the 'Etudes d'Exécution Transcendante' the most substantially interesting are, I think, 'Chasse-Neige,' 'Mazeppa,' 'Feux Follets,' and the Etude in F minor. Most of these, as well as the Paganini Etudes, are spoilt for the average concert-goer, as Liszt's beautiful Sonata is, as Bach's Chromatic Fantasy and Italian Concerto are, by being too frequently included in the programmes of mediocre pianists.

Of the fifty-seven songs about a dozen are first-rate, and another dozen or so are really good. These, so far as I can see, are not the most popular. I often wish that more attention were paid to them, and less to things such as the 'Three Gypsies' and the 'Lorelei,' which I consider poor.

A certain book of twenty of Liszt's songs with English words, in common use here, contains most of his feeblest songs and but one or two of the good ones. In another, of thirty songs, I noted the omission of admirable things such as 'Ich möchte Hingehn,' 'Wer nie sein Brot mit Tränen ass,' 'Der Glückliche,' 'Die Glocken von Marling,' 'Wie singt dir Lerche,' 'Blumen und Duft,' 'An Edlitam,' 'Die Stille Wasserrose,' 'Einst wollt ich,' 'Die Fischertochter,' 'Sei still' (this list is not arranged in order of my own preferences). The only really fine songs included in these thirty are 'Du der du vom Himmel bist,' 'Es rauschen die Winde,' 'Nimm einen Strahl,' 'Schwebe,' 'Die Vatergruft,' 'Uber aller Gipfeln,' and 'Wieder möcht' ich dir begegnen,' while room is found for cheap stuff such as 'Der Alpenjäger' and 'Oh quand je dors.'

The editors responsible for the selections I refer to might simply retort that their views happen not to coincide with mine. Granting that they selected what they considered best, and not what they considered most saleable, the reply still points to the very moral which I am leading up to.

Why do opinions differ more as to the relative value of Listz's works than is the case with any other composer of equal standing? Simply because he is the only composer of his standing whose works are not in any measure 'consecrated,' and upon whose merits tradition holds no established balance of opinion for the guidance of the public at large and of the more docilely imitative writers. Therefore everybody feels more free to examine Liszt's works as critically as he pleases. Indeed, the more depreciatory the result of the examination, the more 'critical' they will seem.

There may be too much of the other extreme with regard to composers of genius who are an object of common and traditional admiration. On this point I shall quote (not for the first time) France's dictum, 'Les œuvres que tout le monde admire sont celles que personne n'examine.'

The less works are examined, the safer they are from the results of searching (and at times carping) criticism. They are all the safer owing to the fact that when a consecrated work becomes an object of disparaging criticism, the usual result is not to stimulate critical thinking, but to call forth contemptuous smiles and angry protests. This is exactly what would occur with regard to Liszt's music if he was a consecrated composer. As he is not, we dare notice in his works defects often no greater than those which we respectfully overlook in the works of consecrated composers. (Again I must refer readers to Mr. Ernest Newman's articles in the *Musical Times*, 1911.)

The real reason why Liszt is not a consecrated composer is that for a long time his works did not attract the attention they deserved. He was as regardless of the fate of his own compositions as he was keen on conducting propaganda for the works of others, and did little, if anything, to push his music to the front. And at the outset, few people took notice of his achievements Their voices, moreover, were not loud enough to be heard amid the turmoil of voices engaged in praising the works of his great contemporaries and successors. We are all more or less creatures of habit; and it is a great pity that no habit of admiring Liszt's masterpieces should have taken its rise, whereas a number of detractors, busy from the days when Brahms, Joachim, and their group issued (in 1860) what Mr. Newman rightly describes as their 'preposterous manifesto against the "music of the future," laid the foundation for a habit of holding Liszt cheap.

This habit is vanishing gradually. It has ceased to exist in most countries, but persists in this. In a survey of British contemporary music which appeared in the Italian periodical, *l'Esame* (October, 1924), Mr. Edward J. Dent remarked:

> There is no continental country which has not been profoundly influenced by Liszt; but in England the best musicians feel a profound horror for him. The only composer who shows some trace of his influence is Elgar.

It is very much to be regretted that the unavoidable reaction in Liszt's favour — for unavoidable it is, in the normal course of things —should be thus delayed in a country so progressive, on the whole, as this. It is also to be regretted that Liszt's output should contain so much that justifies the attitude of Liszt's detractors. But even then there is no excuse for the people who are so short-sighted, or so careless, as to overlook the many works that show Liszt's greatness.

THE NATURE OF HARMONY

By Matthew Shirlaw

At the present day it is frequently remarked that there is no theory of harmony. In other words, old systems of harmony have broken down, and nothing has arisen that can take their place. 'Sufficient unto the day is the evil thereof,' and while old theories were sufficient for the explanation of the harmonic practice of a former time, modern harmony has developed in such a way as to render these theories practically effete. Attempts are still being made, it is true, to explain chord formation or generation by means of the random selection of sounds from the harmonic series—sounds which are, for the most part, out of tune. So able a writer and theorist as the late Prof. Prout, however, discarded such a method of chord generation; not because he had discovered a better one, for he was unable to put any other method in its place. The impossibility of explaining harmony in this way becomes, or ought to become, more and more manifest. Such a method, indeed, is scarcely worth the attention of the serious musician.

What is wanted at the present day is not an 'up-to-date' theory that will bring 'modern' harmony easily within the grasp of the youthful composer. It is much more necessary and important that, instead of weaving theories, conjectural for the most part, or building systems without a solid foundation, we should endeavour to ascertain the truth concerning harmony itself—not 'modern' harmony alone, nor indeed the harmony of any particular epoch, for it is impossible to draw a hard and fast line between various periods of musical history; they are inseparably connected. If there is anything good in 'modern' music, it has its roots in the past; and if there is anything good in modern harmony—and without being unduly optimistic we may imagine it contains pure gold as well as dross—it also has its roots in the past. If it contains anything of lasting or of real artistic value, it is not, as is sometimes thought, an entirely new creation contradicting, or entirely overturning, established harmonic principles.

Before we attempt to bring the theory of harmony 'up to date,' before we attempt to explain modern harmony, are we quite sure that we are able to explain the harmony of Haydn or Mozart, or even of Bach or Handel, nay, even the harmony of a simple diatonic chorale, innocent of a single chromatic chord? It is a somewhat sobering fact that in spite of the wonderful intuitions and conjectures of theoretical geniuses like Rameau, Tartini, Hauptmann, and others, in spite of the valuable and lasting work accomplished by these men, no one, no theory, whether of the 20th or any other century, can furnish us with a rational explanation as to what happens, harmonically speaking, in a simply harmonized chorale.

To take three of the most distinguished men who have investigated the subject of harmony, viz., Tartini, Helmholtz, and Riemann: The first is famous as a gifted composer and violinist; the second as one of the most distinguished scientists of his time; the third possessed an unequalled knowledge of musical and harmonic theory, of its history and development. All three bring forward convincing reasons why the major harmony should be regarded as arising from the first five or six partial tones of the harmonic series. That it does actually so arise is a fact beyond dispute. So far, so good, and if other chords could be generated in the same way, it is highly improbable that anyone would seriously object to such a principle of chord generation. But the trouble begins as soon as the attempt is made to explain other chords as arising in a similar way. Examine only two, and those the most important after the major harmony, viz., the minor harmony and the chord of the dominant 7th. In the minor harmony, as *a-c-e*, the sound *c* cannot be discovered among the upper partial tones of *a*; and in the chord of the dominant 7th, as *g-b-d-f*, the sound *f* cannot be discovered among the upper partial tones of *g*, even if we extend the harmonic series to infinity. Further, it is highly probable, as Rameau, Hauptmann, Riemann, and other of the most eminent writers have conjectured, that the major key-system arises from a central major harmony, together with that of its upper 5th, or Dominant, and that of its lower 5th, or Subdominant: thus, *f-a-c-e-g-b-d*. But while it is easy to understand how the Dominant *g* arises, seeing that it is the 5th of *c*, and one of its first upper partial tones, where does the Subdominant, with its harmony, come from? *f* is not the 5th of *c*; on the contrary, *c* is the 5th of *f*. In the key-system of *c* major, *c* has a pre-eminent position, as Tonic; *g* ranks next in importance, as Dominant; while *f*, as Subdominant, is subordinate to both. The actual result of the order *f-a-c-e-g-b-d*, however, is that *f*

turns out to be far and away the most important of the lot, for it becomes ground-tone and generator—*c* is its 5th, while *d* is the 5th of *g*: *i.e.*, *f* is the generator of all the sounds heard above it. The theory of harmony, as Helmholtz, Rameau, Tartini, Riemann, all most gifted theorists, have insisted, has an indisputably firm and solid basis in the natural generation of the major harmony. But almost from the outset it is confronted with what appear to be insuperable difficulties.

Is it necessary, then, to seek some other basis for the theory of harmony? Attempts in this direction have already been made. Moritz Hauptmann decided against a physical basis, and adopted a metaphysical one. But Hauptmann, to whose 'theoretical apperceptions' Helmholtz alludes with admiration, and justly so, was not successful. His famous work, 'Die Natur der Harmonik und der Metrik,' is not merely an exciting record of hair-breadth escapes and desperate situations; it is a proof of the inadequacy, even in the hands of a theorist of superlative ability, of a purely metaphysical basis for the theory of harmony. Another well-known 19th-century writer and historian, F. J. Fétis, evolved a theory, or what he considered to be such, on a psychological basis. Fétis begins by pouring ridicule on all his predecessors from Rameau onwards, who had sought for the origin of harmony in acoustical phenomena; and he ends by deriving the chord of the dominant 7th from the partial tones 4,5,6,7 of the harmonic series, apparently quite oblivious of any inconsistency. To be convinced of the futility of the Fétis method, it is only necessary to read his book. If a theory of harmony on a physical basis creates difficulties, that on a metaphysical basis would appear to create impossibilities.

Where such men have failed, and in the face of such difficulties, who may hope to succeed? But difficulties have never acted as any real deterrent to the human spirit. It may, indeed, be asked, Is a theory of harmony really necessary? Apparently it is. There are problems to be solved quite as pressing as when Rameau, by his famous theory of the inversion of chords, introduced order at one stroke into the chaos in which the figured bass practicians at the beginning of the 18th century were floundering, and taught them to distinguish between the fundamental note and bass note of a chord. The mental workings of the musician are not so very different from those of other people. The average man may not be a philosopher, but without some synthesis of the impressions he is constantly experiencing as a sentient being, without some attempt to correlate the facts that are continually being presented to him, his life must be lived at a low level indeed. And there is no musician who does not find himself compelled, for an intensely practical reason, to correlate, to introduce order into the multitude of—apparently—unconnected facts, musical and harmonic, which present themselves to him from day to day. Indeed, he cannot help himself. It is one of the conditions of his intellectual life as a musician. And this is why works treating of harmony continue to be written.

There is still another way of meeting our difficulties—we may, ostrich-like, shut our eyes to them. This, to be sure, is the least satisfactory course of all. Yet, if we cannot explain harmony, there is a strong temptation to explain it away. We may say that, after all, chords have no reality, they are merely 'convenient fictions': that the practice of conceiving harmony vertically, instead of horizontally, is antiquated, played out; or that harmony is the result of the movements of the parts in polyphonic music: it must be conceived contrapuntally, *i.e.*, horizontally. Whether this be true or no, it is certainly not true that harmony is an accident, the result of the *fortuitous* concurrence of the different parts or voices. Whether the counterpoint be that of Bach or Wagner, the harmony it embodies is the result, not of accident, but of careful calculation, of astonishing skill and genius, on the part of two consummate masters of the art of harmony. We cannot conceive counterpoint from a purely horizontal, *i.e.*, a melodic, point of view, for melody is not counterpoint nor is counterpoint simply melody. Counterpoint is a 'simultaneous combination' of melodies. But melodies cannot be combined except on harmonic principles. The veriest novice in counterpoint is soon made aware of this fact; he cannot write a simple two-part counterpoint in the first species until he has made himself familiar with the elements of harmony.

The art of counterpoint consists, not in writing melodies merely, but in combining them. This means that the melodies themselves must be shaped in such a way that they can combine, so as to produce harmony: and not any kind of harmony, but a harmony that is correct, artistic, and that satisfies æsthetically. If this were not so, it would be no more difficult to write counterpoint in eight, or for that matter, eighty parts than in two parts: while the difficulties in the way of the composition of a canon 4 in 1, or even 40 in 1, would disappear.

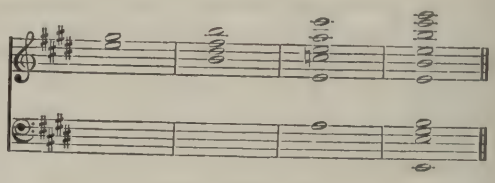
Music, it is sometimes remarked, is something that occurs in time. Even if it be granted that music has a vertical as well as a horizontal aspect, does not the successive, the horizontal aspect so far transcend the vertical as to cause the latter to dwindle into comparative insignificance? But what does succession mean, and what is it that makes succession possible? We may regard the individual unit, the beat, the single sound, the isolated chord, as being nothing in themselves and so far as actual musical significance is concerned. This, if true, is least true of the chord, for the chord is a complex of several sounds. Beethoven begins and ends the *Allegretto* of his A major Symphony with an isolated chord. It cannot be said that this chord means nothing. On the contrary, it is a stroke of genius. Nor can it be said that the two masterful chords at

the beginning of the 'Eroica' Symphony mean nothing. It may be maintained even more positively, however, that succession, continuity, is in itself as good as nothing, for it is plain that there can be no succession where nothing happens. If we sustain a sound or a chord on the organ for the space of half-an-hour, we may be conscious, through other factors, that time passes, but we are entirely unconscious of any musical succession. Were a whole day, a whole year to pass during which we felt nothing, thought nothing, willed nothing, *i.e.*, were we entirely deprived of the means whereby we become conscious of time, such a day or year would be for us practically non-existent. It is not the mere lapse of time that is of consequence, but what happens in its course.

In actual fact, music does not fall on the ear in an unbroken stream, a continuous mass of tone. What Helmholtz says of melody is true of all music. In his 'Sensations of Tone,' he points out that alterations of pitch in melody take place by intervals, and not by continuous transitions:

> When the wind howls, and its pitch rises or falls in insensible gradations without any break, we have nothing to measure the variations of pitch, nothing by which we may compare the later with the earlier sounds, and comprehend the extent of the change. The whole phenomenon produces a confused, unpleasant impression. . . . We consequently find the most complete agreement among all nations that use music at all, from the earliest to the latest times, as to the separation of certain determinate degrees of tone from the possible mass of continuous gradations of sound, all of which are audible.

In rhythm, the same process may be observed with the utmost clearness. In rhythm we have succession, and without succession there can be no rhythm. But without the individual rhythmical unit there could be no succession. In measured music it is the beat that defines the rhythm, and renders it perceptible. The beat, again, may become merged in a larger rhythmical complex—the bar; while the bar itself, and even a bar group, may be apprehended as part of a still more comprehensive rhythmical structure. And, indeed, to comprehend rightly any musical work of art, it is necessary to gather up the successive moments of which it consists, to bind them intellectually into a comprehensive unity. All depends on the nature of these moments themselves. In the artistic masterpiece, each moment, each part, contributes its quota to the effect of the whole, and between each there exists the strictest and most logical connection, or relationship. This connection, this relationship, could not exist were music to fall on the ear in a continuous, unbroken stream of sound. The effect of the whole art-work depends on the nature of the parts of which it consists. Even if it be true, then, that in music continuity, or succession, is of paramount importance, we must bear in mind what succession means, and how it becomes possible. Now one of the principal factors in bringing about continuity in musical art is harmony. It is sometimes forgotten that harmony has to do not merely with isolated chords, but with chord succession. In harmonic music the ear is urged on from chord to chord. Even the simple, consonant, common chord lends itself to this onward pressure of the harmony. Of all chords, surely this is one which can stand by itself, be understood in itself, without regard to what precedes or follows it. And so it may. Yet, in the following succession of common chords with which Mendelssohn begins his 'Midsummer Night's Dream' Overture—and no one will have difficulty in recalling innumerable instances of a similar kind—the ear is urged onward, the mind is kept in actual suspense, until the final chord is reached:



The part played by harmony in bringing about a coherent and consistent continuity in music of such a nature that the whole process has the appearance of an organic development, as opposed to what is merely arbitrary or artificial, is strikingly exemplified in musical 'form,' even in such supreme forms as the symphony, the sonata, the concerto. So true is this, that Parry does not hesitate to describe such forms as 'harmonic forms.' Of form in music generally, he says:

> The means by which unity and proportion are arrived at in musical works are the relative distribution of keys and harmonic bases on the one hand, and of subjects, or figures, or melodies, on the other.

Any one may observe how musical form is affected by such a simple, even stereotyped, harmonic succession as the perfect cadence. The composer may use this cadence, or he may avoid it; but whether he uses it or avoids it—as is the tendency at the present day—it will very considerably affect the nature of the form.

Harmony, then, cannot be explained through counterpoint, continuity, or succession. Continuity, or succession, in itself can explain nothing. It would be much more reasonable to affirm that continuity, succession—indeed, counterpoint—are brought about by harmony, for melody itself depends on harmony and without harmony there could be no melody. Melody consists of sounds of different pitch, and these sounds, in all melody of artistic value, must bear to each other a definite relationship. They do not bear to each other a pitch relationship, for this is meaningless, except to it there be added tonal relationship. Tonal relationships do not arise—cannot arise—from any other source than harmony. When this matter is duly considered, it is not difficult to understand the meaning of Dr. Riemann's remark that 'Harmony is certainly the fountain-head from which all music flows.'

Ad Libitum

By 'FESTE'

A few months ago I ventured to commit myself to some definitely adverse opinions on certain developments in modern music. I did so because it seemed to me that there had been far too much playing for safety on the part of critics and reviewers. This caution took one of two forms. Sometimes the critic praised almost everything on general principles, as if he wished to make sure that in the event of a swan emerging from among the geese, he could not be accused of having missed it. Alternatively he took the cautious line that a final pronouncement on such a composer or work could not be made yet awhile; never should it be thrown up at him that he had failed to see the greatness of Milhaud or Pratella, as one or two of his predecessors had missed that of Beethoven and Wagner! The slips of certain early critics were always being brought forward—generally by some second-rate composer smarting from an unfavourable review—and held up as warnings.

For my part, I can never see a parallel between Beethoven and Wagner and the dozens of present-day experimentalists on whose behalf the utmost claimed—even by their most rabid adherents—is that they are doing something that has never been done before. Whether that 'something' is worth the doing, either in itself or as a piece of pioneer work, is a point that seems to be generally ignored. And even a pioneer is not necessarily a man to be followed. He may be merely hacking his way to a swamp, or to some other *impasse* that is quite perceptible to the onlookers, in which case his claim to notice lies in nothing else than his wrongheadedness. If he remained in the high road with the rest of us he would be unnoticed.

For such reasons as the above I did not hesitate to leave the fence and come down unmistakably on the side that is generally called 'reactionary.' That I was in good company was evident from the chorus of 'hear, hear!' that reached me from all sorts of unexpected quarters. It seemed to be ample and conclusive evidence as to the bursting of the 'progressive' bubble.

As for those 'awful warnings,' I have long had my doubts about the alleged lack of appreciation of the great composers by their contemporaries. The last time I had occasion to overhaul the biography of Beethoven, for example, I found myself wondering at the long-held popular legend that Beethoven was a neglected genius singing his heart out to a world that wouldn't listen. The lay mind likes to think of the great ones of the past as lonely souls, wasting their sweetness on an indifferent or even antagonistic world, and going down to obscure and unhonoured graves.

So far as the great composers are concerned, the lay mind can easily put itself in possession of the facts by reading Mr. Ernest Newman's latest book, 'A Musical Critic's Holiday.' (Cassell, 12*s.* 6*d.*)

The volume might also be called 'A Busman's Holiday,' seeing that it is the outcome of a few weeks' retreat in a country house furnished with a musical library so apt for Mr. Newman's purpose that it became a kind of arsenal. Hence this devastating broadside.

Mr. Newman says that he went away to think things over:

> I would put it that I am going up into a high mountain to pray, but that a musical critic's troubles are not, as a rule, of the sort in which prayer is indicated. But at any rate I am going up into a high mountain, and if I cannot save my critical soul there by prayer, perhaps I can by quiet thought.

The question he set out to wrestle with is one that has been very much in the air of late years:

> Can anything like a technical basis for criticism be discovered—something roughly corresponding to the technical fundamentals of composition?

And he suggests as a likely step in the right direction the 'study of a representative critic of the past, as a scientist would study an organism,'

> . . . trying to see just how the critical faculty functioned in him, the principles, true or false, on which he worked, how far he succeeded or failed, and why.

He takes as his representative old-time critic one Johann Christian Lobe, who wrote extensively at a time when the musical world was perturbed, pretty much as it has lately been, by startling developments of various kinds. He follows Lobe through a series of letters written to an inquiring young musician, and very entertaining and curiously up-to-date much of the old critic's pronouncements seem to be. In fact, as Mr. Newman says, we have only to change a few names, in order to make a good many passages apply to present circumstances. Sometimes Johann Christian came a cropper, as was inevitable in one who wrote so much, held strong views, and did not hesitate to fire them off. It is easy to point to the instances in which time has shown him to have been short-sighted, but in fairness we must remember that many of his pronouncements were made before the composers concerned had finished their work. He came to grief mostly over Schumann and Wagner; yet, as Mr. Newman shows, he was less to blame than appears at first sight:

> Contemporary criticism is always more apt to fasten on the weaknesses of a composer than on the virtues that will ensure his immortality.
>
> The contemporary critic is not far enough away from his subject to see him quite in the round; for one thing, the composer's work is not yet finished. The excellences in it are savoured quietly; the faults in it stir deeper reactions.

This of course is the familiar argument used against critics, but, as Mr. Newman points out:

> It is too often forgotten that a good deal of critical fault-finding was perfectly justified; if we do not insist on the faults now, it is because the perception of them is so universal that there is no necessity to

> talk about them. To-day one would almost as little think of censuring Wagner for his mannerisms of style, such as his sequences, as one would of rushing into print to say that Queen Anne was dead; but a contemporary critic would have had every justification for pointing to these sequences as a weakness on the composer's part, and advising him not to indulge so copiously in them.

In fact, we are to-day far too lenient to the noddings of Homer. A good deal of poor stuff by great composers is swallowed complacently, while better music by lesser men is left on the shelf.

As for Lobe's strictures on Wagner, Mr. Newman shows that when they were uttered Wagner had written only 'Rienzi,' 'The Flying Dutchman,' 'Tannhäuser,' and 'Lohengrin'; and for a longish period after 'Lohengrin' he was mainly occupied with writing prose:

> Lobe's criticism of him is based mostly on 'Opera and Drama,' which had just been published; and it is easy to imagine the effect that this and others of Wagner's prose works must have had on the average musician of the day, with their involved style, their rambling and hysterical political and social disquisitions, their dubious literary views, their disparagement of so many dead and living composers, and their exceedingly confused presentment of a new theory of opera, the validity of which could only be tested when the work written to illustrate it—the 'Ring'—was given to the world many years later. If we examine Lobe's criticism in detail, we see that it is practically all justified. Neither he nor anyone else at that time could know that, however muddled a thinker Wagner might be in politics or sociology . . . the musician in him was developing steadily and sanely in secret. All in all, for his time, Lobe judged him pretty fairly. At any rate, he was conscious of his unusual quality.

Though Mr. Newman's dissection of Lobe does not help us far in our effort to establish some principles of criticism, it makes good reading, and contains at least one warning that should not be lost on those of us who have to write on music. Lobe clearly allowed himself to be goaded into rash statements by the extravagances of some of the 'progressives' of the day. When, for example, he saw Schumann being ranked above Beethoven he not unnaturally replied by stressing some obvious faults in Schumann, and critics to-day are similarly tempted to belittle contemporary composers on whose behalf obviously extravagant claims are made by their coterie:

> The critic of to-day may perhaps be helped to strip the little problems of his own time of their inessentials by discovering what it was that prevented otherwise sound critics from doing so in the past. One of the causes I am sure was excess of reaction due to pure irritation at the follies of the more extreme partisans of each side.

Similarly, those of us who are termed 'reactionary' perhaps find it difficult to view quite fairly the work of certain contemporaries because the propaganda on their behalf consists largely of a sweeping dismissal of such a composer as Brahms as a 'flat-footed pedant,' or of Schumann as a love-sick something-or-other 'baying the moon.' That word 'reactionary,' by the way, is discussed by Mr. Newman. As antitheses he prefers 'classic' and 'romantic' to 'reactionary' and 'progressive,' 'conservative' and 'radical,' or 'age' and 'youth.' As he says, there was never a time when all the young people were on one side, and the old on the other. Lots of young musicians to-day are pro-Beethoven and anti-Schönberg; there are conservatives so young that they have hardly started their career, and radicals so old that they have finished theirs. And 'reactionary' and 'progressive' have no meaning in music, for what appears to be progress to-day may prove in a few years' time to have been a false move. The real 'progressives' will then be seen to be those who preferred to stand still or to move in another direction:

> All we can be sure of is that music is changing; and 'progress' is only the term given by excitable and self-complacent people to the form of change with which they happen to be most in sympathy; the man who calls himself a 'progressive' is merely indulging in a not very subtle form of self-flattery; he implies that he has a prophetic insight into the future that is denied to ordinary mortals.

The tendency to-day is to label as progressive and advanced anything that is a departure from the normal, either in matter or manner—especially manner. The futility of basing a claim of this sort on mere originality can be shown by countless examples from musical and literary history. Perhaps one of the best instances is that quoted by Mr. Newman. He gives us Burney's account of a Portuguese Abbé, named Costa. Costa, says Burney:

> . . . disdaining to follow the steps of others, has struck out a new road, both as composer and performer, which it is wholly impossible to describe; all I can say of his productions is, that in them melody is less attended to than harmony and uncommon modulation; and that the time is always difficult to make out, from the great number of ligatures and fractions; however, his music, when well executed, which happens but seldom, has a very singular and pleasing effect; but it is certainly too much the work of art to afford great delight to any eyes but those of the learned.

What became of this Abbé and his new road? Clearly his 'originality' was of the futile type that is so plentiful in modern music. As Mr. Newman remarks,

> . . . his misfortune was that he lived in the days when musical journalism was not. Had he been alive to-day he would assuredly have had an admiring article on him in one of the musical periodicals, with copious illustrations from his manuscripts, showing how different his music was from that of everybody else; he would have been hailed as one of the founders of the new and better order of things, and his eulogist would have publicly congratulated himself on being the first to call attention to so remarkable a genius.

(We could make a good shot at the name of one likely eulogist, and without much difficulty could even quote a few involved and sesquipedalian sentences from his imaginary columns!)

The complete disappearance of such original composers from the pages of history surely gives us a clue as to one method by which we may

separate the chaff from the grain in contemporary music. Roughly speaking, the greatest composers have been the least original: the dashing experimental work has generally been done by the smaller men. The big ones have either disregarded the results of these experiments, or have taken the most promising and worked out their potentialities as it suited them. Your genius is more often found closing an epoch than opening one. Mr. Newman's theory is that a truly great composer has so much to say that his main concern is to say it; he has no time to waste over experiments. Probably the reverse may without offence be said of some of the experimentalists; feeling an itch for composition, and being short of ideas, they fall back on ingenuities of various sorts. Sometimes they hit on a dodge that in more capable hands proves fruitful; more often than not the ingenuity is as sterile as the very different kind that in old days expressed itself in the concoction of abstruse and 'freak' canons.

Having taken Lobe as a specimen critic and drawn a few lessons from him, Mr. Newman proceeds to study a period that, like our own, was one of radical change both in theory and practice—the epoch that began at about 1600. I have not space enough to discuss his exposition of this striking parallel. I can only recommend the reader to go to the book itself.

My closing comments have to do with another of the main points Mr. Newman set out to prove—namely, that generally speaking, great composers *were* appreciated by the bulk of the musical public of their time. He takes the cases of Bach, Mozart, Monteverde, Gesualdo, our own Elizabethans, Wagner, and others, and, it seems to me, produces very strong evidence for his argument that

> . . . this theory of the inevitable failure of any generation to recognise its great composers is a fallacy, and a modern fallacy at that. I imagine it to be a product of the late 19th century, and to have had its origin among the Wagnerians. I fancy that if you had gone to a music-lover of any period between, say, 1500 and 1850, and told him, with tears in your eyes, that it was a sure sign of a composer's genius that the world ridiculed and reviled him, and that the great composer can only look to posterity for recognition, he would have laughed in your face. Every age, I think, has had a pretty accurate idea as to which composers were the greatest credit to it. The men who were most highly praised by their contemporaries were, in a vast majority of cases, the men whom the world recognises to-day as the biggest figures of their epoch.

I mentioned Beethoven as one of these supposedly neglected geniuses. Mr. Newman finds a mere page sufficient to knock the bottom out of that idea. As he says, Beethoven tells us himself that while he was still a young man publishers were fighting each other for the privilege of bringing out his works; his 'drawing' power is shown by the fact that his co-operation was constantly sought when specially important concerts were given at Vienna; and a new work was obtained for such events when possible. Mr. Newman quotes an article that appeared in a musical journal recently (I fancy it was the *Musical Times*), consisting of extracts from contemporary English criticisms on Beethoven, and designed to prove the futility and blindness of the critics. One of the London writers fell foul of the 'Diabelli' Variations, but he added that the air 'derives additional interest from having been selected as a theme by the greatest musical genius of the century.' Mr. Newman quotes similarly handsome epithets from English critics of the period, and adds:

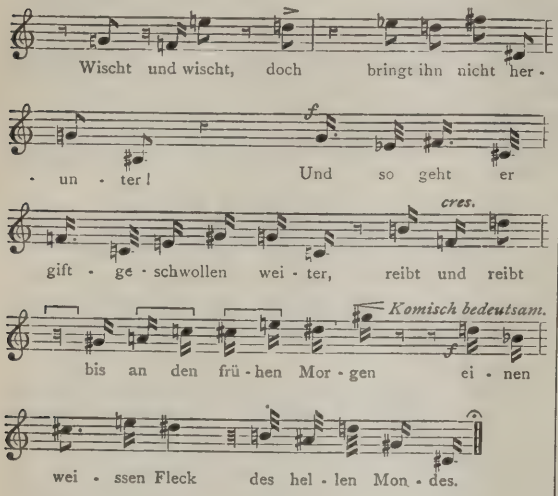
> If to be deluged in your life-time with eulogies of this sort is to be universally misunderstood, there are few composers of to-day who would not pray for a similar misunderstanding of them.

The book is written with gusto—so much so that in his enjoyment Mr. Newman is apt to go back on his tracks and make some points more than once. Most of us will part company with him at times, of course, but in the main it seems to me that his contentions, shrewdly argued and backed up as they are, by solid evidence, are proved up to the hilt. I wish, though, that the title of the book were less misleading. It suggests another 'Musical Motley' rather than a first-rate contribution to the perennial debate on criticism. I put it in a handy part of my bookshelf, hoping that certain 'progressive' critics will follow Mr. Newman's example, and adjourn to the mountain-top for a bit of hard thinking. Perhaps they will then be able to give us some clear writing.

Two other newly-issued books have some connection with this subject. The first is Egon Wellesz's 'Arnold Schönberg' (Dent, 6*s*.), and an extremely well written and interesting book it is. (The translation, which seems admirable, is by W. H. Kerridge.) We are left with respect and admiration for Schönberg, without being convinced of the ultimate value of his later works. Only a very sanguine disciple will see much of a future for his 'Sprechton,' for example, and atonality and polytonality will probably lead to nothing but monotony. In case a reader wishes to know what 'Sprechton' is, I quote this description from Wellesz:

> The melody indicated for the speaking voice by notes . . . is not meant to be sung. The reciter has the task of transforming this melody, always with a due regard to the prescribed intervals, into a speaking melody. That is accomplished in the following way:
>
> (1) The rhythm must be kept absolutely strict, as if the reciter were singing.
>
> (2) To emphasise fully the contrast between the sung note and the spoken note, whereas the sung note *preserves* the pitch, the spoken note gives it first, but abandons it either by rising or falling immediately after. The reciter must take the greatest care not to fall into a sing-song form of speaking voice; such is absolutely not intended. On the contrary, the difference between ordinary speech and a manner of speech that may be embodied in musical form, is to be clearly maintained. But again, it must not be reminiscent of song.

So far as we can understand the composer's intentions the only thing 'Sprechton' will be reminiscent of is rank bad singing. Here is a sample quoted in Mr. Myers's little book on 'Modern Music':


Wischt und wischt, doch bringt ihn nicht her -
- un - ter!
Und so geht er
cres.
gift - ge - schwollen wei - ter, reibt und reibt
Komisch bedeutsam.
bis an den frü - hen Mor - gen ei - nen
wei - ssen Fleck des hel - len Mon - des.

(Certain notes are marked through the stem with a cross, inconvenient to reproduce here. Such notes are to be delivered in 'Sprechton.')

Mr. Myers thinks that 'this is an innovation in vocal technique, the importance of which it is impossible to ignore.' I admit the innovation, but deny the importance. Mr. Myers adds that 'it is of course too soon to be able to pronounce upon the question as to whether such methods are likely to be universally adopted in the future.' It is not a bit too soon. Mr. Myers may make up his mind at once that 'Sprechton' will *not* be universally adopted. We shall still hear involuntary specimens from singers with unresonant voices and a poor sense of pitch, but it will take no regular part in the material of composition.

Nor can we see much of a future for any music that demands so much rehearsal and such a prodigious effort from performer and listener as Schönberg's later works. Isn't a lot of it merely the 'originality' of the above-named Costa, developed to the *n*th degree? Mr. Newman discusses Schönberg's Op. 11, the 'Three Pianoforte Pieces,' and shows that Mr. Corder's ridiculing of them in 1911 has proved to be justified. Fourteen years is surely a sufficiently long time to test the value of a set of pianoforte pieces by so prominent a composer as Schönberg. Yet where are they? Mr. Newman says:

> We all know those Three Pianoforte Pieces, and I think that if the musicians of Europe and America were polled on the matter, ninety per cent. of them would say that Mr. Corder was right; they would not necessarily approve of his phrasing of his opinion, but they would think with him that the music is of no account as music, however interesting it may be to the theorist as one of the earliest specimens of atonality.

And I doubt very much if the bigger essays in the same vein will have any more interest for musicians generally when a further fourteen years have passed. Schönberg has written some beautiful music, but not lately. He is like too many of his contemporaries: they do well up up to the age at which the great composers of the past were at their best, or sometimes only approaching it. They then run dry, and are thrown back on mannerisms and tricks, or take to experimenting. The results appeal to a mere handful of theorists or highbrows of the type satirised in a recent issue of *Punch*, under the title 'Our Exclusives': 'Do you never read the weeklies?' 'Never. One feels that the only paper one could read with interest would be understood by so few people that it could never be published.'

Finally, here is another book bearing on the subject of criticism, 'Contemporary British Composers,' by Joseph Holbrooke (Cecil Palmer, 15*s*.). Mr. Holbrooke's generous appreciation of his two-score odd subjects does credit to his heart, and he is of course quite right in his hammering away at the point that what British music needs is not so much publication and first performances as repeated performance. (Some day the Carnegie Trust may begin to see this elementary fact.) Where Mr. Holbrooke fails is in going out of his way to administer his usual assault on musical critics. He gives a list of about twenty, says they suffer from 'verbal hæmorrhage,' considers that there is 'not sufficient (if any) conviction behind any of their matter,' and from time to time throughout the book heaves a half-brick at them. 'What their training is for their task is not known,' he adds. Well, this unknown training included at least one not unimportant detail—an ability to express themselves clearly and grammatically in their own tongue. This is a qualification Mr. Holbrooke has yet to acquire. Here are a few specimens of musical criticism as written by the critic's mentor:

> Frank Bridge would, and could, write like a master for the theatre without inviting Viennese musicians' work to London so often.
>
> Rare in these days indeed, when morphology and mordacity are dragged even into the musical arena by the daring red men. Peripatetic journeys are made to impossible regions of cacophony. Terminology is rife in the popular works of to-day. Abracadabra is in the scores and in the brain. Mysticity is a new move, cabbalistic rites are new tones. Iconoclastics are for the nutriment bottles of the students.

The following, on Vaughan Williams, ends with a delightful *non sequitur*:

> The Cockney element is not very strong in the 'London' Symphony. . . . I think this artist cannot lay claim to any originality, such as sleeping on the Embankment, or entering the houses of opium. . . . Verecund he is, and it is good in life as in art. . . . Vaughan Williams is not, as I have said, of ultra-music leanings, but if he has a life half as long as John Sebastian Bach, whom he favours in style, he will be satisfied, I am sure.

> How history does repeat itself, and the humans wallow in their own failings century after century! The Wagners die exhausted, and the next artist who arrives has the same ghastly task before him, and mithridatic solution is unknown.
>
> Musicians from the North would, to me, be harder and keener-edged than the Southerner. The North sees manufacture as the pursuit of life and art as a solecism. Havergal Brian has all the eleutheromania and fails to get it.

Of Bliss's 'Mêlée Fantasque' (or 'Fantastique,' as Mr. Holbrooke prefers to call it):

> Like all experimental songs, the singers have much the worst time of it.

Of Delius we are told that his early songs are

> . . . pulsating with streams of golden melody, and rapturous love music of intense espousement.

Nevertheless:

> In parentheses, we can say with certainty that Delius's art has remained rather unpopular because of his unparenetic attitude.

The moral is obvious: if you want popularity, be parenetic! Even the fact that Mr. Sydney Grew has written 'a warm panegyric' on Delius cannot save him:

> I fear many of us are only, even now, in a state of phonological phrenology.

And so on. I don't know whether Mr. Holbrooke wrote with a dictionary at hand, but certainly the reader will need one. The book is bad in other ways. Misprints abound—I have marked so many that space won't accommodate a list; the tables of works are badly planned; in some cases publishers' names are given, sometimes not; many titles are misspelt; the proportion of space accorded to the composers is odd. Felix White has five pages, Walford Davies four lines; Christopher à Becket Williams, a page, Ernest Walker, three lines; Leigh Henry, three pages, York Bowen, five lines; &c. There is no index.

In his innocence, Mr. Holbrooke has done the critics the best of turns by including a few lengthy quotations from Mr. Edwin Evans and Mr. Ernest Newman. From the former he takes a summing-up of the style of Lord Berners that is quite a model of what musical criticism should be—concise and full of suggestion. Mr. Holbrooke says of it:

> What all this means I would not venture to say, but I leave it to the high digestive powers of the reader, who may see the import of it after study.

Not everybody would be so ready to confess inability to understand a few sentences of plain English! Mr. Newman is drawn on for a criticism of Foulds's 'World Requiem.' Against it Mr. Holbrooke sets a chunk of chit-chat from 'Mr. London' of the *Daily Graphic*, and says:

> We must let these experts disagree on good things.

Does he seriously regard Mr. Hannen Swaffer as an expert in musical matters? Nobody else does, least of all Mr. Swaffer himself, I feel sure.

One would be more tolerant of such a slipshod performance if the author were not so fond of girding at musical journalists. As it is, he cannot complain if his work is judged from a literary standpoint. The critics themselves will find cause for nothing but satisfaction in Mr. Holbrooke's having thus delivered himself into their hands. A sentence from the chapter on Goossens, descriptive of what Mr. Holbrooke imagines to be their attitude towards that composer's music, pretty well expresses their delight at his own literary style:

> The demented critic rallies himself and pants in the rear, loudly chortling his delight of all this daring chiaroscuro.

But when the demented critic has finished rallying, panting, and chortling, he will still be at a loss for an expression that will give his views of the book in a few words. Joseph's own term, 'verbal hæmorrhage,' though graphic, hardly meets the case. Happily, Mr. Newman's recent trip to New York was not in vain, for he brought back the phrase that fills the bill. His *Sunday Times* article of June 14 (neatly headed 'Holbrooke s'en va-t'en guerre') ended thus:

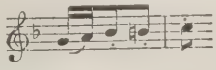
> To say all that is in my heart I have to fly to the language of the Great Republic across the seas: 'Kid, you've spilled a bib-full!'

Music in the Foreign Press

BEETHOVENIANA

In the April *Zeitschrift für Musikwissenschaft*, Alfred Lorenz examines Beethoven's sketches for the 'Eroïca,' showing how much these reveal of Beethoven's methods of composition and of his artistic ideals.

The May *Zeitschrift für Musik* is practically a special Beethoven number. It contains the first instalment of an essay by Dr. Karl Nef on 'Beethoven and Politics,' and an excellent article by F. X. Pauer on Beethoven's final movements, with special reference to the *Finale* of the second Symphony. Dr. Edmund Richter writes on Johann Vincenz Richter (1788-1853), who was one of the earliest champions of Beethoven's music. And Dr. Alfred Heuss devotes much care to the task of proving that there is one supernumerary bar (the 25th) in the first movement of the 'Pastoral' Symphony; that where we have ten times the motive:



it should occur nine times only—as is the case in the recapitulation.

MAURICE RAVEL

The April issue of the *Revue Musicale* is a special Ravel number, carefully planned and well carried out. Tristan Klingsor writes on 'Ravel et l'art de son temps,' Roland Manuel on Ravel's æsthetics (which he describes as 'the æsthetics of imposture,'

amusingly justifying this curious label). Vuillermoz deals with Ravel's orchestral style, Casella with his harmony, and Gil-Marchex with his pianoforte style. There are other articles by André Cœuroy, Arthur Hoerée, René Chalupt, and Henry Prunières. Excerpts from Ravel's few and scattered writings on music are a welcome feature. The opening article is by André Suarés, and contains gems such as :

> Foreigners are obtuse ; and the French, usually, are neither musicians nor poets.
>
> If there exists henceforth a French style in music, it is greatly due to Ravel. His orchestra recalls to the mind that of Richard Strauss.

OTHER SPECIAL NUMBERS

The April issue of the *Musikblätter des Anbruch* is devoted to 'Jazz,' and contains articles by Darius Milhaud, Percy Grainger, Louis Grünberg, Cæsar Saerchinger, and Alexander Jemnitz.

The May issue is devoted to the Prague Music Festival. It contains numerous articles on Czecho-Slovakian music, a survey of the activities of the I.M.S. during the past three years, and special articles on the new works produced at Prague.

The April issue of *Melos* is devoted to contemporary Russian music. Leonid Sabaneiev, writing on Russian music after 1914, calls attention to the formation of a Judæo-Russian school whose principal representatives are the brothers Krein, Michail Gniessin, and A. Veprik.

Referring to Miaskovsky, Sabaneiev is less enthusiastic than the other Russian critics whose opinions have reached us so far :

> Although Miaskovsky has written eight Symphonies, he is not a born symphonic writer, nor a master of orchestral technique. At times it seems as if he composed carelessly. What we personally miss in his music is individuality. Everywhere we notice the influence of other composers.

Igor Gliebov writes on the immediate future of Russian music. He considers, among other things, that

> . . . what Russia needs is a composer like Verdi, whose songs will be sung by all kinds of people, and everywhere, and whose evolution will keep pace with the evolution of his public.

N. Malkov writes on the compositions of Andrei Pashchenko (*b.* 1883), a pupil of Steinberg and Vihtol.

The April *Musica d' Oggi* is a special Puccini number.

EARLY PROTESTANT CHURCH MUSIC

In the May *Revue de Musicologie*, Théodore Gérold describes the first books of Protestant Church music printed at Strasburg, beginning with the 'Teutsch Kirchenampt mit lobgsengen und götlichen Psalmen,' of 1525. He points out that a certain number of old tunes by Strasburg composers—*e.g.*, the setting of Psalm 119 by Matth. Greiter, used by Bach in the 'St. Matthew' Passion, and that of Psalm 137 by Wolfgang Dachstein, incorporated into two of Bach's organ works—are still in use in the Protestant Churches of Germany.

M.-D. CALVOCORESSI.

THE INTERNATIONAL MUSIC FESTIVAL, PRAGUE, 1925

BY HUBERT J. FOSS

The first concert—held in a hall which many reports show to be dangerously doubtful for sound—was given on May 15, in the evening, and opened with a tribute to Busoni—his Serenade of 1919. The orchestra—throughout rather disappointing—certainly did not play itself in here. It is a work of very lovely possibilities, without completion or achievement ; masterly in orchestration, but never inevitable. One curiously expected it to stop before it did. The new works were alarmingly disappointing. Ernst Toch's Five Pieces for chamber orchestra represent that barren note-spinning in unplanned counterpoint which is so popular in Europe to-day. They are quite negligible, and, in addition, rather unpleasant ; to see the score is interesting, for here is palpably visual music, charming to look at but arid in sound. The composer has a technical trick of repeating his figures in order to achieve a climax ; this, it seems to me, is a paltry device. Roland Manuel's 'Tempo di Ballo' is an exercise in orchestration ; superficially brilliant, and otherwise unimportant. Of Vittorio Rieti (Suite from the 'Noah's Ark' Ballet), we feel sure he has talent, particularly since he is so young, but—as I had occasion to show recently elsewhere—he is a wag, always cracking his little jokes. Here we had the usual armoury of sudden louds and softs, low notes on bassoon and tuba, silly little tunes subjected to olympic treatment. The fugue is better—well scored at least. I feel no hope for Rieti's future until he is less funny. Alfredo Casella did not show well as a conductor, and the orchestra's rhythm was distinctly weak. The playing of Rudolf Karel's 'Démon,' a symphonic poem of the Straussian kind, was far better under Václav Talich, though the music was hardly worth it. The treatment is better than either the subject-matter or the musical conception, the whole being a very sentimental diabolism and a wailing commendation of Beelzebub, couched in a somewhat grandiose form. Heinrich Kaminski's 'Concerto Grosso,' for double orchestra, is a heavy, serious, pompous work, following Reger rather than Bach, and with the thickest texture imaginable. An interesting study in polyphony, it does not achieve that complete freedom of instrumental treatment that the programme described. It is the palpable failure, of, I think, an interesting mind. The composer could to advantage halve its length, and a little gaiety would give his muse a fresher colour.

There can hardly have been a doubt among the audience at the end of the second concert (Sunday, May 17) that the only complete work of art presented that evening was Vaughan Williams's 'Pastoral' Symphony. The more I hear it the more am I convinced that this is not only the composer's finest achievement, but the finest work that has been produced in the English revival of music. Played at the end of a long and tiring concert by a weary orchestra to whom the idiom was quite strange, with a scheme of colour-values which had perforce to be high, because the subtlety of the original score could not be produced, it yet had a remarkable effect upon the audience, and was recognised as an important work. To the European musician, it lacks the *entrée* into modern music—excitement, noise,

violence. That is why it so surprised me to find how genuinely, and with what warmth, its delicate meditations were appreciated.

The Partita by Paul Amadeus Pisk is quite delightful, deriving — like everything else from Vienna—from Schönberg, but evolving a really original and consistent harmonic scheme. It is a complete work of a complex but lucid texture, only lightly affected by the academic idealisation of random canon for canon's sake which is so popular now. Also there is displayed a capacity for lyrical melody which is refreshing, and a grandeur that does not depend entirely upon thunderous stridencies. The work tails off a little in the quicker passages, but the ending, on a real common chord—oh, heresy! —retrieves it from failure.

The Six Pieces for full orchestra by György Kósa are also of a moderately high standard. They are, indeed, self-conscious, rather solemn and sentimental, and not far enough away from their subjects—'Seul,' 'Prière Sceptique,' 'Sans Espoir,' &c. Rather obvious in conception, they are yet cleverly treated, and their final effect is of a rather spineless but charming introspection. We are not hopeful of Kósa's being able to carry on the grand tradition of Bartók and Kodláy.

Three entirely negligible works followed. Rudolf Réti's Concertino for pianoforte and orchestra was a disgrace to the Festival: it is just such music that makes the unenthusiastic despise these excellent gatherings. The committee cannot have examined what, to me, and to every one else I have spoken to, seemed physically painful rubbish. This is humbug of the first water. Fidelio Finke's super-romantic 'Les Adieux,' for two soloists and orchestra, has all the poorest qualities of the post-Wagnerians—the heavy, odorous yearnings, the necrophilous amorousness of Strauss and the rest. Despite certain moments of beauty, this work is a failure, because its spirit and technique are alike borrowed from too-well-known sources. Bohuslav Martinu's 'Half-Time,' inspired, we are told, by a football match, is not, I fear, very entertaining. We have here the noisy, lashing percussion of Stravinsky and his follower Bliss, but nothing else, and that is not enough. It is too long, too loud, too inherently and brutally stupid to be more than a *jeu d'esprit;* it has therefore a butterfly's life.

After this queer medley of dissonances, the calm sincerity of the 'Pastoral' was a great relief. Unfortunately the wind was poor, and the hidden voice a little too operatic. On the whole the performance was good, and Mr. Adrian Boult must be congratulated on doing what he did. What a work it is! One could fill many columns with a discussion of its quiet beauty.

The third concert contained a serious disappointment; owing to insufficient time for rehearsal the Symphony for wind instruments of Stravinsky was not played. After the Octet, we were anxious to hear how Stravinsky's development has proceeded.

The piece of the evening was undoubtedly Béla Bartók's 'Suite de Danses'; indeed, one would say it was the achievement of the whole Festival. It is palpably the work of a master, a thing shown as much by the exquisite treatment of the linking *Ritornelle* as by anything in the work. Violent and primitive in rhythm, it is yet wrought with a beautiful and restrained skill, is original without seeking novelty, full of real expression, has humour, is scored with a certain hand, and produces a definite effect. What else can we ask? It is a magnificent achievement.

On the whole this was the most consistently interesting concert. It opened with Ernst Krenek's 'Concerto Grosso,' which showed his besetting evil of being able to write too easily. Out it all comes, without criticism. The first movement is a ridiculous travesty of Bach; later the classical influence has its effect, and on the whole we find the work very interesting if not quite sufficient. It has little to say; but it says that little well. It is interesting to notice the use here of definite and memorable subjects.

Malipiero's 'Variations without a Theme' is a work of great charm, and no little real beauty. It is perhaps over-reliant upon colour, but it has a definite scheme of treatment which combats this tendency. Its formal scheme is interesting: it consists, as we now expect of Malipiero, of a string of short moods; alas! this is not carried out, and we felt surprised at an abrupt ending.

Vítězslav Novák's 'Toman et la Nymphe' stands by itself apart. It is quite outside the scope of these concerts, cannot be called modern music at all, and is a quite commonplace symphonic poem of the old school. Of Darius Milhaud's 'Fragments Symphoniques du drame "Protée"' only two movements from five were played; one cannot therefore judge it, particularly as the programme-notes applied the word Mendelssohnian to the third. What we heard was more attractive than Milhaud has taught us to expect, although one feels all along the literary basis of the work: that is to say, the music is not self-sufficient in shape. The first movement is lyrical and sweet, well done, and quite big in conception. The Prelude is a rather obvious *scherzo*, and the Fugue rather noisomely ugly with its random counterpoint.

On the whole this Festival was a disappointment. There stand out in the first class Bartók's Dance Suite and Vaughan Williams's 'Pastoral' Symphony'; in the second, Malipiero's 'Variations,' Pisk's 'Partita,' Kósa's Six Pieces, and Kaminski's 'Concerto Grosso.'

We must not close without a word of thanks to the very hard-worked Czech Philharmonic Orchestra, and a particular commendation of its very able conductor, Václav Talich.

MUSIC AND LAUGHTER

By HEATHCOTE D. STATHAM

I wonder whether any serious person will ever write a book with some such title as 'Physical Reactions to Musical Stimuli.' If he does he will, I hope—indeed, the book would be incomplete without it—devote a chapter to music and laughter. I shall buy that book, since it will concern me personally, for I find that listening to music provokes me to all degrees of laughter, from a languid smile to an almost suffocating explosiveness that requires the adept use of a pocket handkerchief. This is not, I believe, a singular personal peculiarity: others share it. I know, however, that it is not common to everybody, for at concerts I have often noticed that, at the moments when I am endeavouring to hide a grin, the faces of those around me remain quite stolid and unmoved. This is embarrassing. To appear to be laughing at some killingly

funny private joke while a classical piece of music is being played is to appear to be bad-mannered. Moreover it is most difficult to indicate by a wave of the hand to someone who eyes you disapprovingly, that it is the music that is responsible for this lamentable breach of good taste. The only thing, I suppose, is to give up going to concerts; or anyhow to concerts at which Bach is being played, for it is Bach who always proves my undoing. Through a long course of self-control I can stand up, for instance, against all the Beethoven Symphonies almost without a twitch—some of the *Scherzos* try me severely, but I know the danger-spots by now, and brace myself rigidly to meet them. But with Bach in a lively mood I fail every time. Why this is so I do not know; but so it is. For example, some time ago I went to a Sunday afternoon concert when the Bach-Elgar Fugue was being played. Frankly there is nothing in the atmosphere of Queen's Hall on a Sunday afternoon conducive to laughter; even if there is, one is fortified to resist it at such a time by a lunch of ample proportions. It was therefore in a condition of slight, but quite enjoyable, torpor, that I selected a seat in the gallery above the first violins. Nor did the first two items of the programme do anything to dispossess me of this pleasant lethargy. It was only when the conductor gave two firm beats and the strings in unison banged in with that C to G subject, that I felt an absurd grin take possession of my face. In a few moments I was clutching the railings in front of me in exquisite enjoyment of the joke, releasing my hold only to give my neighbour an occasional dig with my elbow.

I cannot pretend to be able to explain all this. Why Bach in his spirited movements thus affects me I do not know. The fact that he does so is recorded here in the hope that the author of 'Physical Reactions to Musical Stimuli' will turn his scientific mind to the question when he writes that book. Fugues and laughter, merriment and double-counterpoint, some subtle thread links them together—but I must wait for that book to be written.

The above may be styled Illegitimate Laughter at music. I must now briefly touch on Legitimate Laughter at music. And here I confine myself within narrow limits. Laughter at tenors singing top notes or contraltos singing 'shop' ballads, I rule out. It is laughter at music *plus* personality. It may be legitimate, it is often unavoidable, but it is not precisely the brand of laughter with which I wish to deal. Legitimate laughter at music for my purpose means laughter at some joke that is present in the music alone and is independent of any personal peculiarities in the music's interpreters. Such opportunities for legitimate laughter seem to me to be too infrequent. How often do you hear a ripple from an audience simply because the music says something funny? I have been to many orchestral concerts, but I can remember only three passages in music which raised a laugh. One, of course, was the bassoon phrase in the village band in the 'Pastoral' Symphony; the second was the sound of those adorable sheep baa-ing in the muted brass in 'Don Quixote,' and the third that of an oboe imitating the cock-a-doodle-doo of an early-rising fowl in some composition by an American composer. This last I hardly count, for its value as music was *nil*. It was merely a bird in an unusual environment. Nor do I count the (to me) unpleasant noises which are to be found in a certain class of ultra-modern music. These may cause merriment in some; others will laugh only in the sense that they grin and bear it; but the wise man, when such music begins, seeks the peace of the refreshment bar. What I want to hear, but never do hear (for the above examples are too short to work the listener up to a condition of unbridled merriment), is something which will make me laugh legitimately with the same abandon as the Bach-Elgar Fugue, or any lively work by Bach, makes me laugh illegitimately. There may be such a work in existence, but if there is I have missed it.* When one considers the number of funny noises that must lie hidden and unused in the modern orchestra it is a matter for wonder that composers will never let us hear them. Take the double-bass, for instance. Do people know that double-basses can produce 'high sounds of singular acuteness and incredible power.' Yet, according to Berlioz, they can, and he gives a detailed description of the methods of producing these sounds. 'If there were need,' he adds, 'to introduce into the orchestra a loud female cry, no instrument could better utter it than double-basses employed in this way.' So far as I know this need has not yet arisen, and I rather hope it never will; all the same, I do not think these rich upper tones should be for ever denied to our patient audiences. Think of the delicious shock, the sheer dramatic thrill that would result if, after a strenuous climax and a sudden pause, these majestic instruments were to 'usher in' (quaint phrase) a melody in 'high sounds of singular acuteness and incredible power.'

I plead, then, for the comic in music. Had I a mandate to represent the faithful (which I have not), I should say that what we Promenaders want is something to tickle us, to dig us in the ribs and make the tears run down our cheeks. If brilliant Dr. A or remarkable Mr. B would, instead of writing a gloomy tone-poem or a hair-raising experiment in parallel streams of harmony, write a really funny fugato with plenty of snappy interludes for, say two bassoons, one horn, a muted trumpet, and a xylophone (with an occasional 'sound of singular acuteness and incredible power'), we would applaud it so immoderately that it would be performed quite often instead of being put back almost immediately, like the tone-poem or the experiment, into Dr. A's writing-desk or Mr. B's suit-case. Consider, Dr. A, picture to yourself, Mr. B, the triumph that awaits you when that comic fugue is played. Those witty sallies from the bassoons, those indescribable bubblings of enjoyment from the horn, that pretty give and take between the xylophone and muted trumpet, that ringing challenge from the double-basses soaring high above this peculiar turmoil—who will be able to resist them?

Forget your tone-poems or tear them up; hum your experiments forthwith. Then, on one of these long, amusing winter evenings when the children are in bed, when the fire is crackling on the hearth, and Mrs. A (or Mrs. B) is sitting before it darning, when your pipe is drawing, when, in short, you feel so comfortable, contented, and happy that inspiration seems but a hair's-breadth away, draw towards you one of those immense sheets of music-paper, head it carefully and neatly

Comic Fugue for Full Orchestra

—and begin.

* I have seen the score of one, but have not heard the work. This is Bliss's 'Committee Meeting' for string quartet, the first number in his 'Conversations.' It is riotously funny.

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

IX.—GEORGE BRUSTER

The name of Bruster—also written Brusser and Brewster—may be unfamiliar to music-students of to-day, but it occurs in several MS. music collections ranging from 1575 to 1581. In the Christ Church Part-Books, said to be in the handwriting of John Baldwin, dated 1581 (consisting of five volumes containing more than a hundred compositions) there is a beautiful 'In Nomine' in five parts by Bruster, in addition to pieces by Aston, Byrd, Whyte, Parsons, Tallis, Tye, Farrant, Baldwin, Mallory, Shepherd, Taylor, and Woodcock. The Music School at Oxford possesses a set of vellum-bound part-books containing forty 'In Nomines,' including one by Bruster.

Yet there has been no biographical sketch of Bruster available up to the present. No doubt it has been surmised that his creative period was in the second half of the 16th century, probably based on the fact that a quite remarkable 'In Nomine' of his, arranged for four viols in parts, is to be found in a MS. of the year 1578 (Add. MSS. 31,390), to which the name of 'Brewster' is affixed. There is also, in the British Museum, among the Add. MSS. 32,377, an arrangement of Bruster's five-part 'In Nomine' for string quintet, of which only the treble viol part has survived. The MS. in which this is found is tentatively dated 1584, while in the printed catalogue, vol. iii., the Christian name of the composer is given as '(?) Maurice,' instead of George.

George Bruster, of the parish of St. Saviour's, Southwark, was born about the year 1545, and being endowed with ample means, was enabled to indulge his musical hobby by availing himself of the tuition of the best masters. In 1580 he came under suspicion as a Catholic recusant, and in 1582 ('twenty-fourth year of Elizabeth') was committed to prison for a term of eleven months, as was also Lady Mary Vaux. In 1583 he was again committed to prison for a similar term, 'for not resorting to the Church according to the Statutes.' Not long after, as we learn from the Loseley MSS., Bruster's goods 'were seized and sold to her Majesty's use.'

Bruster was tried at Guildford, on March 20, $158\frac{2}{3}$, and is described as 'George Bruster of St. Saviour's, *generosus*.' Some of those indicted on this occasion conformed, and were released, but the others were committed to prison, including our composer, who, however, was shortly after released on bail (Loseley MSS., vol. v.).

In a return of 1585 the following significant entry occurs: 'George Beawsley, *gent*, alias Beasley, *still in prison*.' However, Sir William More's 'List of Prisoners' at that date adds: 'George Beawsley not known, but one George Brewster was delivered and is dead.' In a contemporary list of recusants of the county of Surrey, under the heading of: 'As are either dead or not now remaining in this county,' Sir William More has the following note: 'George Bewsley, *gent*, not known, but one George Brewster delivered out of the gaol and now dead' (Loseley MSS., vol. v., Nos. 28 and 29). In a list of Recusants in co. Surrey 'remaining at liberty' in 1592 appears the name of 'George Brewster of St. Saviour's in Southwark' (*Hatfield Papers*, IV. 271).

Thus we can safely conclude that this amateur composer suffered as a confessor for his recusancy, and was only allowed out of gaol a few weeks before he died—his goods having previously been sequestrated and sold. The exact date of his death is not known, but it most probably occurred in the spring of 1593, or earlier.

His works show sound musicianship, and he deserves to be remembered in the ranks of distinguished amateurs who in the last quarter of the 16th century cultivated successfully the divine art—amateurs of European fame like Thomas Copley, Francis Tregian, and Dr. Thomas Campion.

CÉSAR FRANCK AND HIS OPUS 1 IN ENGLAND

By ANDREW DE TERNANT

It is generally understood that César Franck, as a composer, was first introduced to London concert audiences by his choral and symphonic works written during his maturity. In reality, however, he was introduced to a London audience by the first portion of his Opus 1, nearly sixty years ago. H. F. Chorley, in the *Athenæum*, June 1, 1867, says:

> When writing of the concert of Mr. Walter Bache we ought to have mentioned a Pianoforte Trio in F sharp minor by M. César Augustus Franck—a work on the verge of musical sanity, but containing grand thoughts, in the last movement especially; further, remarkable as a first *opus*. We will not say how many years have passed since M. Liszt (then no Abbé) played it for us at Paris, and promised a noble future for its composer. It is a pity that so great a beginning, allowing for some bewilderment, should have had no sequel. The name of the composer has slipped out of the ranks of those of whom, having already done so much, so much was to be expected.

César Franck's Op. 1, it is well-known, consists of the three Trios for pianoforte and strings (F sharp, B flat, and B minor), and dates from the year 1842, when the composer was twenty years of age. The set was composed a few weeks after he left the Paris Conservatoire of Music voluntarily (or, rather, by order of his father, for financial reasons), in April, 1842. The parts were copied out by his father and his brother Joseph, and during the period of César's stay (1842-44) in Belgium, the three Trios were occasionally performed at private *soirées musicales*. The first of the three was generally considered the best, and the composer agreed with his critics. The set was subsequently published, 'Paris, Chez l'Auteur.' The Liszt performance alluded to by H. F. Chorley, Franck often said, took place in March, 1847, at the house of Madame Pauline Viardot, the great opera singer, and among the notabilities present were the Comte Armand de Pontmartin, the celebrated literary critic, Alexandre Dumas, the famous novelist, Prince Bernard of Saxe-Weimar, and a secretary from the British Embassy at Paris.

The Walter Bache 'annual morning concert' was held at Hanover Square Rooms on Wednesday, May 22, 1867. The only survivor among the artists is the now veteran Mr. Francesco Berger, who was the accompanist for the singers. Franck's Trio for pianoforte and strings seems to have attracted very little attention among London musical critics, and the composer and his work are not even

mentioned in Constance Bache's 'Brother Musicians (Edward and Walter Bache),' published in 1901. In fact the *Athenæum* notice appears to be the only record of importance in the London press. The year 1867 was, of course, the period of the last International Exhibition at Paris under the patronage of the Emperor Napoleon III. Walter Bache arrived in the French capital at the end of July; he called on César Franck at his flat, and presented him with a programme of his concert at Hanover Square Rooms. The Franco-Belgian composer was until then unaware of the fact that his Trio in F sharp minor had been performed in London. Walter Bache asked several questions about his 'future compositions,' but Franck replied that he had not composed anything of importance for more than seventeen years. His re-animation as a composer, Franck always told his friends and acquaintances, dated from the Franco-German war, when the invasion of the enemy forced upon him and his fellow professional musicians in France more leisure than was profitable. In the year 1867, Franck was seeking to enlarge his teaching connection, and had an idea of starting a 'School of Ecclesiastical Music' in conjunction with his brother Joseph. It was Joseph who first suggested the idea, and it was Joseph who backed out of it on the excuse of expense. Joseph, who was two years older than César, was not unlike Ebenezer Prout in appearance and manners. For professional purposes he slightly altered the spelling of his surname, and was long known at Paris as 'Joseph Frank, de Liége.' He was in the early 'sixties evidently better known in Belgium than his now more famous brother, and was specially selected to compose a 'Cantate à quatre personnages avec grand orchestre, à l'occasion du mariage de la Princesse Charlotte de Belgique avec l'Archiduc Maximillien d'Autriche.' This secured for Joseph the decorations of 'Chevalier' from the King of the Belgians and the Emperor of Austria. Some of Joseph's published compositions deserve resurrection, especially the 'Six Recueils de Petits Morceaux pour Orgue ou Harmonium,' which contain pieces with the following titles: 'Les Bergers à la Crèche,' 'Les Délices du Sanctuaire,' 'Une Couronne à Marie,' 'L'Encens du Parvis,' 'Fleurs et Prières,' 'Une Heure d'Adoration,' and 'La Lyre Céleste.' He also undertook 'Deux Recueils de Préludes et Fugues de J. S. Bach, transcrits et réduits pour Harmonium.' This had a good sale, and was the means of making better known among the slightly musical amateurs of France and Belgium the masterpieces of the great Sebastian.

César Franck never met Walter Bache again after the visit of the last-named to Paris in 1867. In 1877, Franck was in London during the month of August, but the English champion of Liszt was 'on the Continent.' Franck succeeded after some difficulty in locating the Hanover Square Rooms, only to find they were no longer devoted to the public performance of music. The old-fashioned exterior made it difficult for him to believe that such a place could ever have been a public hall, though he had read that Talma, the great French actor, had made his first appearance on any stage within its walls, near the end of the 18th century. He also consoled himself with the thought that 'César Franck made his first appearance as a composer in England at Hanover Square Rooms.'

Franck often said that though for a long time afterwards he could not help feeling proud of showing the London concert programme to his pupils, friends, and acquaintances, he never made any attempt to push his compositions in England, either by publication or by performance. He had often been told by French, Belgian, and German musicians that it was impossible for a foreigner to make any headway in English musical life unless he had what is known as a 'Continental reputation,' and as Franck had little reputation in his native Belgium or his adopted France, this more than strengthened his resolution not to make an effort. But it did not prevent him from being a great admirer of England and her institutions. His earliest recollections of novel reading were translations of those of Defoe, Fielding, and Walter Scott; and the works of Charles Dickens were the solace of his old age. Franck was not ignorant of Tallis, Byrd, Purcell, and the English Cathedral composers, and confessed that he was first drawn to a study of their works through the constant perusal of the monumental 'Biographie Universelle des Musiciens' of a fellow Belgian, François Joseph Fétis. The young English musicians who visited him in his organ-loft at St. Clotilde also showed that they were quite as capable of upholding the musical dignity of their native land as were any other young men of similar ages in France, Belgium, and Germany.

New Music

SONGS

There is generally trouble when composers fall in love with poems that are already happily married. Comparison is in a way shallow and obvious, yet it is inevitable, for the mind does it before the conscience can utter a protest. A new setting, when there is already a good one, if it is to be of value must not only be good in itself; it must also throw new light on its poem, and be the outcome of a new, vivid, and intensely personal realisation. M. van Someren Godfery, for instance, has set Rossetti's 'Silent Noon' (Elkin), and though we try to avoid it, it is impossible not to see that this song is not sufficiently personal to stand apart. It is obviously sincere and good in some ways, but it does not see the poem in any new light or more intensely, and in several points of style it frankly suggests the influence of Vaughan Williams, with whose setting it is therefore bound to be unfavourably compared. The same composer's 'Birthright' is not up to the standard of 'Silent Noon.' Both in vocal line and harmonic plan it is inclined to be wandering and aimless, and consequently unsatisfactory, for music that wants to achieve an aimless and wandering effect must be of all music the most consciously controlled. Two songs by Cyril Scott, 'Mist' and 'The Ballad of Fair Helen,' and one by Clive Carey, 'Rondel,' also come from Elkins. 'Mist,' one can guess: we have all learnt to do it now, and some have learnt not to do it—but here the thing is so uncritically overdone that it really seems as if the composer were parodying himself. 'The Ballad of Fair Helen' is less obvious, but the composer's style is little suited to the starkness of the ballad. The song might be made dramatic by an able singer, but personally I so heartily dislike the way Mr. Scott gets his effects nowadays (what some composers call, in reference to the look of the

music on the page, the 'grog-blossom style') that I cannot 'away with it' at all. Probably many admirers of Scott's work will like these songs. 'Rondel' is a frankly light affair, saved from being commonplace by fanciful touches. It has gaiety, a fine, free vocal line, and a skilful accompaniment. Difficult to sing, it is, however, well and vocally written, and will be a good study for certain kinds of technique.

Curwens send several songs, among them another good one by Arthur Benjamin. 'Calm sea and mist' is small in scope, but within its limits extremely well done. Especially happy is its accompaniment figure, with its suggestion of the 'Slow heave of the sleeping sea.' There is at letter C, however, a phrase which is vocally awkward to manage, and whose effect, when achieved, seems a poor reward. It is unfortunate that the one weak moment in a good song should come at a crucial point. Frances Toye's 'The Inn' is a bold venture, for there could hardly be words more difficult to set than Belloc's whirling and giddy poem. The composer has made a good job of it, however, with an accompaniment full of suggestive touches, and a very effective sudden change of mood at the end. Many of us, perhaps, will still prefer to read this poem without music, so as to feel more fully its own rapid and intoxicating sound, which additional music, unavoidably, somewhat kills : for others who want music added to it, this setting is good. Two simpler songs, in widely differing styles, are 'The Liverpool Girls,' a shanty collected and arranged by Clive Carey, and 'Russian Lullaby,' by E. d'Arba. Both are good. Two songs by Helmer Norén, also from Curwens, seem, on the other hand, over-conscious of their modernness. The second, 'The year's at the spring,' consists of a commonplace little tune tricked out with harmonies that go out of their way to be hideously ugly and irritatingly affected. And when there are no painful noises to distract the attention, the music is plainly seen to be empty and meaningless. The first song, 'Alone,' achieves a certain atmospheric effect by the rather easy means of a drone bass, but on the whole these songs seem very much below the general level of the edition in which they appear. From the Oxford University Press comes 'With rue my heart is laden,' by C. W. Orr. This song has a simple diatonic tune for which the accompaniment seems at first sight too heavy both in colour and texture. But after a time one finds out which notes to repress and which to encourage, and things begin to fall into place : the song will always need a fine accompanist, therefore, to be successful. But given the right people it will be impressive, for the end of it, particularly, is beautiful in a quiet, distinguished, and moving way.

Winthrop Rogers re-issue two songs by Benjamin Whelpley, 'The nightingale has a lyre of gold' and 'Oh ! for a breath of the moorlands'; and one by Frederic Bullard, 'The Sword of Ferrara,' all of which were copyright about twenty years ago by Schirmer. The last is of the melodramatic 'Dead is all glory, dead all fame' type; the first two are of a more conventionally sentimental kind. In each case the music is so commonplace, and 'dates' so fatally that it is difficult to see why these songs should have been chosen for exhumation. Gluck's 'Let a noble courage,' from 'Iphigenia,' on the other hand, is welcome in Novello's re-issue, for it has all the plain, solid qualities of line and balance which make for survival so much more than does mere colour. A good soprano might make it finely effective. Vaarlem's Ballad from 'Boris,' issued in song form by Chesters, has vivid colour, and a plain strength of tune and rhythm as well. It calls for a high, dramatic baritone and a fine pianist, and is worth all they can give it, for it has great vigour, and even if the whole thing is barbaric, it is tremendously exhilarating. This translation, by M. C. H. Collet, fits the music well, and is a sound piece of English, free from the absurdities which are often tolerated in song-translations. Another re-issue is that by Winthrop Rogers of 'Ten Negro Spirituals' arranged by various hands. They are already fairly well-known, but those who want them will be glad to have them at a reasonable price for the ten, rather than singly at a pretty exorbitant figure. The accompaniments here seem more restrained than some have been, but they are still effective. The trouble with these things is that the juiciness which often offends is almost essential to them. They seem to thrive on a rich and fruity atmosphere; a more refined one gives them no support, and is useless.

From Enochs come a handful of old-fashioned ballads : 'A Kentucky Melody,' by Robert Coverley; 'Cretan Cradle Song,' by J. Backer Lunde; 'When I'm home again,' by Daniel Wood; 'Loveday,' by G. O'Connor Morris; 'The Fighting Chance,' by Frank Lambert; and 'The Lover,' by Easthope Martin. All are pretty commonplace, but in ballads the hearty is generally to be preferred to the sentimental, so one chooses the last two. 'Loveday' has some charm, but is hardly worthy of its composer. May Brahe's 'From the Nursery Window' (also from Enochs) is a set of six children's songs, with silhouettes by L. N. Hummel. It is simple, tuneful, and unpretentious, and Miss (or Mr.) Hummel's decorations help to make the little volume attractive.

Granville Bantock's 'The Enchanted Wood' (Joseph Williams) is, needless to say, fluently written; but, despite its facility—or perhaps because of it—it does not carry conviction. The interest is chiefly in the pianoforte part, and if this were well played the song would have a certain charm, but it will never be a very considerable work, however well it may be done.

Phyllis M. James's 'Contrasts' (Murdoch) are thoughtful, but do not come off as well as we feel they ought to, for there is in both of them a certain indecision about tonality which makes them, in spite of their good points, unsatisfying. Felix White's two songs, 'The Far Farers' and 'The Flower-Girl' (Boston Music Co.), are much more surely handled. 'The Far Farers,' however, just misses being a really fine song because the chief accompaniment figure, which is used throughout the work, has not the note of distinction that is expected from this composer. It is, in fact, almost commonplace, and pulls down the level of the song. 'The Flower Girl,' on the other hand, is entirely successful, perhaps because it attempts less. It is lighter, and full of charming and musicianly touches, in a style that particularly well suits Felix White.

From Durand of Paris come 'Le Secret' and 'Quatre Ballades de Paul Fort,' by Phillipe Gaubert, together with 'Deux Sonnets' and 'Viens ! une flûte invisible soupire,' by André Caplet. Phillipe Gaubert's music suffers from overmuch of the tonal scale, which has become hackneyed; but the four Ballades, which are songs of the sea, have a rhythmic energy that to some extent neutralises the devitalising tonal harmonies, which are, in any case, less in evidence here.

The last song of the set, 'Le ciel est gai,' is a fine thing, offering great opportunities alike to pianist and singer; and there are two other very good numbers, so that the volume is one not to be overlooked. One or two passages suggest the influence of Vaughan Williams, and it is noticeable that this second volume is far freer, and more interesting generally, than the composer's more conventionally French 'Le Secret.' The French composers of to-day might learn a good deal from the best of our English music; and there are signs that Vaughan Williams's influence is being a good deal felt in France, so perhaps this is an example of its wholesome effect.

André Caplet's songs make us understand what a loss to French music his recent death was, for though he was little known in England, everything that we see of his bears the marks of a definite and charming, even if not great, personality. 'Viens, une flûte invisible soupire,' is a typically charming song, perhaps something of a studio-work, but not without individuality. It is written for contralto voice, with pianoforte, and an obbligato flute part. The 'Deux Sonnets,' twenty years later, show his style more fully developed, but on lines clearly foreshadowed in the earlier work. These songs are for soprano and harp: the first of them, a beautiful expression of home-sickness, sincere and not over-sentimental, is well-suited to the pianoforte; the second, though possible with a good pianist, is essentially harp music. This last song is much more rarefied and elusive stuff than the earlier one, but is full of beauty and delicacy, and well worth study. Caplet's music reminds us that Massenet, at his best, had a greater influence on French music than is generally remembered. He comes very close to Caplet's early song, just as he does to early Debussy, and, though less markedly, to Ravel. His stock is low at present, but it is safe to predict a sharp rise before very long.

T. A.

ORGAN MUSIC

The recent output of organ music takes cognisance of the Tercentenary of Orlando Gibbons. As Gibbons, like his contemporaries, wrote some of his keyboard pieces with both organ and virginal in mind, and as the organ of the period had no pedal board, only a small proportion of his work is of much practical use to the organist of to-day. Moreover, instrumental forms and the keyboard idiom were in a primitive state, and a good deal of writing that was advanced for its time is now merely puerile. But Gibbons was so great a man that his quality was bound to show itself at times despite these drawbacks. The 'Fantazia of Foure Parts' from 'Parthenia,' has always been held up as one of the finest keyboard works of the period, and there will be few to disagree with Mr. Fuller-Maitland's pronouncement as to its being 'so masterly in design, so finely invented, and so splendidly carried out, that we meet with nothing at all comparable to it until the time of Bach.'

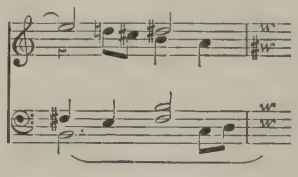
So grave and spacious a piece is well suited to the organ, and it was a happy thought of John E. West to make an arrangement for that instrument (Novello). No editor of organ music is more practical and helpful than Mr. West, and this version is marked by his usual thoughtfulness for the player. The construction of the work is shown by a numbering of the six themes, and their exact duration is indicated by brackets. Simple and practical are the registration marks, and there is some excellent phrasing. Particularly good is the treatment of the fifth section, which, without his suggested *staccato* treatment of the last two notes of the theme, is apt to become rather tame. The two closing sections, by the way, make a capital study in phrasing and independence. Despite a few archaisms and crudities this noble old piece is well worth playing—more so, we venture to suggest, than certain of Bach's early and immature works that retain their vogue only by virtue of his name.

Chesters have just issued an album of Ten Pieces by Gibbons, drawn from the Virginal Book of Benjamin Cosyn, edited by Mr. Fuller-Maitland, and arranged for modern organ. The arranger has limited himself to the laying out of the music for pedals and manuals, and to a few indications as to changing of manuals. More phrasing marks would have been welcome. Some of the pieces are already known to a few organists—*e.g.*, the 'Cornet Voluntary' and the 'Fancy for Double Organ.' Though unequal in interest, the collection should be welcome. Much of the music would be excellent for the study of polyphonic playing of moderate difficulty.

The complete keyboard works of Gibbons have just been published by Stainer & Bell in five volumes, transcribed and edited from the MSS. by Margaret H. Glyn. Vols. 4 & 5 contain pieces either definitely written for organ or suitable to the instrument, and so are mentioned in this review. Miss Glyn adopts the crotchet as the unit—a good move, as we constantly hear the music of this period sung and played at far too slow a rate, owing to the conventional array of minims and semibreves. No suggestions are made as to the pedal part, on the ground that 'there was no pedal board in Tudor organs, and the Fancies are here given as originally written for manuals only.' The only advantage in thus leaving the pieces on two staves is that the pianist may easily play them. Miss Glyn includes among the organ pieces the 'Fantazia of Foure Parts,' and a comparison with the version of Mr. West's arrangement is instructive. It shows how much a skilful (but not fussy) editor may do to enhance the effect of quasi-obsolete music.

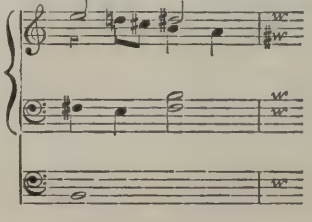
There is a misprint at bar 13 on page 5, the first F surely requiring a sharp. And I cannot believe that this bar, from page 7, is what Gibbons intended (with or without the bass C and D sharpened):

Ex. 1.



Mr. West gives the passage as it appears in 'Parthenia,' thus:

Ex. 2.



There is no question as to the gain in effect when the Fantazia is played with a well-disposed pedal part, and the same remark applies more or less to the rest of the collection. It is good to have the whole of Gibbons's organ music available; inevitably the bulk of it is mainly of antiquarian interest, but occasionally amidst the puerilities we come across a page too good to lose. Such survivals deserve to be kept in the répertoire. Their gravity and simplicity make them admirable for use as voluntaries.

Marcel Dupré's 'Cortège et Litanie' (Leduc) opens with a simple theme of religious character, well laid out. A second subject in semiquavers, *pp*, is treated as an *Ostinato* in the manuals, the two themes being then combined and worked up to an imposing close. The idea of the piece is the gradual approach of a procession. It is fairly difficult, and altogether more practicable for the average player than most of Dupré's works.

Leo Sowerby's 'Prelude on the Benediction' ('Ite Missa Est') is an ambitious piece, fourteen pages in length (Boston Music Co.; Winthrop Rogers). It treats the little plainsong theme with a good deal of resource and effect. Mr. Sowerby is not afraid of dissonance, but his occasional daring is always justified. He writes admirable polyphony, slightly on the craggy side, and of a type that evokes an atmosphere. A touch of austerity is in the picture. The Prelude calls for a good player, and an organ of ample resource. The American school of organ music so far seems to be notable for quantity rather than quality, but Mr. Sowerby is one of the few composers who lead us to expect great things of it. He has a fine feeling for colour, is original without being eccentric, and is not unduly concerned with pleasing the gallery. He should go far.

Godfrey Sceats's 'Four Versets on "Salve, festa dies"' (Cramer) shows French influence in its title and harmony, and there is a reminder of Karg-Elert in its use of the theme as a basis for an *Ostinato*, a *Saraband*, a *Scherzo*, and an *Alla Marcia*. There are some very effective moments in all except the second piece. The harmony is mainly modal, with a few modern splashes by way of relief. Mr. Sceats is a little too fond of consecutive sixths, and his laying-out is not always happy—*e.g.*, some of the passages in the last movement might easily have been made more comfortable for the player and more sonorous in effect. But the composer shows a real knack for this free treatment of plainsong—a department of organ music too little exploited by English composers. Organists at churches where the 'Salve' is sung to its ancient melodies will find these pieces useful to play when a two- or three-minutes' interlude is called for before or after the procession, or at the close of a service at which the hymn has been sung.

Alec Rowley's 'Rustic Suite' (Paxton) consists of five short pieces, all attractive, but a little over-facile. They are better suited for recital purposes than for voluntaries. Cinema organists who want light, tuneful works, original rather than arrangements, will find the Suite useful. It is quite easy.

Paxton's issue also a good arrangement, by J. Stuart Archer, of the Scots tune 'The Flowers of the Forest'; an easy and effective version from the same practised hand of the 'Hindoo Song' from 'Sadko'; and a very unoriginal and saccharine piece by Cyril Jenkins, called 'Dawn.'

H. G.

PIANOFORTE

All composers must learn their language from somebody, and it would be unreasonable to expect them to come to maturity in a day. Nor does anybody want them to strive after originality for its own sake, or consciously eliminate from their music all that suggests the influence of others: for too many composers in cutting out all that was borrowed have cut out all that was interesting. But at the same time it is true that all those composers who were going ultimately to arrive have made felt, even in their dependent days, something of themselves. The first Sonata of Beethoven, for all its debt to them, stands as clear of Mozart and Haydn as the early Brahms Sonatas do of Beethoven's late ones. There is, however, another kind of immature work which, while it shows the sensitiveness and receptivity of its composers, has no deep or personal feeling of its own at all; and to this class Laurence Powell's 'Phacelia' (Op. 17) seems to belong. The first and last sections of this piece come from Scriabin, the middle section suggests Ireland, and introduced into the middle of this mixture is a snatch of modal tune, coming from yet another source. The result is that the piece has no unity of style, no continuous growth, no individuality, and, however attractive some bars of it may be, as a whole it has little interest. Roy Agnew's 'Pangbourne Fields' has much more homogeneity of style, but even here a short length of modal stuff is sewn, not very securely, into a garment made of frankly Scriabinesque material. Consecutive ninths, too, rising by semitones to a climax, have borne the burden and heat of a long day, and should be allowed rest. It's a pity, one can't help feeling, that composers of promise and serious purpose should publish works that cannot, after all, be much more than the exercises by which they hope to develop their talents. Thomas F. Dunhill is not in this boat. His 'White Peacocks' shows firmness of grip and plenty of technical control. It is a sort of stately dance calling for delicate treatment by the player, which it is not easy to give in some parts, on account of the thickness of the texture. Rather conscious avoidance of the commonplace produces now and again something like affectation, but the interest may hold out if this item is well played, for it has more rhythmical vitality than the others. All these pieces are published by Curwen.

With Chaminade we are on different ground. Enochs issue a four-hand arrangement of her Interlude in D, Op. 152, first published in 1914. It is absolutely unaffected, frankly light music; but it shows a real gift and is sincere. After a lot of rather disingenuous things, it is good to find something that knows itself, and does not try to appear more than it very effectively is. Chaminade's music may be trying to live with, but it is amusing to meet for a few minutes. What a pity it is that composers do not realise, as a rule, what a place there is in music for really good, light stuff—stuff like the best of Rossini and Thomas and Sullivan and German. From the same publishers is 'Saturday in Town,' by Charles Wakefield Cadman. This is a set of ten pieces for children, prefaced with poems by Nelle Richmond Eberhart, and describing 'how Donald and Constance [afterwards abbreviated for purposes of rhyme to Don and Con] spent the day.' Not all the pieces are descriptive, and on the whole the non-descriptive ones, such as the Gavotte, are the best. The use of labels in the music is a rather cheap way of explaining, if not excusing, some

pretty weak stuff. No pains are spared to make the volume attractive and interesting to children, but the allotment is unfair. More should have been spent on the musical part of it. Theodore Lack's 'Menuet Hongrois,' his Op. 275, is from the same publishers. It is a business-like little work, and will provide teachers with some useful points of phrasing, form, and technique. Most of the composer's inspiration, however, seems to have been spent on the other two hundred and seventy-four works. Nicolas d'Averil's 'On Sussex Downs' (Elkin) also contains some useful teaching pieces: the simpler examples will be the most welcome, for one feels about the more difficult numbers that people with as much technique as that ought to be living on stronger meat.

From Curwen's comes a novelty in the shape of a wordless play, 'Bluebeard,' the music by M. E. Marshall, the action by M. C. McConnel and H. R. Campbell. This is a small ballet, for three characters, which will be thoroughly welcome in schools, or anywhere where there are children, a pianoforte, and a pianist. The music is good, and in a simple way cleverly depicts the action of the story, which, though there are three short set-dances, as a rule goes along pretty quickly. It is likely that some of the subtler points, such as the musical description of the three keys and their purposes, are not quite well enough done to 'get over,' except to an audience very carefully prepared; but in its main points the play should be extremely amusing and effective. The climax is well worked-up and exciting, although at the end Bluebeard might have been allowed a little longer for himself and his knocking to die away. He has been very considerate in the whole matter of dying, and it seems ungrateful to hurry him. The whole thing, however, is so much in the nature of a very good-humoured joke that it disarms criticism. T. A.

CHAMBER MUSIC

It is gratifying to see composers giving their attention to the string orchestra. A demand for such music is bound to grow with the expansion of the competitive festival. The string orchestra is not only the basis of the full orchestra; even if ideal conditions should prevail, and every festival had well-patronised competitions for full orchestra, the strings must always have a class to themselves. Two compositions we have received fulfil the necessary conditions for such a class—Cyril B. Rootham's 'Miniature Suite' for string orchestra and pianoforte (Curwen), and Peter Warlock's 'Serenade' for strings (Oxford University Press). Rootham's work is simple and pleasing in its way; the string writing is somewhat close, and the first fiddle need never go higher than the third position. It consists of four movements, the third of which is in 5-4 time and should provide capital practice for the apprentice. Peter Warlock's Serenade, dedicated 'To Frederick Delius on his sixtieth birthday,' is more ambitious and more interesting. The parts are balanced to a nicety, and only the skilled player could bring out effectively their latent poetry.

Arthur Benjamin's 'Three Impressions' for voice and string quartet belong, presumably, to the chamber music genre. They are settings of poems by William Sharp, and the composer has been at pains to reproduce in two of these the atmosphere conjured up by the words—the stillness of a winter's day in 'Hedgerow,' the slow heaving of the sea in 'Calm Sea and Mist.' The third, 'The Wasp,' buzzes its way along to some purpose, but surely *Allegro* (♩ = 120) is a little too brisk for a 'hot and drowsy' autumn song. At such speed a *glissando* trill covering in a quaver's time the distance between B and F on the D string, can hardly be effective. B. V.

VIOLIN MUSIC

Messrs. Joseph Williams have published the first sixteen volumes (Series 2) of their Library of Classics for the violin with pianoforte accompaniment, arranged and fingered by Spencer Dyke. I have not been able to discover the criteria ruling the choice of music or its grouping. In the pieces of this second series, Nos. 1 and 16 are moderately difficult; but Nos. 6 and 7 are easy, while No. 10 is difficult; they are not arranged according to the skill they demand of the player. As regards choice, it ranges from pure violin music, like Raff's Cavatina, to the inevitably unsatisfactory adaptation of typical pianoforte music, like the *Adagio* from the 'Moonlight' Sonata and Weber's 'Invitation to the Dance.'

The 'Caprice' for violin and orchestra of Louis Aubert (Durand) is far less capricious than its title and its nationality would suggest. Modern French music—good, bad, or indifferent as it may be—invariably tends towards iconoclasm. Aubert, however, appears content with much less than the complete destruction of all that the past held dear. There is a sprinkling of harmony of the common, modern type and, of course, the melodic part of the violin has nothing in the nature of a sustained effusion. Violins nowadays are expected to do most things—scream, laugh, groan—but not to sing. And possibly the desperate *vibrato* of certain players represents the unconscious protest of the violinist debarred from his most natural expression. But if Aubert shows here and there that he has studied up-to-date methods, he is nevertheless strangely reticent for a Frenchman, and I fear some of his countrymen will put him down as a rank conservative. B. V.

'CELLO MUSIC

Alexandre Tcherepnin can be relied upon to turn out an article of a certain distinction of style, and the 'Ode' for 'cello and pianoforte (Durand) is no exception to the general rule of his work. If he does not rise to great heights, he also never falls below a very respectable level. Moreover, his intentions are invariably clear. We know what he is aiming at, and even in a short piece like the 'Ode' this directness adds much to the pleasure of the reader. Tcherepnin's idiom has its limitations, but it unquestionably represents an individuality which, if not very striking, as far as we know it, is nevertheless distinct, and above all, essentially musical. B. V.

HARP MUSIC

Messrs. Durand have published two new 'Divertissements' for the harp—*à la française; à l'espagnole*—by André Caplet. Both are distinctly original in outlook and workmanship. They give no clear indication of the speed at which they are to be played, the composer merely suggesting that the first is something to be performed *Bien allègrement et carré*, and the second *Avec galbe et très drapé*. It is all chaste merriment in *à la*

française and distinctly sober grace in *à l'espagnole*, which perhaps suggests the existence of a district near Paris concerned with Spanish as Stratford-atte-Bowe was concerned with French. It is also rather vague, experimental, and interesting —not beautiful or particularly pleasant. B. V.

The Musician's Bookshelf

'Richard Wagner.' A Critical Biography. By George Ainslie Hight. 2 vols.
[Arrowsmith, 52*s.* 6*d.*]

A new life of Wagner needs strong justification in these days, and such justification it is not too easy to find in these portly volumes which Mr. George Ainslie Hight has added to the already overwhelming mass of Wagnerian literature. In many respects, no doubt, the author is well enough qualified for his task. He has knowledge of his subject, he has enthusiasm, he writes agreeably, and so on. But these things of themselves are not enough. The only new biography of Wagner for which there is any real warrant to-day is one which either (1) tells the story as we know it already better than it has been told before, or (2) tells it with the addition of new facts and better understanding, resulting from the discovery of fresh information. And Mr. Hight's work cannot be said to comply with either of these conditions.

He himself expressly disclaims any thought of bringing to light new facts :

> The following pages contain no new contribution to the known facts of Wagner's life. In the opinion of the author we already know far more than is either needful or edifying.

And the work is, in point of fact, not in any way remarkable for the fullness or completeness of its information. On the contrary it is noticeably lacking in this respect—taking for granted all sorts of things, or merely touching on them in passing, which should be treated at length and in detail in any biography aiming at completeness. Still, in view of the disclaimer quoted, the author need not be blamed on this score.

But then what *raison d'être* for the work remains ? Mr. Hight explains his main purpose—though oddly enough only on the detachable paper 'jacket' of the volumes—as follows :

> This book has been written largely to refute the unworthy misrepresentations of Wagner's private character in the English press. Yet while the author does not conceal his judgment of the Meister as one of the greatest figures in the art of any epoch, he has not abstained from trenchant criticism when it appeared necessary.

And this purpose if satisfactorily carried out might well be quite sufficient justification for the work. Counsel for the prosecution have been sufficiently vocal for some years past, and a really good statement of the case for the defence would be well worth having.

But here we find ourselves pulled up at once by the author's explanation of the curious principles upon which he has gone to work. His statements on the subjects are indeed hopelessly contradictory and bewildering—for, while on the cover he makes the bold declaration above quoted, in his Introduction he says :

> The outlines of Wagner's life are related, but without any attempt to follow it into minuter detail than is necessary to enable the reader to understand the circumstances under which his works were composed.

Here is surely a fundamental divergence of aims. To concentrate on Wagner the artist and to limit your biographical matter accordingly is one thing ; but it is one which is quite incompatible with that detailed consideration of Wagner the man requisite to the rehabilitation of his moral character. And the confusion of thought herein implied is rather characteristic of the author's methods throughout.

Thus on one page he professes great regard for the truth, declares that 'neither a work of art nor the character of a good man can be injured by frank treatment,' and holds up hands of horror at Glasenapp's 'outrageous partisanship.' Then on the next page he says, 'For myself, I make no pretension whatever to being unbiassed,' and condemns in unmeasured terms the publication of the Wesendonck letters :

> What shall we say to the action of Madame Cosima Wagner in permitting the publication of a whole series of letters of a most private and sacred kind after her husband had expressly ordered them to be destroyed?

What is one to say (the reader is moved to retort) to the attitude of the earnest seeker after truth who would apparently favour the suppression of such evidence as this, bearing so directly upon one of the most important matters at issue? How is such an attitude distinguishable from that 'outrageous partisanship' which Mr. Hight condemns in Glasenapp? It is open to anyone to take the view that Cosima failed in her duty *qua* wife in publishing these lettters—assuming the facts to be as Mr. Hight represents them—for it is a well-established principle of law that a wife cannot be called upon to give evidence against her husband. But it is ludicrous to maintain that the world at large, *plus royaliste que le roi* (or in this case *la reine !*), should preserve a conspiracy of silence on the subject, and lend itself to the hushing up of matter which even Wagner's own devoted wife did not think it desirable to suppress. Yet this is apparently Mr. Hight's attitude.

Altogether, therefore, it is not very surprising if in the circumstances it is not a very brilliant defence of the Master which Mr. Hight puts up. Certainly if this is the best that can be said for him, it amounts to little enough—as Mr. Ernest Newman has had no difficulty in showing. For it is of course to Mr. Newman, and to no one else, that Mr. Hight is referring when he speaks of the 'English press,' and it would really have been franker if he had said so. It may be true, as he states, that Wagner has been much assailed of late years in what he calls the 'slums of the German press,' but there has been nothing of the kind over here ; and the suggestion of any general besmirching of the composer's character in the 'English press' is quite unjustified.

On the other hand it is undoubtedly a fact that Mr. Newman has published in his 'Wagner as Man and Artist' a portrait of the Master which exposes with merciless severity all his weaker features. A more remarkable piece of work of its kind has indeed rarely been accomplished ; and it is all the more crushing and convincing precisely because it is not what Mr. Hight would seem to imply, a mere essay in mud-slinging, but a most careful and judicious examination of all the facts of the case based on a laborious investigation of the evidence undertaken in the most detached and level-headed

spirit. And such an examination of the real facts was called for because of that 'outrageous partisanship' and blind uncritical hero-worship of Wagner's earlier followers, which Mr. Hight himself condemns in Glasenapp.

Doubtless it is much more agreeable when we can say of a great man, 'Nothing is here for tears'—

no weakness, no contempt,
Dispraise or blame—nothing but well and fair,

and it is a happy tendency of mankind always to want to think the best of its benefactors. But no good can come from wilful suppression or perversion of the truth ; and when, as in this case, the facts are known to all who care to seek them, it is the purest futility to continue ignoring their existence. Nor is there the slightest reason why anyone should wish to do so. Wagner himself, with most of the others concerned, has long since gone the way of all flesh, and, however it may have been in his life-time, there is no longer any reason whatsoever why he should be presented to the world other than he actually was, 'warts and all.' Also he is a big enough man to withstand the process. What possible purpose Mr. Hight considers he is serving by adopting the contrary course, and putting forth yet another fancy portrait, it is impossible to imagine. *Cui bono?* A 'critical biography' on these lines is nothing but an absurdity.

Admitting the worst that can be urged against Wagner—his egotism and selfishness, which put aside all other considerations save the attainment of his own ends, his unfortunate habit of captivating the affections of other men's wives (Laussot, Wesendonck, Cosima), his extremely elastic conscience where monetary obligations were concerned, and so on—there is plenty that one can still admire whole-heartedly : his superb belief in himself, his invincible courage in adversity, and above all his magnificent fidelity from first to last to the highest artistic ideals. If his conscience was accommodating regarding such trifling matters as loans from friends and tradesmen's bills, it was true as steel when his art was concerned, and even in his worst extremities he never wavered by a hair's-breadth from the strait path in this respect. And doubtless he felt that this was a vastly more important matter than anything else.

The truth is, I imagine, that he realised from the first that he had it in his power to confer on the world infinitely more than the world could ever repay, and if in the ordinary course of events he could not obtain the relatively trifling pittance which he required for his material needs, he was not too scrupulous how he made good the deficiency and supplied his requirements. And really it was fortunate for the world at large that he took this large view of the matter.

Whether there was any real necessity for the perpetual money troubles which afflicted Wagner so sorely throughout the greater part of his career is another matter. Certainly it is impossible not to feel that, given a little more tact and judgment, he might easily have managed much better than he did. The point to be borne in mind in this connection is that so far from having to fight for recognition, as is usually supposed, he had remarkably little to complain of in this respect.

From 'Rienzi' onwards most of his works were enthusiastically received when first produced, and it was only bad luck, coupled with Wagner's unfortunate knack of getting at loggerheads with all the most influential people, his fellow-composers, the critics, the conductors, the managers—in a word, everybody who counted—that prevented these good starts from being turned to better account. A typical instance of his tactlessness was when he actually left unanswered a letter from von Hülsen, the Intendant of the Berlin Opera, because he had dared to stipulate for the right to give 'Die Walküre' separately ! Even when, with unheard of luck, he was taken up by King Ludwig and had the royal purse to draw upon, things went hardly any better.

On these and other aspects of Wagner's main career Mr. Hight is safe and sound, though his style lacks sprightliness, while a good many of his pages might, I think, have been more profitably utilised. Why, for example, he should, at this time of day, have thought it necessary to devote long chapters to the stories of the operas, it is hard to understand. Similarly his voluminous information on the literary sources of the dramas, though useful to students, will, I fancy, have little interest for the average music-lover. More acceptable, perhaps, will be the summaries of Wagner's prose writings, which constitute another feature of the work.

Mr. Hight seems indeed to be stronger in general on the literary than on the musical side of his subject, appearing to be curiously shy of tackling the latter. In fact he goes so far as to declare explicitly : 'I am convinced that the less said about music as music the better.' But why ? one would like to know. Certainly it is Wagner's music, not his ethics or his philosophy, his poetry or his drama, which mainly interests musicians and the world in general, and to write a Life of him saying as little as possible about his music seems a paradoxical proceeding. To which it may be added that when Mr. Hight does break his curious rule, he rather frequently goes wrong. Thus, what he refers to as the Eva motive is really the Summer Night theme. And again what he calls the Fate motive is really that of the Spear or the Treaty. Neither was 'Rienzi' ever a 'one-Act opera' as he asserts—by what, I fancy, must have been a slip of the pen. But these are small matters, as are such misprints as Jago for Iago, and Zumpa for Zumpe ; and in general the work bears every evidence of having been carefully and conscientiously produced by one who has spared no pains to do justice to his subject.

S.

'The Little Chronicle of Magdalena Bach.'

[Chatto & Windus, 6*s*.]

It was a happy thought of the anonymous author of this book to give us a sight of Bach as he might have been seen by his second wife, Anna Magdalena. The task was difficult, but it could hardly be better done than it is here. The plan and style of the work are best shown by an extract from the opening page :

> In my solitude I had a visit this day which has cheered my heart. Caspar Burgholt, that old and favourite pupil of my beloved Sebastian, sought me out and came to visit me—and, indeed, it needed some seeking to discover Dame Bach in her seclusion of poverty, so quickly are forgotten our more prosperous days. . . . Most of all we talked of the one who is dead—of his master and my husband. After we had recalled many things of those wonderful years, Caspar said a word which gives a meaning to my present hidden existence : 'Write,' he said, 'write a little chronicle of that great man. You knew him as no one else knew him, write

all that you remember—and I do not suppose that your faithful heart has forgotten much—of his words, his looks, his life, his music. People neglect his memory now, but not always will he be forgotten, he is too great for oblivion, and some day posterity will thank you for what you shall write.'

So we have an intimate chronicle, from the first day the youthful Magdalena saw and heard Bach down to his passing and burial. A certain amount of the book is admittedly apocryphal, but nothing strikes the reader as far-fetched. The main incidents of Bach's life are woven into the narrative neatly enough, though it is inevitable that the reader who knows his Bach biographies will sometimes feel that the author has been overhauling the volumes for plums. Perhaps it is inevitable, too, that the disarming simplicity and naturalness of the opening chapters should have been scarcely maintained throughout so long a stretch—nearly a couple of hundred pages. At its best moments the book is quite moving in its sincerity and naturalness. The dedication is 'To all who love Johann Sebastian Bach,' and there is no doubt about the author's affection for the composer. It is one more reminder of Bach's almost unique faculty for inspiring strong personal feeling among his admirers. Probably no other of the world's great creative spirits has the power in a greater, or even in an equal, degree. It is a marvellous fact that thousands of us know this long-dead German musician far more intimately than we do many of our every-day friends and associates. And, apparently, of all the arts music is best able to serve as a medium for this mysterious bridging of the gulf of time and nationality. The identity of the unnamed author of this 'Little Chronicle' will invite speculation. One might begin by hazarding a guess as to the sex—a woman, surely! Anyway, he or she is to be thanked for a sincere and appealing piece of work. H. G.

'The Chicago Symphony Orchestra. Its organization, growth, and development, 1891-1924.' By Philo Adams Otis.

[Clayton F. Summy Co., Chicago.]

Mr. Otis here sets out in detail the records of this famous Orchestra from its inception—programmes, names of soloists, brief biographies of many of the people mentioned, &c., together with the treasurer's report for each season. Incidentally many passages of interest occur. Thus the autumn season of the fateful year 1914 finds Chicago very little concerned with the cataclysm that seemed so far off. We read that the first concert drew the customary crowd,

> . . . and seemed like the reunion of old friends who meet to discuss the happenings of the summer. It was not 'war talk' which absorbed the thoughts of the audience that lovely October afternoon, but a peaceful subject, far from 'war's alarms'—hats! The Executive Committee, on March 6, in response to many complaints from patrons of the concerts, passed a resolution . . . requiring ladies to remove their hats and keep them off during the entire performance. . . . One angry ticket-holder raised a noisy objection, but was silenced in short order by an usher, while the rest of the audience quietly settled back to enjoy one of Mr. Stock's choicest programmes.

But the programmes for 1917-18 tell a different tale, opening with 'The Star-Spangled Banner' and closing with addresses on such subjects as 'Liberty Bonds' and 'Food Saving.'

Advocates for the use of the organ at symphony concerts will be interested to hear that the instrument has always played a worthy part in these Chicago programmes, such organ players as Guilmant, Middleschulte, Dunham, Eddy, and others playing in solos and Concertos by Handel, Rheinberger, Guilmant, &c.

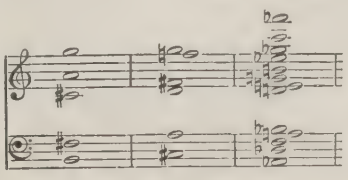
Paderewski figures in a dispute at the Exposition of 1892 concerning his use of a Steinway pianoforte. Steinways refused to exhibit at the Exposition, whereupon the exhibitors demanded that no instruments should be used in concerts at the Exposition other than those made by exhibitors. Paderewski refused to be bound, and a Steinway was smuggled into the grounds during the night before his performance, despite the threat of the World's Fair Director that any taboo instrument found would be 'dumped outside the gates.' The dispute led to the retirement of Theodore Thomas from the post of Director of Music at the Exposition, as a result of a bitter compaign by the press. Thomas seems to have been badly treated during the greater part of his career. He did a great work for Chicago, and Mr. Otis's book is a worthy memorial to him and the other public-spirited and munificent folk to whom the city owes her present musical status. The book provides useful data for all who are interested in the subsidising of orchestral music. X.

The Psychology of a Musical Prodigy.' By G. Révész.

[Kegan Paul, 10*s.* 6*d.*]

A small Hungarian boy, Erwin Nyiregyházi, tried to sing at the age of one. At two he could imitate melodies he heard; at three his sense of absolute pitch was proved. Before he was four he began to play on the pianoforte everything he heard, and was already composing. In his sixth year he entered the Budapest Academy of Music. When he was ten (that is, just before the war) he was surprising the world as a musical prodigy, and played before the Royal Family and the Prime Minister in London.

The author of this book knew the child when he was seven, and then lost touch with him when he was eleven. He is a psychologist and a musician, and the child made an interesting case for his observation.

Out of his notes he has now composed a rather pompous book which has, however, interesting points. What it tells us, in sum, is that the infant, Erwin Nyiregyházi, developed musically in ten years as far as normally-musical children go in twice the time. He not only had instinctive musical aptitudes, he was generally a bright youngster. At nine or ten he discussed and criticised bygone composers 'like a little old man,' as the saying is. His facility at the pianoforte was remarkable. A series of little compositions, dating from his eighth to his twelfth year, show him as five to ten years ahead of ordinary musical children. Particularly striking was the delicacy of his ear. He analysed normal chord-progressions (struck on a pianoforte placed out of his sight) without fault or the least hesitation. When it came to such concatenations as :

the little Hungarian (aged seven)—all unprotected by any N.S.P.C.C.—analysed chords one and two the first time they were played, and made a good shot the second time at the third example—of the thirteen notes, ten were named correctly, three were doubled, and only three omitted.

In fact, to sum up briefly a great many of the professor's pages, the boy was both gifted and precocious, and the parents were justified (to have done otherwise would have been a crime) in encouraging his musical faculties, nor can they be blamed for recalling the example of the infant Mozart and hoping accordingly.

All the same, after examining the professor's tests and tabulations we are not able to see that they tend anywhither in particular. He proves, and proves again, that E. N.'s sense of pitch was extraordinarily acute, so acute as to be indeed an embarrassment at times. He leaves us in no doubt of the mental smartness of the lad, and he also implies (though he is careful not to assume it openly) that such exceptional beginnings must have exceptional continuations. These observations of his may, he thinks, help to explain the development of the famous musicians who flourished before there were psychologists.

But what and who is E. N. now? He is said to be following the career of a pianist in the United States, and he is twenty-two. If he were a second Mozart we in Europe should probably have become acquainted with his name before now. He may be successful in the U.S.A., but so far as musical Europe is concerned, he is obscure. What then is the moral which Prof. Révész has omitted from his statement of the case? Why, that at ten a child may appear to be a second Mozart, but that at twenty he may have become only a man-in-the-street. Or otherwise, that mere precociousness is not the whole of musical genius.

Lucky the precocious, certainly. In music more than anything they have an enviable handicap which the slow starters find it hard to overtake. A certain precociousness appears to be quite essential to the making of any first-rate executant. But precociousness is not half of the composer's battle.

If Prof. Révész's little friend ever turns out a considerable composer this book will be a fund for biographers. Otherwise it is a warning to the fond, over-sanguine parent. The little E. N.'s talents prompted his psychologist to compile a comparative chapter dragging in Bach, Handel, Mozart, Beethoven, Schubert, Mendelssohn, and many others. And now this prodigy is only a pianist with an American reputation. C.

'The Opera.' By R. A. Streatfeild. With an Introduction by J. A. Fuller-Maitland. Fifth Edition, revised, enlarged, and brought down to date by Edward J. Dent.

[Routledge, 8*s.* 6*d.*]

'The Opera Goers' Complete Guide.' By Leo Melitz.

[Dent, 7*s.* 6*d.*]

'Opera at Home.' Third Edition, enlarged and revised.

[The Gramophone Company, 5*s.*]

A sign of the growing interest in opera in this country is the steady crop of books on the subject. As these usually confine themselves to a boiling-down of the plots, there was need for a work dealing with the growth and development of the form. Streatfeild's 'The Opera' has long since so thoroughly proved its worth that this enlarged edition makes the writing of a new work unnecessary. It contrives very neatly to fulfil the double purpose of a history and a collection of synopses. There seems to be no important work omitted, and Mr. Dent brings it down to date so thoroughly that it includes 'The Perfect Fool' and 'Hugh the Drover.' Mr. Dent has also recast certain chapters, and added at the beginning a passage on the general principles of music-drama. It is difficult to see how this revision of a thirty-year-old book could have been better done. Readers would perhaps welcome some indication as to whether the critical opinions in certain places were those of Mr. Streatfeild or Mr. Dent. But this is a mere detail, and does not affect the value of a study which will no doubt remain a standard work for a long time to come.

'The Opera Goers' Complete Guide' is a translation of a work by the Director of the Stadt Theatre at Basle. It is on the usual lines of such books, and comprises two hundred and sixty-eight opera plots, with lists of *dramatis personæ*. It is well up to date, giving particulars of such recent works as 'Nerone,' 'Alkestis,' 'Hugh the Drover,' and 'The Perfect Fool.' The synopses are concise and, apparently, as clear as such poor and involved stories as opera plots can ever be when boiled down to essentials. The volume, of nearly six hundred pages, is handy in size and well bound. No music-type examples are given; a useful feature is the insertion in the synopses of the opening words of important musical numbers, as thus, in the 'Damnation of Faust':

> Faust, a learned philosopher, wanders in the fields at sunrise meditating upon Nature. (Faust: 'Now ancient winter hath made place for spring.') He observes a crowd of peasants who dance and sing, jesting rudely. The Hungarian troops approach to martial music. Great excitement prevails among the peasants, Faust alone remaining cold and unmoved. (Chorus: 'The shepherd early dons his best'; Hungarian March.)

And so on.

The Gramophone Company's excellent and handsome book, issued first in 1920, is bigger and better than ever. The fact of a third edition being called for in so short a time (the first edition was twenty thousand) is a striking testimony to its usefulness. Sir Hugh Allen contributes a Preface to the new version, prophesying a rosy future for opera in this country, and suggesting as essentials (1) 'opera in English, so that we can listen unimpeded by our ignorance of what is being said,' and (2) 'English opera on subjects which are entirely intelligible, and within the range of our ordinary experience.' The second of these conditions will probably prove the more difficult of achievement. The composers are ready, but we may have to wait for the librettists. H. G.

'Orlando Gibbons.' By Edmund H. Fellowes.

[Oxford University Press, 7*s.* 6*d.*]

'Early Tudor Composers.' By W. H. Grattan Flood.

[Oxford University Press, 6*s.*]

'Luis Milan and the Vihuelistas.' By J. B. Trend.

[Oxford University Press, 6*s.*]

Dr. Fellowes's book makes a timely appearance during the Gibbons Tercentenary celebrations. His five chapters deal with the Gibbons family—William

Edward, and Ellis; Orlando and Christopher; Orlando's Church Music; Secular Vocal Music; and Instrumental Music. An Appendix comprises various wills and other documents, and a Genealogical Chart of the family. There is a portrait of Orlando, a facsimile of a bill at Westminster Abbey with his autograph, and a photograph of the monument at Canterbury.

Dr. Grattan Flood's work consists of a collection of thirty-two chapters that appeared in the *Musical Times* from 1919 to 1924. They have been revised and recast, and in the attractive form of one of the Oxford Musical Essays should be sure of a welcome. As Sir Henry Hadow remarks in his Preface, the volume 'will be indispensable to the musical historian of the future.' Readers of this Journal are so often indebted to Dr. Flood's erudite pen that detailed praise of his research work is superfluous.

Just as we English are discovering our lutenist composers, so there is a revival of interest in their Spanish equivalents, the vihuelistas. The vihuela was an instrument partaking of the character of both lute and guitar. It had six strings, tuned so nearly like the modern guitar that works for vihuela can be played on the guitar with a little adjustment. The system of notation, like that of our lutenists, was that known as tablature. Mr. Trend gives an interesting account of Luis Milan, wit, courtier, and musician, and by way of appendix includes nine short compositions by Milan and other composers of the period. It is a pity the author credits the average reader with a knowledge of Spanish. A translation of a good many passages should have been provided. Presumably the omission is due to the fact that the book is one of a series of Hispanic Notes and Monographs issued by the Hispanic Society of America. But there is now so much interest in old composers that the book has an appeal for the general musical public, whose acquaintance with Spanish is very limited. C. W.

Gramophone Notes

By 'DISCUS'

COLUMBIA

The record of Bruno Walter and the Philharmonic Orchestra in 'Siegfried's Journey to the Rhine' strikes me as being an improvement on that of Strauss's 'Death and Transfiguration.' Perhaps the opinion is due partly to the fact that the appeal of the music is greater; but there are also some strikingly successful features in the Wagner record. For example, I do not recall better reproduction of low brass chords, and the drums for once in a way sound like drums and not like cheap tin trays. There is a notable passage on the bass clarinet, too. Altogether a fine record (12-in.). The Hallé Orchestra, conducted by Sir Hamilton Harty, is heard in Brahms's Academic Festival Overture, which somehow always sounds a good deal less festive than the title promises. The Hallé players do nothing to remove that impression (12-in.).

For something really festive I turn to the Haydn Quartet in F (Op. 3, No. 5), recorded by the Léner party. This is a pure delight, despite the falling off in the slow movement, where Haydn gives the melody of the first violin an accompaniment entirely in *pizzicato* chords, whose plonking of tonic and dominant soon palls. Once through will probably do for this side, but you will encore the first and last movements again and again (two 12-in.). 'Queens of Song' we know; here is 'Britain's King of 'Cellists,' as per June *Bulletin*. As there are probably several of his Majesty, I add that this particular one is W. H. Squire, who is recorded on a 10-in., playing an arrangement of Dvorák's 'Songs my mother taught me' and the familiar battle-horse, Dunkler's 'La Fileuse'.

William Murdoch provides a good pianoforte record—Grieg's 'An der Fruhling,' Chopin's A major Prelude, and Cyril Scott's 'Danse Negre.'

For military band enthusiasts (I am one) there is Pougher's 'Reminiscences of Tosti,' played by the Grenadier Guards (12-in.). However, to enjoy this one has also to be a Tosti enthusiast. (I am not.)

Vocal records are of Riccardo Stracciari (airs from 'La Tosca' and 'La Wally'); Elsa Stralia ('Bel raggio' and 'Elizabeth's Greeting'); Dora Labbette ('Comin' through the rye' and 'Loch Lomond,' with string quartet); and Harold Williams ('I am a friar of orders grey' and 'Simon the cellarer,' with orchestra, but with less humour than we should like).

H.M.V.

Something seems to have gone agley with the packing of this month's parcel. At all events, several of the most important instrumental records described in the list were absent. Two that came were a 12-in. of Paul Whiteman's Orchestra playing Victor Herbert's 'Suite of Serenades'—lively stuff, though a real serenade on such strepitous lines would probably cause a breach of the peace; and Backhaus in a brilliant record — Moszkowski's 'Caprice Espagnole' and a 'Bohemian Dance' of Smetana (12-in.).

Of vocal records, those of John Goss and the Cathedral Male-Voice Quartet in sea shanties and other ditties from the 'Week-end Book' are capital fare for the holiday season (or, indeed, any old time). There are about a dozen items, ranging from 'Billy Boy' and 'Lilliburlero' to 'O good ale, thou art my darling' and the 'spiritual,' 'Sinner, please doan let this harvest pass,' with as varied types in between. It is a pleasure to find recorded such singing as this of Goss—worth far more than most of the shriekings, bellowings, and brayings, in divers tongues, of operatic stars (four 10-in.).

Devout worshippers of Gerhardt (I can never get beyond the porch) will hail her latest record, Schubert's 'Wohin' and 'Das Lied im Grünen' (10-in.).

Eric Marshall maintains his good form in Tchaikovsky's 'None but the weary heart' (sung in German —*warum?*) and Wagner's 'Dreams,' the former being the better of the two (10-in.).

Toti dal Monte and Jeritza are now in everybody's mouth. The former is recorded in 'Selva spaca,' from 'William Tell,' and 'Deh! vieni.' The voice, as received per gramophone, has some hard, unappealing notes, but an even worse fault is the style in the Mozart. The rhythm is sacrificed to display, and the *portamento* is badly overdone. The really artistic feature of this item is the delightful playing and recording of the orchestra. The *prima donna* really cuts a poor figure by the side of her wind-instrument colleagues. Some day, when

audiences really know what's what, a few bouquets will change their destination (12-in.). Jeritza is heard to better advantage. She is finely expressive in 'Vissi d' arte,' from 'Tosca,' and 'Voi lo sapete,' from 'Cavalleria Rusticana' (12-in.).

Gigli is heard in 'O Paradiso,' from 'L'Africana,' and 'M'appari tutt' amor,' from 'Martha' (12-in.).

But the palm for operatic records goes to Apollo Granforte (a *nom de guerre*, surely!), who provides a real thrill with the 'Credo' from 'Otello,' and 'O Monumento!' from 'La Gioconda.' Here are a voice and style so dramatic that one sees as well as hears. On the form shown in this record, Apollo is worth a battalion of ordinary recording 'stars' (12-in.).

VOCALION

Only one orchestral record comes for review this month—a 10-in. of the Æolian Orchestra, conducted by Stanley Chapple, playing Howells's 'Puck's Minuet'—a delightful piece, worthily recorded. It has a rather tame companion in Järnefelt's 'Berceuse.' Operatic recording has also been quiet during the month, the only record of the type received being a 12-in. of Murray Davey in 'Pogner's Address' and 'Qui sdegno.' This is good singing, but Mr. Davey's voice is hardly weighty enough for the Mozart, which calls for an Allin or McEachern. A defect in the Wagner piece is the bad balance. The orchestral part is as important as that of the voice—perhaps even more so, and unless it is made a good deal more prominent than it is here, the music loses a lot of interest.

Sammons, Tertis, and Ethel Hobday combine with the usual excellent results in the *Allegretto* from Mozart's Trio, No. 7 (Op. 16). On the reverse side is Tchaikovsky's familiar 'Barcarolle,' played by Tertis (12-in.).

Malcolm McEachern is heard in Slater's 'From Oberon in Fairyland,' for which his splendid voice seems too big, and in W. H. Jude's 'The mighty deep,' for which it is too good (12-in.). How can McEachern bring himself to sing such an appalling song? One thought it had disappeared, with 'The Diver' and the rest of the dreadful submarine ditties of the old-time smoking concert. Apparently nothing is too banal for a popular singer to revive. We may yet hear 'I'd be a butterfly' and 'I would I were a bird.'

Player-Piano Notes*

BY WILLIAM DELASAIRE

CLASSICAL

Of the 'Duo-Art' rolls, I think I like best Scriabin's Impromptu, Op. 10, No. 2, in A (A.C. 6704), an exquisite little piece in his most Chopinesque, yet already distinctive, style. I naturally include it under this heading, but let no one be deterred from buying it by terrifying memories of 'Vers la flamme,' for example. The playing, by Alexander Borovsky, does not specially appeal—I prefer the 'Animatic' version by Joseph Wijsman. We get Chopin in his most introspective mood in the Mazurka, Op. 17, No. 4, in A minor (A.C. 6809). The first subject is a remarkable example of emotional effect wrought with extreme economy of means, and the intense sadness of it seems to overshadow the rather simulated joy of the second section. Paderewski provides an interpretation that disarms criticism, and makes the roll an exacting test for a reproducing instrument. The slow movement of Schubert's 'Unfinished' Symphony (A.C. 0669) is again a reminder of the wonderful colour of the music, but as a reproduction falls far short of a good gramophone record—the orchestral colour is so intimately bound up with the music.

Among the ordinary rolls, Godowsky gives us one of his pianistic *tours de force* in 'Badinage' (A.C. T24635 and A.S. 93451), in which Chopin's 'Butterfly' and 'Black Key' studies are combined. It is exceedingly clever, but I prefer them one at a time. Chopin's lovely Etude in A flat (No. 2 of 'Trois Nouvelles Etudes') (A.C. T24630 and A.S. 93453) is re-issued, but it suffers, as did the earlier roll, from having too short a bar-length, which makes a 'square' performance exceedingly difficult to avoid. Incidentally, despite the prefix to the number, the roll is not accented, which it might well be in places, especially in the left-hand part.

The 'Great' G minor Fantasia and Fugue of Bach is distinctively played by Ernesto Consolo (A.N. 53265). The Fantasia is very freely interpretated, but failing the adoption of Mr. Ernest Newman's suggestion that these big organ works should be arranged direct from the score, this is the best version of it with which I am acquainted. A hand-played roll of exceptional merit is Alfred Reisenauer's performance of the Chopin Barcarolle (A.N. 51767). Apart from the exquisite beauty of the music, the wide spacing of the notes allows the performer to play it with much greater ease and certainty of control than is possible on a straight-cut arrangement. This is certainly a roll to buy. Not hand-played, but none the less extremely beautiful, is Rubinstein's arrangement of Wagner's 'Siegfried Idyll' (A.N. 54143). Despite the loss of orchestral colour, the intrinsic merit of the music is impossible of disguise. Indeed it is full of unexampled beauty and tenderness, greatly inspiring to the performer. Granados plays superbly two numbers from his 'Goyescas.' They are 'Love Words' (A.N. 5118) and 'Lamentations' (A.N. 51121). I cannot too highly praise these rolls, which in my opinion are two of the finest in the whole vast catalogue of player-music. The music is as inspired as the playing is wonderful. What delightful music still is the *Scherzo* from Mendelssohn's 'Midsummer Night's Dream'! The playing demands delicate, rhythmic accent, but the music is so pearly clear that this presents no difficulty at all. For students of chamber music there is a four-hand arrangement of Brahms's Pianoforte Quartet, Op. 25, in G minor (A.N. 52461-4). Pianistically it is not good; but educationally it is invaluable.

POPULAR

The 'Duo-Art' rolls provide some excellent *salon* music, among which Emil Sauer's 'Echo de Vienne' (A.C. 0227) takes first place. Cleverly written, brilliant, and tuneful, in its class it could hardly be bettered, I imagine. The playing, by the composer, matches the music perfectly.

'Chrysanthemums,' by William H. Penn (A.C. 6710), is undistinguished, but will please many; Geneviève Pitot's playing is in fine pianistic style, and provides the maximum of artistic effect. Schutt's

* A.C. = Æolian Co., Ltd.; A.S. = Sir Herbert Marshall & Sons, Ltd.; A.N. = Hupfeld, Ltd.

'Mélancolie' (A.C. 0670) is an expressive little piece, also well played, this time by Ethel Litchfield. These three rolls are all valuable, if for no other reason than for the extraordinarily faithful way in which the mannerisms and style of the pianists are recorded. Every subtlety of *rubato* and rhythmic variation is reproduced in a manner which should convert all but the hopelessly prejudiced person.

The hand-played rolls provide principally pieces in dance form. The best is undoubtedly Smetana's 'Bohemian Dance,' played with splendid verve by Backhaus (A.C. A789). The principal subject rushes upwards with a fine thrill, and provides an excellent study in rhythmical pedalling. Such a passage naturally demands a *crescendo*, but an ear must be given to the intensity of this by those who wish to match their performance as nearly as possible with the original. Pneumatics can so easily do what human fingers—even though they be those of a Backhaus—cannot accomplish: *i.e.*, apply great power at speed. Two good pieces in the concert waltz vein are Palmgren's 'Valse Mignonne,' Op. 54, No. 1 (A.C. A787), and Liebling's 'Florence Waltz,' played by Geneviève Pitot (A.C. A793). Neither is very original, but both are charming little drawing-room pieces. The Palmgren is perhaps the more interesting, as being a composer-pianist roll, although scarcely representative of his best work. But in both these rolls the interest is at least as much in the playing as in the music. I condemned Liszt's 'Rhapsodie Espagnole' when it appeared as a 'Duo-Art' roll some months ago, and I see no reason to reverse my judgment now that it is issued as a hand-played roll (A.C. A795). I am afraid it is little more than noisy rubbish, quite unworthy of the heavy demands which it makes upon the performer—in this case Miss Rosita Renard, who, however, does it more than justice. I suppose it may dazzle at the first few performances, but the plethora of notes remains to obscure what music there is in it. Paul Juon's 'Humoreske' (A.N. 58114) really is humorous. It keeps up a pleasant chatter, which is interrupted occasionally by an irrelevant harmonic sweep that is delightful and provides much scope for careful playing.

Arensky's *Basso Ostinato*, so beloved of organists, is issued as an ordinary roll (A.C. T24634 and A.S. 93452). It is technically interesting, but makes no special emotional appeal to my ears. Præludium, Op. 20, No. 1, by V. Andreæ (A.C. T224627 and A.S. 93454), is pompous, but worthless; and Liszt pours out more virtuosity in 'La Danza' (A.S. 88924), which again leaves me cold.

SONGS

Quilter's 'Fair House of Joy' (A.C. 26487 and A.S. 72518) makes a splendid song roll, which it is as delightful to play as to sing. I most cordially recommend it. The same may be said of Coleridge-Taylor's 'Elëanore' (A.S. 72367), which, with its dramatic style, offers a fine opportunity to both singer and accompanist—to restrain themselves. Already exceedingly popular, Easthope Martin's 'Ballad Monger' (A.S. 72505) and 'Fairings' (A.C. 26485 and A.S. 72519) should become increasingly so in roll form. And if you shut your eyes to the words and your ears to the music you may enjoy 'In a Monastery Garden' (A.S. 26513).

DANCE MUSIC

The Æolian dance rolls are as ingeniously arranged as ever, and render preferences difficult to establish, but I think that three of the best are 'So this is love,' a really languorous waltz; 'The melody that made you mine' (what a superb tribute to the power of music!); and 'Alabamy Bound.' If these are not already popular, I should imagine they soon will be.

MUSIC AT A BORSTAL INSTITUTION

At a time when music, as a subject of general educational value, is so much 'in the air,' it may not be out of place to give some account of the Feltham Borstal Institution Music Society—a venture which seems to many of us, on account of its achievements in the face of difficult conditions, and its possibilities, peculiarly significant. Most of those who work in schools find plenty of obstacles to deal with, but in most places these difficulties are not material. Schools generally have the means of getting music if they want it; they have musicians, copies, decent instruments; and can get by levies, forced loans, and other exactions, money to buy what they lack. What school music has to compete with is apathy, ignorance, and that stupid, self-satisfied superiority usually associated with athleticism. At the Institution of which we are speaking there was not only apathy; there was absolutely no means of getting either music, musicians, instruments, or money.

The Borstal Institution at Feltham houses about three hundred boys between the ages of sixteen and twenty-three, for periods varying from two to three years. They come from all sorts of surroundings, victims often of social conditions with which few of us could contend. Any intellectual appeal to them must be of the simplest sort, for although their mental gifts are often of a high order, circumstances have generally made it impossible for them to develop normally, although under kindlier conditions they often rapidly do so. The idea that music should form a part of their training came to Feltham with the arrival of a new tutor, who, having needed and known the consolation which only music can give, was filled with a determination to bring music into the lives of those in his care. He collected some money among his friends, got promises of help from amateur musicians, and started a music club. Ninety boys joined in the first access of enthusiasm, and, after the usual wastage, numbers have settled down at about sixty. Conditions of membership are 'an interest, hard work, and an unstained record of conduct in the p'ace.' A 'report' before the Governor, however slight, means expulsion, and the result is a high standard of conduct and a keen feeling of pride and self-respect. Fortnightly concerts have been given, and many generous amateurs have helped at them. Concert parties have been sent down by the People's Concert Society, and the Village, Country Town, and School Concert Society, and there have been recitals by the English Singers, by Walter Rummel, and by Harold Samuel. The organizer cannot speak highly enough of the generosity and sympathy of the artists whom he has approached.

Needless to say, the music performed is always of the best. Such of the best is chosen as speaks readily, but there is no attempt to solicit attention by any tawdry appeal. Rummel, for instance, played a Triple Fugue and three Chorale Preludes of Bach, the 'Moonlight' Sonata, and a Chopin group, and he was tremendously appreciated. Only those, indeed, who have themselves played to the boys can

realise the concentrated way in which they listen. There is an atmosphere entirely different from that of the ordinary concert, when people already sated with music listen half-heartedly to what they don't really want to hear. These boys drink it in as if they were thirsty for it, and the player cannot but be conscious of this, and of the consequent and unusually close intimacy between himself and his audience.

This intimacy is really the essence of the whole matter. It is the *raison d'être* of the Society, which is an attempt, over and above the mere study of music, to bring personal contacts of the best sort within the knowledge of those who have hitherto been deprived of them. The boys' imaginations go out creatively to meet those of the composer and the interpreter, and a new planet swims into their ken. The experience draws out new feelings and thoughts from minds hitherto unawakened, and may be an influence of the utmost strength and goodness. The merely æsthetic side of it is a big enough thing, but it goes beyond that—self-sacrifice is demanded, and the appreciation of music is associated, and felt to be so, with certain ideals of conduct and manners; the boys visibly and astonishingly develop under its influence. Without sentimentalising, we can imagine what it may mean to some of them when a musician like Rummel, who has played finely, talks with them, and shakes hands with them—not patronisingly, but as one human being that greets others.

I need not attempt to conceal my belief that here already is an educational achievement of the greatest importance and potentiality—one compared to which the B minor Mass at Oundle and the Bach Choir at the Leys School, admirable as they are, are insignificant. Some readers, no doubt, are feeling that this article is the child of rash enthusiasm and callow idealism—an unbalanced offspring. I can only wish that such readers could go to a Feltham concert (they would be welcome), or could see some of the letters written by boys who have passed under the influence of the Music Society.

The whole Society and its work are shortly to be incorporated in a general educational scheme based on the same ideas of drawing out talents and ideas, rather than trying to impress them. Singing and reading classes will be started, and it is hoped that these will prepare material for the formation of a choral society and perhaps an orchestra. But if the work is to go on, the Society needs help—it needs music, books, offers of performance, and funds for general purposes. Those who feel moved to offer help of any sort, or to attend concerts, should write to Mr. C. A. Siepmann, H.M.B.I., Feltham, Middlesex, to whose vision and enthusiasm for music is due all that has been done already.

THOMAS ARMSTRONG.

Wireless Notes

BY 'CALIBAN'

The transmission of the Gibbons service from Canterbury Cathedral was one more proof that at present wireless is apt to be beaten by the combination of a large space, an organ, and a choir. The most successful feature was the pealing of the bells—a truly fascinating effect that helped one to visualise the old Kentish city in an extraordinary way. The service itself came through so vaguely that one would not be justified in expressing an opinion on the more complicated music or its performance. But I was able to follow the chanting well enough to feel disappointment and surprise that the combined Cathedral and Chapel Royal Choirs should still be perpetuating the stiff Anglican tradition that makes no account of the rhythm of the text. Rarely have I heard more angular Anglican pointing. A good sample of chanting on an occasion of this kind would be an education to thousands of church folk; the reverse simply retards the efforts now being made in the direction of reform.

The B.B.C. is to be congratulated on the successful transmission of the military tattoo at Aldershot. The massed bands were imposing. (But what banal music most of it was!) Our old friend the '1812' Overture came off well, save in one respect, and that the very one which promised a thrill—the artillery accompaniment. The gunfire reached me as a no more impressive sound than that made by a neighbour chopping firewood, and in the final section the bangs were not a patch on those provided by the big drum at Queen's Hall. Far more impressive was the ensuing applause of the vast crowd at the close.

Mention of applause brings us to the question just now exercising the Company and many of its subscribers. Is a wireless musical performance improved by the addition of applause? Yes and no. When the item is relayed from a big hall and the demonstration is the genuine expression of delight felt by a big crowd, there is a good deal to be said for it. But the spatter of hand-clapping from a few people installed in the studio as a claque, is a footling and irritating affair. It is not genuine, to begin with. Thus, suppose that the claque in its heart of hearts (if a claque has a heart) happens to disapprove of an item. What would happen if it suddenly became honest and maintained a stony silence? Even when its applause is not perfunctory there is too little of it to be effective. As for the idea that performers need the stimulus of applauding hearers, one would think that a singer or player gifted with imagination would find infinitely more stimulus at the thought of his vast unseen audience than in the sight of a score or so of people sitting round. Moreover, it is now established that in every department of wireless entertainment there are new technical problems to be overcome. Among the most important is that of being able to visualise the unseen hearers and to get on terms with them. That this can be done has been proved over and over again by the handful of speakers and musicians who proved to have the necessary 'something' in their equipment, either in voice, or imagination, or style. This faculty will have to be acquired, just as for ordinary concert purposes every singer has to acquire what is called a 'platform manner.' I go so far as to say that a performer who cannot 'put it across' the ether without the aid of a claque can't do it thoroughly well *with* that aid.

There is a good deal in the suggestion of a correspondent in the *Radio Times* as to the broadcasting of big sporting events. Many thousands of us who cannot attend (say) the Cup Final, are there in spirit, and would jump at the chance of being kept in touch with the swaying fortunes of the game. Put one of the Uncles on the ground with a microphone, and let him keep up a running description of the play, and a mighty host

would rise up and bless the B.B.C. After all, lucky folk in clubs where there is a tape machine follow sporting events almost as closely. Why shouldn't wireless step in and do the job far better for all the world and his wife? I hope the B.B.C. will make an experiment at the beginning of the next football season. Let us follow a match between Tottenham Hotspur and a crack team from the North, and see how it works out. If it does not prove to be one of the most popular moves the B.B.C. has ever made, I shall be surprised.

A month or two ago my colleague 'Feste' said some hard things about the musical articles in the *Radio Times*. I have a few complaints to fire off on my own account, but space has run out, and they must be deferred until next month.

Occasional Notes

The Gibbons Tercentenary has been celebrated with great vigour, as is fitting; but is Orlando quite so much of a discovery as some of the enthusiasts would have us think? Turning over the *Musical Times* for July, 1907, we find a five-column report of a Commemoration Service at Westminster Abbey on June 5 of that year. The report shows that an extraordinarily large and influential gathering of musicians was present, representing practically all the chief institutions of the country. The music was directed by Sir Frederick Bridge, Dr. W. G. Alcock was at the organ, a string orchestra of twenty-nine players took part, and a choir of three hundred voices had been organized for the occasion by Mr. Henry King. Ninety-six boy-voices were drawn from Westminster Abbey, the Chapel Royal, Canterbury Cathedral, the Temple Church, St. Peter's, Eaton Square, and the Foundling Hospital. (The St. Paul's Cathedral choristers were unavoidably absent.) The two hundred men singers consisted of the lay-vicars of Westminster Abbey and contingents from the choirs of St. Paul's Cathedral, the Chapel Royal, St. Peter's, Eaton Square, St. George's Chapel, Windsor, Canterbury Cathedral, Lincoln's Inn Chapel, and other churches, in addition to some members of the Madrigal Society and members of the Worshipful Company of Musicians. The service was preceded by two organ solos—the 'Fantazia of Foure Parts' and the Voluntary in A minor, from John E. West's 'Old English Organ Music' series. The Canticles sung were by Gibbons in F; three anthems followed the third Collect—'Hosanna to the Son of David,' 'This is the record of John,' and 'O clap your hands together.' The Dean of Westminster preached a sermon dealing with Gibbons and his work. After the sermon a procession was made to the North Choir Aisle, and the now well-known bust of Gibbons was unveiled by Princess Christian. This bust, a replica of that in Canterbury Cathedral, was the gift of the late C. T. D. Crews. After the unveiling, four more compositions of Gibbons were sung—the anthems, 'Blessed be the Lord God of Israel,' 'O God, the King of Israel' (to an accompaniment for strings and organ), 'O Lord, I lift my heart to Thee,' and 'Lift up your heads.' After the service, Dr. Alcock re-played the 'Fantazia of Foure Parts.'

Our object in reviving this ancient news is to show that even twenty years ago Gibbons was a prophet not without honour in his own country. Furthermore, in these days when it is customary to pooh-pooh all the older Cathedral organists—especially those who flourished in Victorian days—it is well to be reminded that this Commemoration Service was directed by one of the most eminent of those Victorian organists, and that the Service was shared in by representatives of many other Cathedrals.

(We are ready to admit that Gibbons's music would probably sound better with a smaller force than was used on the above occasion. That however, is not the point.)

The recent celebrations will no doubt have taught many that the cause of Tudor and Elizabethan music is not likely to be furthered by the performance of long groups of works whose similarity in mood and style is almost bound to lead to monotony. The call is for a discriminating and regular use of the *best* of the school. We underline the word, because the tendency of late years has been to publish and perform a good deal of music that has little more than antiquarian interest. This course, so far from popularising Elizabethan music, is far more likely to cause its return to oblivion. If the revival is to be no more than a nine days' wonder, the revivalists must temper their enthusiasm with discretion and a sense of values.

Mr. Ernest Newman probably gave offence in writing the following plain truths apropos of some recent Gibbons concerts:

> There is a good deal of unreality, of merely conventional admiration, about all these Tudor tercentenary celebrations; and it would be interesting to know how many of the audience at these two Gibbons concerts were able to distinguish between the music that is still really alive and the music that has now only an antiquarian value.

Mr. Cyril Scott's opera, 'The Alchemist,' had a very successful *première* at Essen, and we understand that further performances are to be given. Readers will be interested in the translation of the following extract from the *Essener Allgemeiner Zeitung* of May 29:

> After we had listened with respect to Debussy's 'Pelléas and Mélisande,' Cyril Scott came forward yesterday with his operatic first-born, 'The Alchemist.' Thus the Frenchman was followed by the Englishman, who possesses the additional advantage of conciseness and sparkling rhythm. . . . He does everything with the utmost refinement and works with all the subtleties of a quite unparalleled knowledge of rhythm. It is an artistic delight to observe his stupendous inventive faculty in this direction. . . . A connoisseur of detail, he employs his harmonies with unequalled skill, and the judicious use of percussion adds to the colour and brilliance of the whole. . . . From the point of view of artistic history, it is interesting that work such as this should be produced to-day. . . . The applause was very enthusiastic.

The pleasant social gathering that followed the distribution of diplomas at the Royal College of Organists in January was so much appreciated that it seems likely to become a regular feature. At all events, it will form a part of the arrangements for July 18. The Distribution of Diplomas takes place at

2.30, and will be followed by a recital of organ works by Bach, Franck, Parry, Guilmant, and Stanford, by Mr. E. T. Cook. After the recital, members and friends will adjourn to the Upper Hall and the proceedings will become informal.

A prize of twenty-five guineas is offered by *Music and Letters* for an essay on the following thesis :

> A comparative study of indigenous forms of dramatic music and of opera, pointing out in what way they were characteristic of their land of origin and how far they have a bearing on our own problem.

The judges will be Sir Henry Hadow, Mr. Frederic Austin, and the Editor. For length the editor suggests, but does not insist on, five thousand words. Essays must be type-written and unsigned ; the author's name should be enclosed in a sealed envelope bearing an identifying mark or words, which must also appear at the foot of the essay. Essays should reach Major W. M. Marsden, c/o *Music and Letters*, 22, Essex Street, W.C.2, not later than September 26. The package should be marked 'Nat. Op.' on the left-hand top corner.

Mr. A. B. Walkley, in his weekly articles in *The Times*, occasionally leaves his usual field and lets himself go on music. His latest effort (sprinkled with the inevitable French tags) deals with the L.S.O. Anniversary concert, and is no happier than some of his other pronouncements on musical subjects. At the start he was easily imposed on. Describing the assembling and tuning-up of the orchestra, he says :

> Someone with a fall of hair enters furtively and tries to slip into his seat unobserved, but he cannot escape the applause of his fellows. It is the 'leader,' the first of the violins.

We have often noticed this entry of the leader, but it has never struck us as being 'furtive,' or as showing any anxiety to advoid notice. A modest leader can 'escape' applause by the simple expedient of coming on to the platform with the rest of the orchestra, instead of making a solitary entry after everybody has settled down.

Mr. Walkley is not a regular attendant at orchestral concerts, if we may judge from his naive delight at what he saw and heard—especially at what he saw. ('Look at those ten double-basses on the left ! An orchestra with ten double-basses is, indeed, "some" orchestra ! ') He becomes lyrical on Koussewitzky, whose entry is 'quiet and restrained' :

> But when he starts the 'Meistersinger' Overture he is a man transformed. The great, blazing, pompous marches lift his arms high above his head, and then down, down they go, pushing the music, as it were, back in its overwhelming advance. . . . The staid and statuesque Englishman may find Mr. Koussewitzky's movements excessive ; but, then, Mr. Koussewitzky is not an Englishman—*c'est tout dire.**

The method of Sir Edward Elgar (who conducted his 'Variations') was, 'naturally and rightly, different ; intimate, and, if I may so, homely.' Mr. Walkley tells us how very differently he himself would have played the triangle under the two conductors, and adds :

> I instance the triangle for safety ; because, as a matter of fact, there is no triangle in the L.S.O.

Evidently the one we have heard many a time at L.S.O. concerts was borrowed for the occasion.

* Enough said !

After describing his emotion ('the tears chased one another down my nose'), and quoting somebody's warning against gushing and sentimentalising, he says :

> I feel guilty and apologise for my tears. But what would you ?* I am one of those unfortunates whom great art excites.

He winds up with a tribute to the players :

> I envy these fellows. A great authority, who knows them well, tells me that they are each (*sic*) accomplished and versatile musicians, able at need to conduct an orchestra of their own.

Without being backward in recognising the merits of the L.S.O. players, we suggest that the 'great authority' was pulling somebody's leg.

The article from which we have quoted, another on 'Jazz,' and one on Epstein's 'Rima' which Sir Owen Seaman riddled in the following week's *Punch*, suggest that Mr. Walkley should not hastily leave his own department. We are sure that if any one of *The Times* music critics returned the compliment by writing a dramatic article, he would make a better job of it than this.

Readers will remember the to-do at Vienna recently, when Madame Olczewska, singing at the State Opera House, was annoyed by the talking of Madame Jeritza in the wings, and spat at her. The latest news is that something like harmony has been restored, Madame Olczewska having expressed her 'profound regret for disgracing the dignity of the house, and insulting the public by trying to spit at Madame Jeritza in the wings, missing, and hitting Madame Kittel instead.' We are glad the apology was so ample as to include regret for the deplorable marksmanship.

The incident led to a very successful bit of business on the part of a singer in 'The Bartered Bride,' at Vienna, a few days later. On receiving the contract confirming the sale of the bride he 'spat furiously at it'—with truer aim than that of Madame Olczewska, we trust. The house roared, and continued to show its appreciation of the hit (we assume it was a hit) during the remainder of the scene. The director, Herr Schalk, then went behind the curtain, and issued an order that spucken, or even imitation thereof, was for ever verboten on that stage. So here was a good topical joke cut off in its prime. Think what George Robey could have done with such material, had Madame Olczewska reserved her fire till she came to Covent Garden !

* *Mais que voulez vous ?*

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

ANNUAL GENERAL MEETING

The annual general meeting will be held on Saturday, July 18, at 2 p.m.

DISTRIBUTION OF DIPLOMAS

Members and friends are cordially invited to attend the distribution of diplomas to successful candidates at the Fellowship, Associateship, and Choir-Training Examinations, on Saturday, July 18, at 2.30 p.m. The President, Dr. H. W. Richards, Warden of the R.A.M., will deliver an address on

(Continued on page 631.)

Sing Alleluia forth

HYMN-ANTHEM

Words by J. Ellerton, *tr.* from the Latin
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Music by Eric H. Thiman

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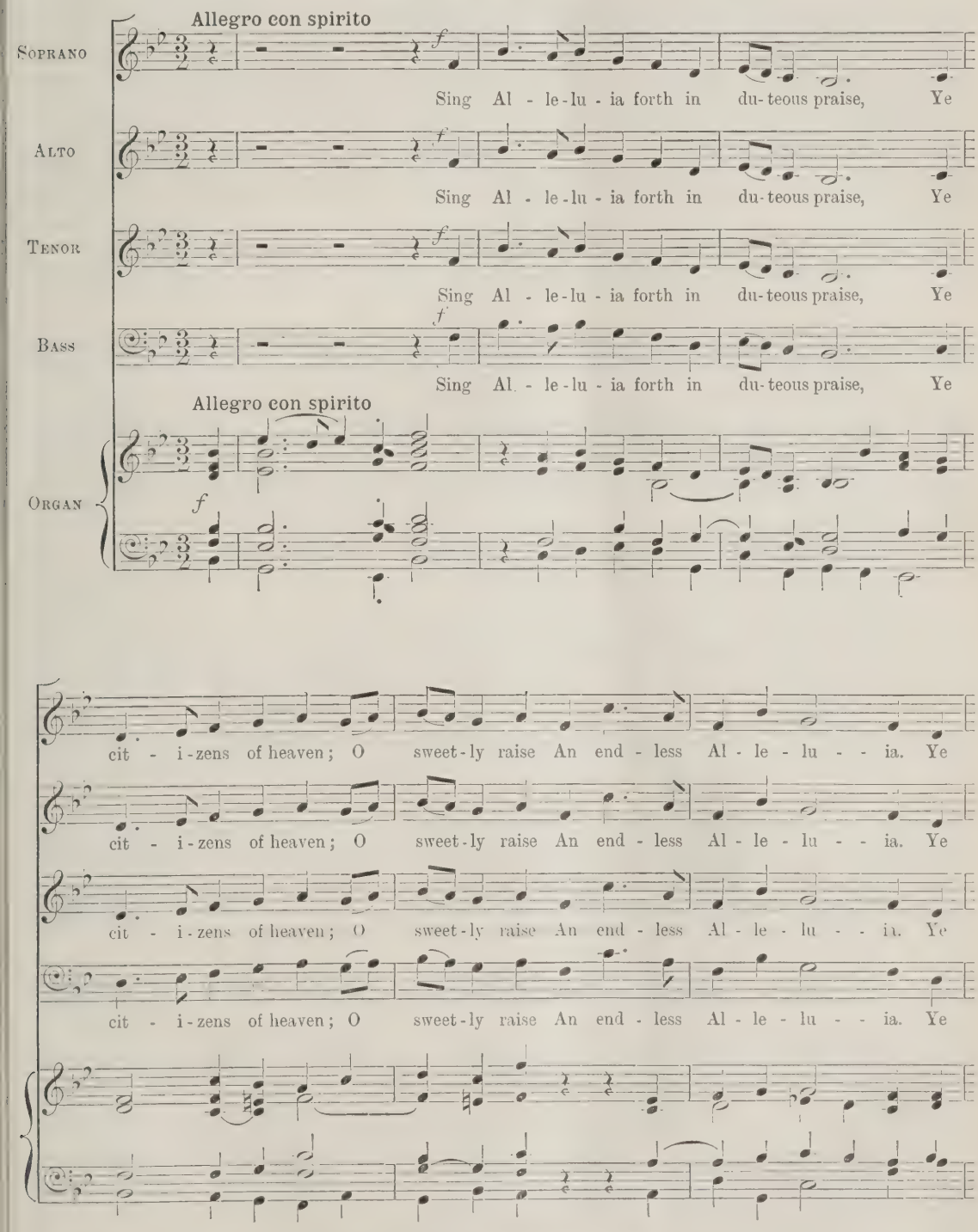
Allegro con spirito
Soprano
Alto
Tenor
Bass
Organ
f
Sing Al - le-lu - ia forth in du-teous praise, Ye
Allegro con spirito
cit - i-zens of heaven; O sweet-ly raise An end - less Al - le - lu - - ia. Ye

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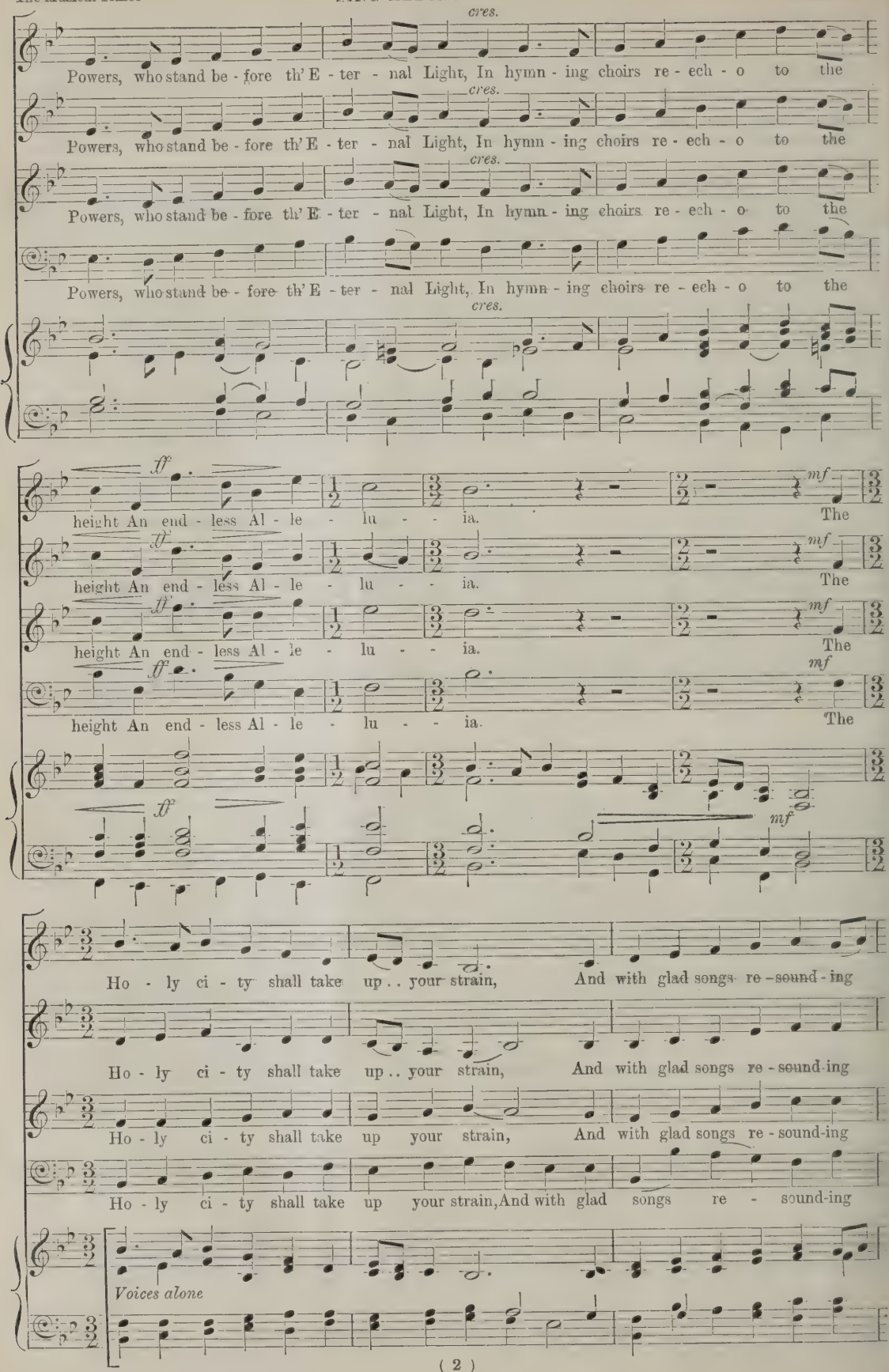
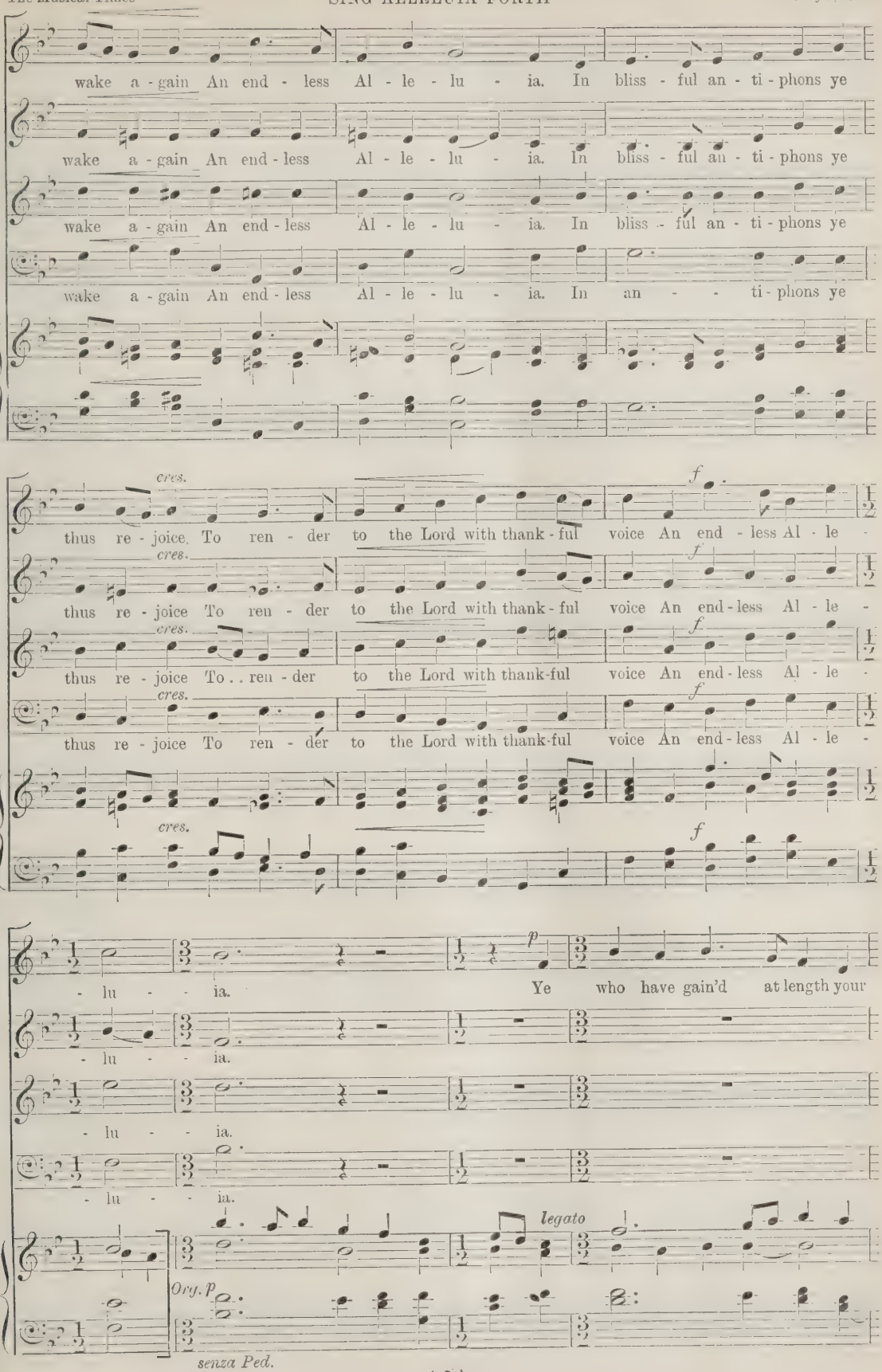
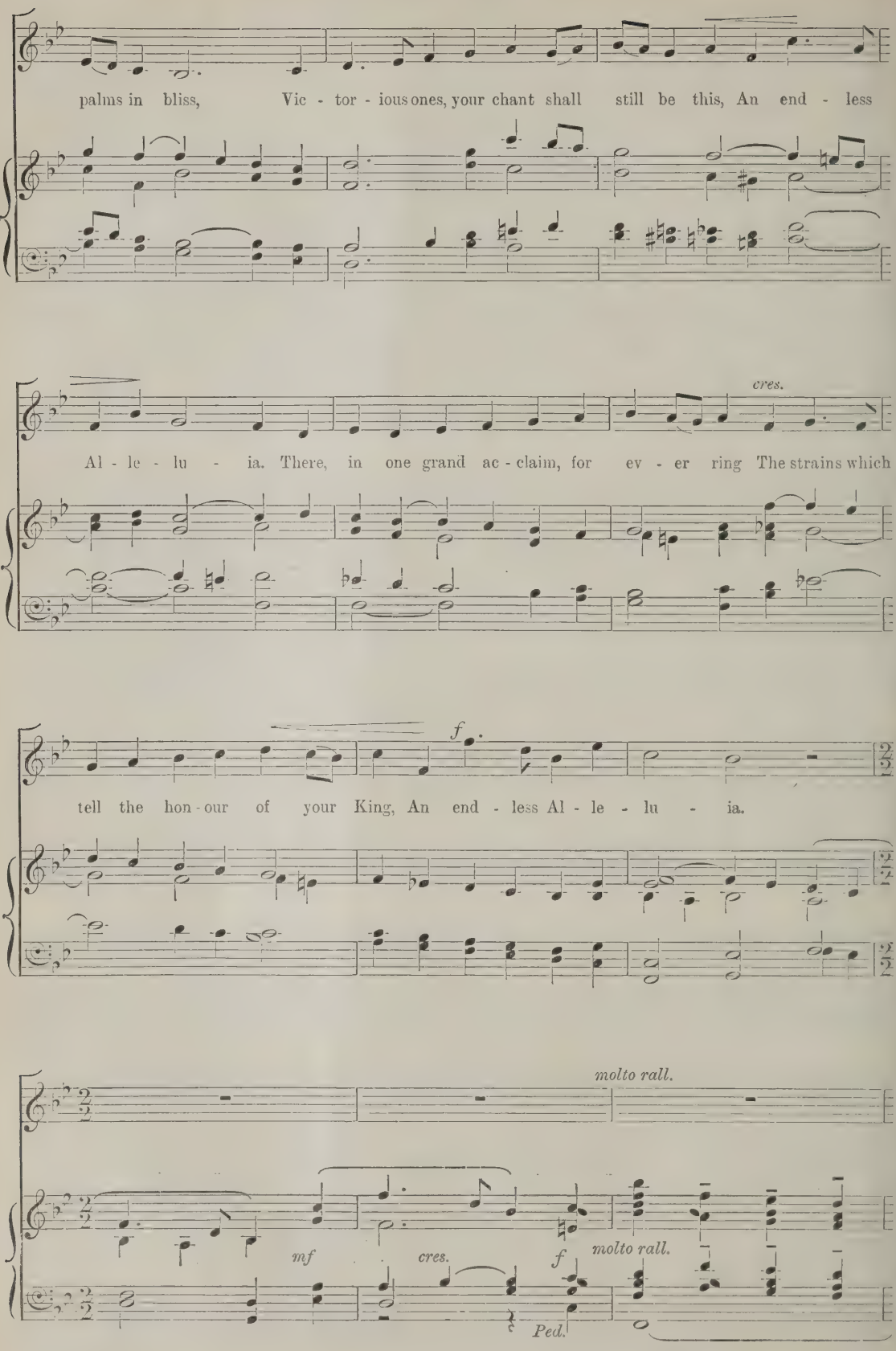
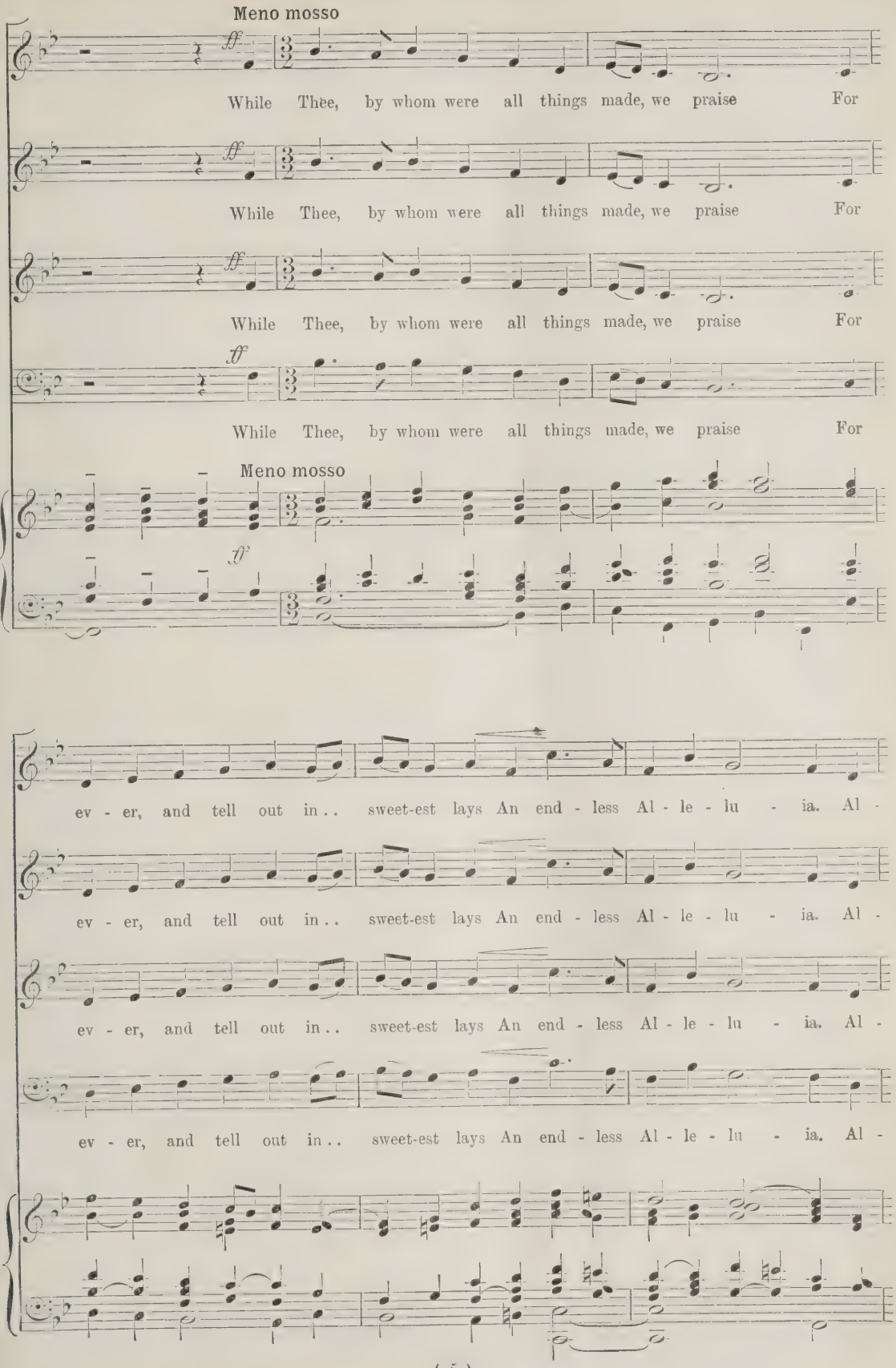
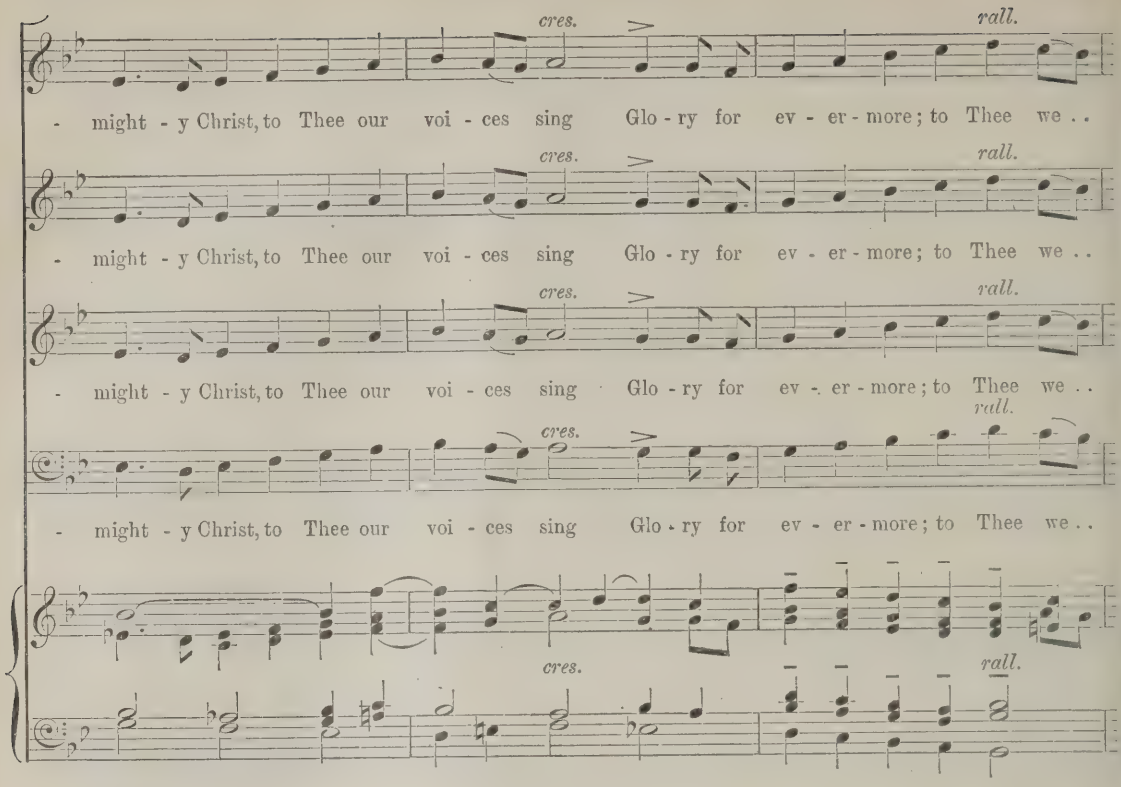
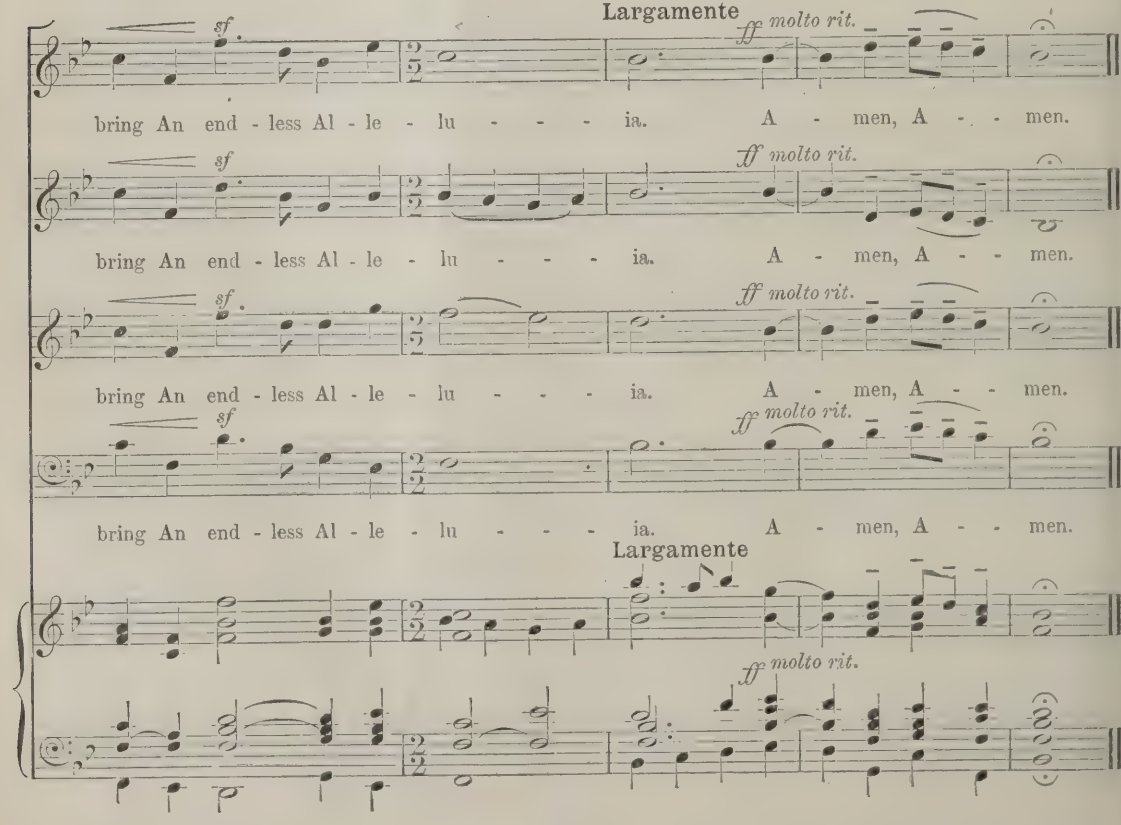

cres.
Powers, who stand be - fore th' E - ter - nal Light, In hymn - ing choirs re - ech - o to the
Powers, who stand be - fore th' E - ter - nal Light, In hymn - ing choirs re - ech - o to the
Powers, who stand be - fore th' E - ter - nal Light, In hymn - ing choirs re - ech - o to the
Powers, who stand be - fore th' E - ter - nal Light, In hymn - ing choirs re - ech - o to the
cres.
ff
mf
height An end - less Al - le - lu - - ia. The
height An end - less Al - le - lu - - ia. The
height An end - less Al - le - lu - - ia. The
height An end - less Al - le - lu - - ia. The
ff
mf
Ho - ly ci - ty shall take up . . your strain, And with glad songs re - sound - ing
Ho - ly ci - ty shall take up . . your strain, And with glad songs re - sound - ing
Ho - ly ci - ty shall take up your strain, And with glad songs re - sound - ing
Ho - ly ci - ty shall take up your strain, And with glad songs re - sound - ing
Voices alone


wake a - gain An end - less Al - le - lu - ia. In bliss - ful an - ti - phons ye
wake a - gain An end - less Al - le - lu - ia. In bliss - ful an - ti - phons ye
wake a - gain An end - less Al - le - lu - ia. In bliss - ful an - ti - phons ye
wake a - gain An end - less Al - le - lu - ia. In an - - ti - phons ye
cres.
f
thus re - joice To ren - der to the Lord with thank - ful voice An end - less Al - le -
cres.
f
thus re - joice To ren - der to the Lord with thank - ful voice An end - less Al - le -
cres.
f
thus re - joice To . . ren - der to the Lord with thank-ful voice An end - less Al - le -
cres.
f
thus re - joice To ren - der to the Lord with thank-ful voice An end - less Al - le -
p
- lu - - ia. Ye who have gain'd at length your
- lu - - ia.
- lu - - ia.
- lu - - ia.
legato
Org. p
senza Ped.

palms in bliss, Vic - tor - ious ones, your chant shall still be this, An end - less
cres.
Al - le - lu - ia. There, in one grand ac - claim, for ev - er ring The strains which
f
tell the hon - our of your King, An end - less Al - le - lu - ia.
molto rall.
mf
cres.
f
molto rall.
Ped.

Meno mosso
ff
While Thee, by whom were all things made, we praise For
While Thee, by whom were all things made, we praise For
While Thee, by whom were all things made, we praise For
While Thee, by whom were all things made, we praise For
Meno mosso
ff
ev - er, and tell out in.. sweet-est lays An end - less Al - le - lu - ia. Al -
ev - er, and tell out in.. sweet-est lays An end - less Al - le - lu - ia. Al -
ev - er, and tell out in.. sweet-est lays An end - less Al - le - lu - ia. Al -
ev - er, and tell out in.. sweet-est lays An end - less Al - le - lu - ia. Al -


cres.
rall.
- might - y Christ, to Thee our voi - ces sing Glo - ry for ev - er - more; to Thee we . .
- might - y Christ, to Thee our voi - ces sing Glo - ry for ev - er - more; to Thee we . .
- might - y Christ, to Thee our voi - ces sing Glo - ry for ev - er - more; to Thee we . .
- might - y Christ, to Thee our voi - ces sing Glo - ry for ev - er - more; to Thee we . .

sf
Largamente
ff molto rit.
bring An end - less Al - le - lu - - - - ia. A - men, A - - men.
bring An end - less Al - le - lu - - - - ia. A - men, A - - men.
bring An end - less Al - le - lu - - - - ia. A - men, A - - men.
bring An end - less Al - le - lu - - - - ia. A - men, A - - men.
Largamente
ff molto rit.

(*Continued from page 624.*)

'The Organist as Teacher,' after which Mr. E. T. Cook, organist of Southwark Cathedral, will play upon the College organ the following pieces, selected for the January Examination, 1926 :

FELLOWSHIP

Aria in F ... ... *J. S. Bach*
(Novello, Book 12, p. 112.)
Prelude, Fugue, and Variation (Op. 18, No. 3)
César Franck

ASSOCIATESHIP

Elegy in A flat major ... ... *C. H. H. Parry*
(Novello.)
Meditation in F sharp minor ... ... *Guilmant*
(Book 6, Op. 20.)
Prelude in G minor ... ... *Stanford*
(No. 2 of first set of Preludes, Op. 101, Stainer & Bell.)

No tickets are required.

An informal conversazione will be held after the organ recital, to which members and their friends are invited. Tea and coffee.

H. A. HARDING, *Hon. Secretary.*

Members of the College will hear with regret that Dr. Harding has been very ill for some weeks past. At the time of writing, however, he is making such progress as to warrant the hope that he will soon be restored to his accustomed vigour. He may rest assured of the good wishes of all R.C.O. members and friends.

THE DOUBLE SIGNIFICANCE OF THE CHORALE PRELUDE

BY CHARLES F. WATERS

The extensive adoption in recent British organ music of the variety of forms embraced by the title 'Chorale Prelude,' provokes consideration of the principles underlying this characteristic type of organ composition. Its origin lies in the extempore variations by Teutonic organists of the 17th century upon the Lutheran Chorales, so prominent a feature of the services of the Reformed Church, and so familiar to, and well-beloved of, the Teutonic people. The submission of these chorales to fugal, coloratura, and other devices, according to the character and structure of the tune, and the intellectual equipment and technical dexterity of the executant, would in essence be understood by his hearers ; and when, in the course of time, a definite art-form was established by these extempore efforts giving place to the written word, it had the singular quality of easy appreciation by those to whom the chorales were so endeared. Moreover, inasmuch as the chorales were definitely allied to and commonly associated with verses appropriate in some cases only to certain festivals or seasons, the chorale prelude became a suitable adjunct to the liturgy of the Church services, serving as a commentary upon the season's message, and giving emphasis to the truths it conveyed. Thus the double significance of the chorale prelude is evident—first, its immediate appeal to, and ready appreciation by, the people ; second, its close association with the Church's service.

These factors render the form a singularly important and convenient one, and it is of interest to note that more than one great composer has in his last years turned to the form to pay, as it were, his respects to the Church and the Church's instrument. Bach's last effort was to dictate the exquisite 'Before Thy throne I come' ; Brahms gave his last musical utterance in his 'Eleven Chorale Preludes' ; César Franck on his death-bed made the final corrections in his nearest approach to the Chorale Prelude ; Parry turned his attention to the organ late in life, but was spared, we may gratefully record, to complete two invaluable sets of chorale preludes, besides the three Choral Fantasias.

A fresh lease of life has been given to the Chorale Prelude in Germany by Max Reger and Karg-Elert, who in their choice of the old chorales and their adoption of the methods of their illustrious predecessor, have fully maintained the tradition. At the same time, British organ composers have in the last few years been establishing a definitely British organ school, as national as the modern French school, in their successful reproduction of the chorale prelude in terms of the familiar, well-beloved, British hymn-tunes.

Is it excessive to claim that the development of the chorale prelude in British organ composition has opened the door to a wider appreciation of a hitherto unappreciated branch of instrumental music in this country ? In any effort to interest people in organ music it appears certain that the most promising starting-point lies in the preludes upon well-known hymn-tunes. Familiarity with the subject treated will lead to a perception of the treatment, and, finally, to an interest in organ music generally.

The heavy and often unrealised responsibility resting upon the organist in his choice of voluntaries can best be met by a suitable adoption of such pieces, according to the festival or season—Parry's 'St. Thomas' or John E. West's 'Winchester New' in Advent ; Charles Wood's Variations and Fugue on 'Winchester Old' at Christmas-tide ; Wallace's Chorale Fantasia, 'Heinlein,' in Lent ; Charles Wood's or Kitson's 'St. Mary,' or Parry's 'Rockingham' and 'St. Cross' Preludes, at Passion-tide, to name but a few. With its double quality of spontaneous appeal and appreciation, and its effective appropriateness to the Church's seasons, the chorale prelude has a double service to render.

THE LATE SIR FREDERICK BRIDGE

A memorial tablet to the late Sir Frederick Bridge has been placed in Westminster Abbey. The unveiling, by the Sub-Dean, took place at Evensong on May 26. The music included Bridge's setting of the Canticles, his anthem 'God's goodness hath been great to thee,' and the hymn, 'The sower went forth sowing,' to Bridge's tune. After the unveiling, his setting of 'Crossing the Bar' was sung. The inscription is as follows :

SIR FREDERICK BRIDGE
C.V.O.
Emeritus Organist
ORGANIST OF WESTMINSTER ABBEY
1882-1918
Faithful in Service Skilled in Music
Loving in Friendship
Born 5th December, 1844. *Died 18th March, 1924.*

It is proposed to establish a scholarship in memory of Bridge. A fund of £1,000 is being raised, and about £300 has already been subscribed.

A new organ was opened at Wesleyan Central Hall, Paisley, on May 24. Dr. Percy Elton gave a recital, playing Dvořák's 'Slavonic' Rhapsody, the Finale of Guilmant's fifth Sonata, F. H. Wood's 'Scenes in Kent,' 'Finlandia,' &c. The organ is a three-manual of twenty-nine stops, built by Messrs. Conacher & Co.

Dr. Joseph C. Bridge, who recently retired from the post of organist at Chester Cathedral to take up the appointment of Director of Studies at Trinity College of Music, has received some handsome parting gifts. The Dean and Chapter presented him with £1,000; and on behalf of numerous friends at Chester and in North Wales, the Mayor of Chester recently handed him a gold watch and a cheque, and the Mayoress presented to Mrs. Bridge an amethyst necklet and a pair of amethyst earrings. Prof. Bridge has also received gifts from the Chester Royal Infirmary Board, the Chester and North Wales Archæological Society, the Old Choristers' Association, the Cathedral Lay-Clerks, the Choristers and Masters of the Choir School, and the Vergers and Bell-ringers.

Readers sometimes ask for suggestions as to music suitable for use with organ and small orchestra, apart from arrangements of familiar symphonies. The following programme is a good answer: Solemn Melody, Walford Davies; Sursum Corda, Elgar; Concerto in G minor, Rheinberger; Largo, Handel; trumpet solo, 'The Lost Chord.' There is something here for both purist and the man in the pew. This excellent programme was given at All Saints', Bradford, Yorks, Mr. Charles Stott being organist, and Mr. Whitby Norton, conductor. The orchestra consisted of three first violins, two seconds, two violas, two 'cellos, one double-bass, two horns, two trumpets, and drums.

After rebuilding by Messrs. Hill & Son and Norman & Beard, the organ in the Guildhall, Cambridge, was opened on May 18. Dr. W. G. Alcock gave recitals in the afternoon and evening, playing Mozart's F minor Fantasia, the Finale from Reubke's Sonata, Guilmant's Funeral March and 'Hymn of Seraphs,' Widor's Allegro Cantabile and Toccata (Symphony No. 5), Saint-Saëns's Rhapsodie on Breton melodies, Liszt's Fantasia and Fugue on B A C H, Bach's Prelude and Fugue in D, Toccata and Fugue in F, the first movement of Sonata No. 1, his own Toccatina, &c. The instrument is now a three-manual of forty-seven stops.

Dr. H. D. Statham gave a recital at the dedication of the War Memorial organ at Chigwell School, his programme including the first movement of Handel's B flat Concerto, Gibbons's Voluntary in A minor, Bach's C minor Fugue and the first movement of the E flat Sonata, a Purcell Suite, and his own Nocturne in F sharp minor. The organ was built by Messrs. Henry Speechley & Sons, and is a two-manual of sixteen stops.

On the occasion of the visit to St. Anne's, Soho, of the London Society of Organists (May 30), Mr. Albert Orton gave a Bach recital (Sonata No. 4, Passacaglia and Fugue, Prelude and Fugue in G, and four Chorale Preludes); and, after the tea interval, a pianoforte recital, playing Bach's Prelude and Fugue in D, Schubert's Impromptu in B flat, Beethoven's D minor Sonata (Op. 31), Debussy's 'Reflets dans l'eau,' a Chopin group, &c.

At Louth Parish Church, on May 14, a special musical service took place in aid of Lincoln Cathedral Restoration Fund. Mendelssohn's 'Hymn of Praise' and Parry's 'Blest Pair of Sirens' were the chief features. There were a choir and orchestra of a hundred and twenty. Mr. O. M. Price, the organist of the church, conducted, and Dr. G. J. Bennett was at the organ.

Mr. Herbert C. T. Gill, organist of St. James's Church, Bath, has been presented with an illuminated address, a chiming clock, a cheque, and an album containing the names of over three hundred subscribers. The presentation was in recognition of Mr. Gill's twenty-five years of service at St. James's.

Schubert's 'Song of Miriam' was sung at St. Peter's Church, Southsea, on June 3, by the choir, conducted by Mr. Eric B. Sutton. Mr. John A. Jackson accompanied on the organ, and also played Boëllmann's Gothic Suite and Bach's 'Fiddle' fugue in D minor.

Messrs. Rushworth & Dreaper have just set up a new organ in the Parish Church at Sway, Hants—a two-manual of thirteen stops and fourteen hand and foot pistons.

Bach's Ascensiontide Cantata, 'Praise our God,' was finely sung, with orchestral accompaniment, at Leeds Parish Church on May 21, conducted by Dr. A. C. Tysoe.

RECITALS

Mr. J. A. Sowerbutts, Holy Trinity, Guildford—Prologue (from the 'Passion' Symphony), *de Maleingreau*; Theme and Variations in C sharp minor, *Bossi*; Fantasia on 'Forty days and forty nights,' *J. E. Wallace*; Fantasia and Toccata, *Stanford*; Scherzoso in B minor, *Rheinberger*; Fantasia in E, *Wolstenholme*; Rhapsody No. 3, *Saint-Saëns*; Prelude and Fugue in B, *Dupré*; and a *Bach* programme.

Mr. W. N. McKie, St. Paul's Cathedral, Melbourne—Choral No. 2, *Franck*; Four Short Chorale Preludes, *Karg-Elert*; Passacaglia and Fugue, *Bach*; Fantasia and Fugue in G, *Parry*; Pavane, *Byrd*; Hymn-Preludes by *Stanford*, *Harold Darke*, and *Parry*.

Mr. Paul Rochard, Kendal Parish Church—Sonata No. 11, *Rheinberger*; Prelude to Part 2, 'The Apostles,' *Elgar*; Sonatas Nos. 1 and 3, *Guilmant*.

Mr. Henry T. Gilberthorpe, Parish Church, St. Mary Church, Torquay—Allegro (Symphony No. 6), *Widor*; Adagio and Allegro Fugato, *John Stanley*; Trumpet Tune and Two Airs, *Purcell*; Melody, *John E. West*.

Dr. W. H. Harris, Munster Park Wesleyan Church, Fulham Road—Sonata in F minor, *Mendelssohn*; Cantilène, *Rheinberger*; Sonata in C, *Bach*; Pastorale, *Franck*; Concerto in F, *Handel*.

Mr. Eric Brough, St. Mary-le-Bow, E.C.—Choral No. 1, *Franck*; Psalm-Prelude No. 1, *Howells*; Prelude in C minor, *Bach*; Cantilène in A flat, *Wolstenholme*; Introduction and Fugue, *Liszt*.

Miss Doris Fenner, St. Cuthbert's, W. Hampstead—Sketch in C, *Schumann*; Toccata and Fugue in D minor, *Bach*; Evening Song, *Bairstow*; Grand Chœur, *Hollins*.

Mr. Geoffrey N. Leeds, School Hall, Eton College—Prelude and Fugue in B minor, *Bach*; Scherzo in G minor, *Bossi*; Pastorale, *Ravel*; Coronation March, *Saint-Saëns*.

Mr. Harry Wall, St. Martin-at-Ludgate—Chorale Prelude, 'Jesus Christ, our Redeemer,' *Bach*; Canzona, *Boëllmann*; Sketch in G, *Wolstenholme*; Prelude on 'Pange Lingua,' *C. W. Pearce*; Introduction and Toccata, *William Walond*.

Mr. Harold M. Dawber, St. George's, Stockport—Choral No. 3, *Franck*; Scherzo, *Harvey Grace*; Fantasia and Fugue in G, *Parry*; Celtic Suite, 'From Hebrid Seas,' *Julian Nesbitt*; March (Symphony No. 1), *Widor*; Allegretto Grazioso and Allegro Marziale, *Frank Bridge*.

Mr. Alan Stephenson, Gainsborough Parish Church—Sonata No. 8, *Rheinberger*; 'Lied des Chrysanthèmes,' *Bonnet*; Sketch in F minor, *Schumann*. (Mr. Collin Smith played 'Cello Sonata in G, *Sammartini-Salmon*; Adagio from Concerto No. 2, *Haydn*; Sarabande, *Sulzer*; Cantabile, *Cui*.)

Miss Marjorie T. Renton, St. Mary-le-Bow—Concerto No. 5, *Handel*; Chorale Prelude, 'My inmost heart doth yearn,' *Brahms*; Prelude and Fugue on the name B A C H, *Liszt*; Sonata No. 8, *Rheinberger*.

Mr. Norman Andrew, St. Paul's, Stalybridge, Cheshire—Sonata No. 6, *Mendelssohn*; Fantasia and Fugue in G minor, *Bach*; Overture to 'Rienzi.'

APPOINTMENTS

Mr. W. A. Hastings Earnshaw, choirmaster and organist, St. James's, George Street, Manchester.

Mr. George W. Gaythorpe, musical director, Thomas Champness Memorial Hall, Rochdale.

Mr. Robert H. Hull, organist, Titsey Parish Church, Surrey.

Mr. W. T. Irons, choirmaster and organist, St. Luke's Lutheran Church, Rochester, New York.

Mrs. Rees-Pedlar, choirmaster and organist, St. Bartholomew's Episcopal Church, Gourock-on-Clyde.

Letters to the Editor

WAS IT 'A RUDE EXCLAMATION'?

SIR,—In view of the strictures so often passed on concert audiences for their undiscerning and ill-timed applause, I am much astonished at the general condemnation which has been hurled at the disapproving gentleman who had the temerity to contradict the prevailing sentiment at the concert of the Philharmonic Society mentioned in your June number.

I have suffered so much from noisy and excessive acclamation and from the encore plague at Queen's Hall and other places, that my heart warms to any man who has the courage, under *any* circumstances, to express an opinion—provided it be honest—which runs counter to that of the majority.

I was not present at the performance in question, and if I had been, a natural shrinking from notoriety would have forbidden articulate protest even though my musical nerves had been set on edge; but what I desire to know is this: Of what value to a composer is the acclamation of a crowd of persons, mostly untrained in musical technique, with little real musical knowledge, and unqualified as critics, at the first hearing of a new composition? I have a shrewd suspicion that the type of music enthusiast who deems it becoming and correct to burst into noise at a new thing is the same who waxes frantic at Handel's 'Largo,' and demands an encore for 'The Lost Chord' as a cornet solo.

For myself, the approaching close of every item, new or old, on a 'Promenade' programme is a moment of dread; for I know that instead of being allowed to dwell for a space on the beauties of the piece just passing away, every recollection of them will for a time be obscured by senseless noise from hands, tongues, feet, and sticks. So that my usual practice is to wait for the particular item I desire to hear and then to slip away while it is still fresh in my memory, leaving the more hardy listeners to their hand-clapping and shouting.

As for ballad concerts, much as I love the sound of a musical voice, I never go near them from fear of being obliged to listen to 'Home, sweet home,' 'The last rose of summer,' &c., as a result of exaggerated applause.

It is for these reasons that I rejoice at the action of the courageous gentleman which disturbed so notably the general content at the Philharmonic concert.—Yours, &c.,

Hersham, Walton-on-Thames. EUSTACE HARE.

June, 1925.

TRINITY MADRIGAL CLUB AT THE COLISEUM

SIR,—In your June issue you refer to my criticism of the Trinity Madrigal Club, of Cambridge, on its appearance at the London Coliseum:

> 'A few weeks ago, for example, even so shrewd and commonsense a critic, and so good a judge of choralism, as Mr. Percy Scholes, writing of the singing of a handful of Cambridge undergraduates at the Coliseum, remarked (I quote from memory) that of course they hadn't the sonority of the crack Northern choirs! Who in the world expected it? What basis of comparison is there between the Sheffield Choir and a little choir of undergraduates singing a few madrigals and chanties by way of a vacation hobby?'

I thank you for your incidental compliment, but as, the compliment concluded, you manage in 'quoting from memory' to make me seem rather ridiculous, I beg to be allowed to repeat, without comment, exactly what I did say:

> 'The singing did not exhibit quite first-rate vocal tone or the high finish of a crack North Country choir, but, short of this, it was excellent.'

—Yours, &c., PERCY A. SCHOLES.

121, Bedford Court Mansions, W.C.1.

June, 1925.

[We gladly print Mr. Scholes's letter, the more so as it confirms our point, which was the absence of any basis of comparison between a crack North Country choir and a few undergraduates singing together as a vacation hobby.—EDITOR.]

BRITISH EMPIRE MUSICAL FESTIVAL

SIR,—I shall be glad if you will allow me to announce in your columns my withdrawal as one of the adjudicators in the Church Organ section of the British Empire Musical Festival. I do not consider the special connection of any trading firm with this competition places it on a sufficiently broad basis.—Yours, &c., A. EAGLEFIELD-HULL.

6, Bedford Square, W.C.1.

GIBBONS IN D MINOR

SIR,—Apropos of the Gibbons Tercentenary, I write to point out that one of the finest of all Gibbons's works—the Evening Service in D minor—was overlooked in most quarters. The work was discussed in your columns in July, 1915. Its omission from the octavo series of the Tudor Music Committee is curious and regrettable. Fortunately an edition is available—that of Mr. Royle Shore, published by Novello a few years ago (transposed to F minor, with English and [adapted] Latin words).—Yours, &c.,

Finchley, N. 'TUDOR.'

LABOUR CHOIRS: CONDUCTORS WANTED

SIR,—The London Labour Choral Union ventures to ask that you will give us the hospitality of a short space in your columns with a view to making an appeal for the voluntary services of qualified choir conductors.

Quite apart from Party considerations, we feel that all music-lovers will applaud our efforts to spread a love of choral music throughout the organized Labour movement.

The work which the London Labour Choral Union has done under the able leadership of Mr. Rutland Boughton has produced a marked stimulus in musical appreciation by the working-class movement in London. The Union is a federation of local Labour and Co-operative choirs, and seeks to improve the quality of the existing choirs, to organize massed concerts from time to time, and, by no means the least important, to establish new local Labour choirs.

In readiness for the early autumn, we are planning a campaign for the establishment of a considerable number of new local Labour choirs in various areas in Greater London. Our greatest difficulty, however, is in securing the voluntary services of competent conductors. Clearly the solution of this problem is an essential pre-requisite of the effort contemplated.

We shall, therefore, be glad to hear from any of your readers who are qualified for and sympathetic with the work in hand, and it will be useful if, in writing, they will indicate the area or areas for which they have a preference. No lover of music could render greater service to this art than to respond to the appeal made in this communication.

—Yours, &c., HERBERT MORRISON.

12, Tavistock Place, Russell Square, W.C.1.

'THE MALADY OF CHOPIN'

SIR,—It is somewhat strange that I had just finished the draft of an article on 'Musical Highbrows,' both critics and composers, which I meant to submit for your consideration, when I took up the *Musical Times* for June (I have read this journal for forty-five years) and my eye lighted on the article by Mr. Erik Brewerton entitled 'The Malady of Chopin.'

The article proved a most interesting one, and I felt I should like to have a long talk with Mr. Brewerton on the subject. This, however, is impossible; but I wish to call attention to the last sentence of the article where the writer asks:

> 'Can it be that to the fastidious Chopin some secret was withheld which was revealed to the bourgeois Schubert; and can this have happened precisely because the one was fastidious and lived in salons and the other was bourgeois and drank beer?'

This was the very question I had endeavoured to answer, not with reference to Chopin in particular, but with regard to musical 'highbrows,' whether critics or composers, in general.

The burden of my argument was that no one, however great his genius, can touch the human soul 'with fire as from the altar,' unless that individual is in personal touch with his fellows. He must mingle with human beings, take hard knocks, and strike in self-defence. He must realise other people's manifold trials and difficulties, and sympathise with their sorrows; help them in their weakness and ignorance; recognise their fortitude and endurance; 'rejoice with them that do rejoice, and weep with them that weep.' He must in short be a sentient, living human being, trying to see life whole, and not a small part of it. In the school of life he will learn more than all the academies in the world will teach him. Aloofness, the superior air, pride of intellect, the aristocratic spirit, are fatal to the development of the highest art, as all history proves.

In all probability Chopin's aristocratic instincts, feelings, and outlook on life account for the irritation and failure to satisfy to which Mr. Brewerton alludes, for the first rule of the aristocrat is to hide his emotion, never to give himself 'away,' and on no account to 'let himself go.' He is perennially engaged in hiding himself even from himself, and particularly from those about him. Schubert, being a 'plain man,' was untrammelled by any such rule or instinct. He was himself all the time—frank, open, generous. Chopin instinctively was withholding, reserving something; Schubert could not and did not withhold anything, because he mingled with his fellows, entered into their life, danced with them, played with them, sang with them, drank with them. Schubert was the counterpart of Robert Burns. Both had much in common—much that cannot be admired or held up as examples to follow, but their position in music and poetry respectively is due to the fact that both men were human to the marrow of their bones. Being human, each spoke to humanity in a language it understood and felt; and humanity immediately, unequivocally, and passionately responded.—Yours, &c.,

THOMAS MANSON.

Lerwick, Shetland.
June, 1925.

'THE FUTURE OF PERFORMANCE'

SIR,—Mr. Cotton has written an admirably stimulating article in the *Musical Times* for June, and in the heat of the moment one quite longs for the speedy arrival of this musical Utopia, which he assures us is on the way. A little reflection, however, suffices for us to find the 'icy hand' of reason pulling us back to earth. In reality, this is a *reductio ad absurdum* of a partial truth.

In the first place, if there are to be no performances there will of course be no performers, as nobody would trouble to learn an instrument which he was never to be allowed to play. In that case, of course, it follows also that there would be a cessation in the manufacture of musical instruments. But this capacity for 'auralising' (horrid word) a score is solely gained by actual remembrance of sounds and effects heard in the past. Therefore it seems that in our Utopia we shall have to endure performances, after all, or else stand in danger of losing the very faculty which is to save us the price of so many tickets, not to mention programmes, cloak-room fees, and taxicab fares. After all, reading a score is in effect a 'Barmecide's Feast.' One *can* eat a dinner mentally by studying a menu (would the correct word here be 'gastricising'?) I am afraid such a meal would leave us rather hungry, despite the manifest advantages, such as absence of bad cooking, no waits between courses, no bill, and no tips!

Seriously this mental listening to music is symptomatic of the ultra-'highbrow' outlook on our glorious art which is doing so much to stifle appreciation of good music in some quarters. Anyhow, I know which of the two following things I would prefer: (*a*) reading through a Bach Organ Prelude, (*b*) playing it on a large organ in a fine stone church.

Again, is the number of first-rate score-readers very large? I personally consider myself quite a good hand at deciphering a score, but I should be unwilling to pass judgment on a strange composition which I had merely read on paper. I find most score-readers are taken at their own valuation because nobody can possibly tell whether or not they are accurately 'auralising' the music. Any composer will tell you that one of life's great moments is when he hears his own work played by a large orchestra under a good conductor.

Never mind, Mr. Cotton! Despite your article, I have no doubt that if I were to offer you tickets for the Three Choirs Festival . . . !—Yours, &c.,

S. W. OLIPHANT CHUCKERBUTTY.

THE MISUSE OF THE TROMBONE

SIR,—Without wishing to enter into any controversy, may I venture to suggest the possibility of Franck having intended valve trombones in his Symphony? This would mean that there would be no difficulty as regards the C flat and B flat in the first example of Mr. J. A. Westrup's interesting article.

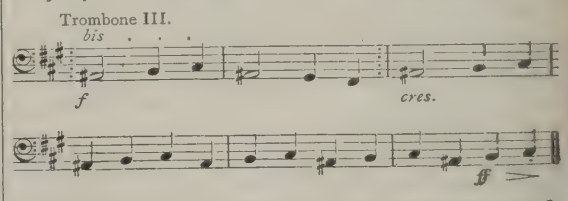
René Brancour, in his 'Histoire des Instruments de Musique' (1921), says:

> 'The trombone with pistons, much employed in other countries—notably in Belgium—happily does not with us seem able to supplant the slide trombone.'

Now, I am not inclined to lay much stress on the fact that Franck was a Belgian by birth (he became a naturalised Frenchman in 1870), and therefore was more likely to be in touch with Belgian customs than the ordinary French composer. But the Symphony was written in 1886-88, and round about that time French orchestras seem to have coquetted with valve trombones of different makes. I heard 'Les Huguenots' at the Opéra in '86 and '87, and, unless my memory has played me false, on one of those occasions (if not both) there were piston trombones in the orchestra. And it is significant that d'Indy for 'Fervaal' (1895) particularly specifies his four tenor trombones as being *à coulisse*. Surely he, more methodical than many of his contemporaries, would not have given a direction that would be totally unnecessary, if all French orchestras from time immemorial had adhered rigidly to the slide instrument? Previously, in 'Le Chant de la Cloche' (1885), he had employed two trombones with six pistons in addition to the three (unspecified) ones of the orchestra.

Composers are apt to be much like children with a new toy. They come across a make of instrument that squeaks or grunts a note higher or lower than the normal, and they promptly utilise it, without stopping to consider whether that particular note is likely to become a permanency of the orchestral scale. I have little doubt that when Sir Henry Wood introduced trombones with independent pistons into his orchestra, some composers determined to exploit their possibilities.

Perhaps some Franckian can throw light on the subject. I have merely made my suggestion to 'save the face' of the genial organist. But of course on certain technical details any composer is liable to err. Is the following, in fairly rapid time, suitable to a slide tenor trombone?



(The initial tempo is ¢ *Modéré*, but for this passage it is *Beaucoup plus animé*.) It comes from the Suite from Bruneau's 'L'Attaque du Moulin' (1893), and, if it yearns for a valve instrument for its proper interpretation, rather points to the fact that piston trombones were not unknown at the Opéra-Comique some thirty years ago.—Yours, &c.,

TOM S. WOTTON.

SIR,—In the June issue of the *Musical Times*, Mr. Westrup writes an article on 'The Misuse of the Trombone'; an admirable article, in which there is nothing to quarrel with so long as Mr. Westrup keeps to his subject. But in an article on the misuse of the trombone, abuse of the clarinet

should not, I feel, have any part. Mr. Westrup's words about the clarinet merely prove that he marches with the times, and is a prey to that very irreverence which he himself appears to deplore, for at the beginning of his article he says 'We live in an irreverent age.' To talk in mixed metaphor of 'the aristocracy which was the strong pillar of our forefathers, being now compelled to cut capers worthy only of the clarinet' is nothing short of irreverence to that beautiful instrument which among the wood-wind holds the same priority which Mr. Westrup gives to the trombone over the brass. What troubles me is, what exactly are the capers referred to?

If Mr. Westrup means that the trombone has now to play passages which should have been scored for the clarinet, then none of his quotations bear this out, as all might equally well have been scored for most other instruments in the orchestra—that is, of course, after transposition, which would be necessary for the clarinet no less than any other instrument. Then why drag in the poor clarinet?

If, on the other hand, he wishes to say that the clarinet alone is worthy to and does cut capers—that is, according his analogy, plays passages not properly within its normal compass, I beg to differ once more. The clarinet is seldom written for except on its best notes. Downwards there is no limit to its good notes, as the lowest possible is one of the best sounding, and the high notes written for it seldom go above G in alt, and not often as high as that in orchestral works, though it is possible to reach the C above.

The only other alternative seems to be that Mr. Westrup considers anything played by a clarinet to be a caper compared to the staid, majestic tones of the trombone.

A caper is essentially a thing of movement and agility, and as a violin or practically any stringed instrument performs these antics with twice the facility and agility of a clarinet, presumably to Mr. Westrup among his trombones, the violin must appear at times to stand on its head.—Yours, &c.,

H. A. LAWRENCE.

Earlswood Mount,
Surrey.

SIR,—Mr. J. A. Westrup, in your June issue, mentions among his main points to be observed when writing for the trombone, that:

> 'Passages in which the slide has to travel such a distance as to render tone production impossible should not be written.'

He finds fault with Franck's trombone writing on this ground. But did Franck write for the *slide* trombone?

I have attended many *Concours* in Belgium, and have yet to make acquaintance with the slide trombone on those occasions.

On raising this question with Continental trombone players, I have been informed that valve trombones have generally ousted slide instruments; and they regard England as very behindhand in thus hanging on to the conservative type of instrument.

The valve trombone has at least one merit, *i.e.*, freedom from slithering up to the note in the horrible way beloved by the purveyors of jazz noises.

So perhaps César Franck's writing may be doubly justified.
—Yours, &c.,

J. H. REGINALD DIXON.

Lancaster.

OLD ENGLISH VIRGINALS

SIR,—May I ask the help which probably the *Musical Times* alone can give?

At the Special Exhibition of Ancient Musical Instruments held at South Kensington Museum in 1872, a virginal by Thomas White, dated 1653, was shown by Samuel H. Gell, of Nottingham. It also bore the inscription 'Mary Bayard,' and inside the lid there was a painting in tempera of Orpheus charming the animals with his lyre, as in the virginal (also by Thomas White, but dated 1664) formerly in the Boddington (Kendrick Pyne) Collection, and now the property of the Hon. F. G. Wynn. Mr. Gell, I believe, died about twenty years ago, but inquiries at Nottingham have failed to locate his instrument.

I am compiling a list of these rare examples of 17th-century workmanship for the new edition of Grove's 'Dictionary of Music,' and have noted twelve specimens ranging from 1641 to 1675. Perhaps I may explain that the case of the English virginals is almost always of oak, and in shape is similar to the early so-called 'square' pianoforte, averaging 5-ft. 6-in. in length, and 1-ft. 8-in. in width. The lid is domed instead of flat, and, of course, there are 'jacks' instead of hammers. If complete, it is on a four-legged stand. Inside there is a lavish display of painting, and of gilding on embossed pasteboard.

If any of your readers can help me to discover the late Samuel Gell's virginal, or can tell me on a post-card of the whereabouts of any similar instrument, I shall be most grateful, even though I may have already noted the example.
—Yours, &c.,

FRANCIS W. GALPIN.

Faulkbourne Rectory, Witham, Essex.

CHOIRBOYS AND SCOUTS

SIR,—With reference to the letter signed 'Choirmaster,' in your June issue, on the above subject, pray allow me to set your correspondent's fears at rest. An urgent appeal to encourage Boy Scouts to become choirboys was addressed by me some months ago, immediately after my appointment as Commissioner for Music, to *The Scout* (the paper specially intended for Scout-masters, &c.) I have also written articles on the same subject in the boy's paper, *The Scout*.

I am making this *rapprochement* between choirs and Scouts one of the main features in my policy. There is need for co-operation and for mutual help, and overtures should be made on both sides. I am already hearing of several cases where such co-operation is at work and producing the happiest results, and I shall be glad to hear of further cases where choir-work is regarded as a definite department of scouting, and scouting is closely connected with choirs. The experience of those concerned would be most helpful in furthering what I am sure is a scheme capable of the happiest results.—Yours, &c.,

Westminster Abbey.
June, 1925.

SYDNEY H. NICHOLSON
(Commissioner for Music, Boy Scouts' Association).

SIR,—It was with considerable interest that I read Mr. Nicholson's letter with reference to encouraging choirboys to become Boy Scouts. The opinion of a man in the position of Mr. Nicholson naturally commands respect, but at the same time one often wonders whether the difficulties of the average Church organist are fully realised by men at the head of the profession. For example, the late Sir George Martin, in his book on 'Choir-Training,' directs choirmasters to prevent their boys from shouting in the street. How is it to be done?

If Mr. Nicholson will allow me, I should like to ask him he following questions:

(1) Are the Abbey boys allowed to become Scouts, and if so, how many are Scouts?
(2) Are the Abbey boys allowed to take part in the Scouts' 'sing-songs'?
(3) Three of my boys asked leave of absence on Whit-Sunday to attend the Scout camp. Would Mr. Nicholson have granted it? (I did so, but under protest.)
(4) Having regard to the above question, would Mr. Nicholson, if he were me, encourage my other seventeen boys to become Scouts, and, if so, would he sing a series of solos accompanied by himself (with 'men'obbligato) at the festival services?
(5) The Scouts' drill necessitates absence from choir practice (I'll own that we practise every night). Would Mr. Nicholson still encourage boys to join?

—Yours, &c.,

W. J. FREDERICK PUGH.

34, Wilmington Avenue, Chiswick, W.4.

Mr. Nicholson replies to the above queries:

'All the Abbey choir-boys are Scouts, and form their own Troop (30th Westminster).

'The solution of the difficulties mentioned lies in co-operation. If all or the majority of the choir-boys became Scouts, they could form separate patrols (or even a separate

Troop), and special arrangements could be made for them. It is often difficult to do this for a few only. Certainly choir duties should come first—the first promise of a Scout is to try to do his duty to God. Even choir-boys deserve holidays, though obviously these should not coincide with Church festivals. Question (4) is not sufficiently clear for me to attempt to answer.'

SIR,—May I, as a scout-master, be allowed to reply to 'Choirmaster,' in your June number?

In answer to a letter appealing to choirmasters to persuade their choir-boys to become Boy Scouts, he says:

> 'It will be interesting to know whether an equivalent appeal of equal weight has been issued to scout-masters urging them to induce Boy Scouts to join Church choirs.'

And further, that:

> 'It seems reasonable that this point should be cleared up before any action is taken by choirmasters on the lines indicated.'

This attitude seems to be both illogical and one-sided. 'Choirmaster' seems entirely to misunderstand the *reason* for persuading choristers to become Scouts. We do not ask this favour for the good of the scout-master, nor yet for the good of the troop, but for the good of the *boy*. On the other hand, if we scout-masters are to persuade our Scouts to join choirs, it will obviously be for the *choir's* good, and not for the boys'. It is, therefore, unreasonable of 'Choirmaster' to demand the latter before he will consent to the former.

Lastly, from my own knowledge of choirboys, it seems that they are often more in need than the ordinary boy of the healthy spirit and self-discipline that scouting so inimitably teaches. For this reason, if for no other, I hope that 'Choirmaster' will withdraw his opposition.—Yours, &c., ERIC J. N. BRAMALL.

St. John's College, Oxford.

'SOMEWHERE FARTHER NORTH'

SIR,—'Feste's' remarks in the June issue of the *Musical Times* regarding the performance of 'The Apostles' by the Alexandra Palace and Wolverhampton joint choirs are very much to the point.

I was a member of the audience on that occasion, and assure you that the Wolverhampton critic you quote is not quite fair in laying the blame for the lightness of the leads on either Mr. Allen Gill or his choir.

The opinion I formed was that few of the Wolverhampton Choir read music and are, therefore, compelled to rely on their more gifted members for their cue, consequently the singing was lacking in that crispness which was so enjoyable in the performances of Bach's Mass in B minor and 'The Dream of Gerontius' given by the Alexandra Palace Choir in February and March.

In case any may accuse me of partisanship, I would say I hail from Sheffield, and am more likely, therefore, to favour the Midland choir than the London one, but the narrowness and bad sportsmanship of the Wolverhampton critic will be annoying to all music-lovers, more especially as such statements are not borne out by facts.

Mr. Gill is to be applauded for the admirable way in which he allows for the wretched acoustics of the Alexandra Palace.—Yours, &c., 'TYKE.'

Wood Green, N.
June, 1925.

THE REGENT'S BUGLE

SIR,—Mr. Blandford may be interested to know that the 'Regent's Bugle' was but a variant of the 'Royal Kent Bugle' (so-called in honour of H.R.H. the Duke of Kent) invented in 1809 by an Irishman, Joseph Halliday, bandmaster of the Cavan Militia, who patented it in 1810. Various forms of Halliday's invention were manufactured between the years 1812 and 1820, and evidently the 'Regent's Bugle' was called in honour of the Prince Regent.

James Power, 34, Strand, London, an Irishman, and a manufacturer of brass instruments, was also a music publisher (he published Moore's immortal 'Irish Melodies').

No doubt the spring-box marked 'Kent' was part of the mechanism in the 'Kent' bugle.

Mr. Blandford says that 'Percival and Power appear to be otherwise unknown as instrument makers; the latter was probably a silversmith only.' Reference to Pigot's Directory of 1824 gives us Percival's name as 'Musical Instrument Maker,' thus:

> 'Percival, Thomas, Horn and Trumpet, 89,
> St. James's Street.'

Percival, it may be added, merely copied from Halliday, as also did Distin, who played on a Royal Kent bugle at the grand review at Paris, with the band of the Grenadier Guards. This Kent bugle was manufactured by Matthew Pace, of Henry Street, Dublin, in 1812, and a replica of it (manufactured by Halliday) was presented to the Grand Duke Constantine of Russia by Distin in 1816.—Yours, &c.,

W. H. GRATTAN FLOOD.

A REMARKABLE RECORD

SIR,—Whit-Sunday saw our third performance of Vaughan Williams's Mass in G minor, unaccompanied (we omitted the Kyrie). I should be glad to hear if any other parish church choir outside London has sung this music.—Yours, &c., PERCY R. SCRIVENER

100, Hamilton Road, Reading.

(Organist, &c., of the Parish Church of St. Giles, Reading).

[A letter from the Rev. T. P. Levett, on 'The Adaptability of Double Chants,' appears on page 654. We regret being obliged to hold over a large number of communications. —EDITOR.]

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Experienced musician seeks good accompanist (gentleman). S.E. district.—M. A. G., c/o *Musical Times.*

Baritone wishes to meet accompanist for mutual practice. —S. HUNT, 31, Agincourt Road, Hampstead, N.W.3.

Lady would give services as accompanist for practice. Croydon-Purley district.—C. T., c/o *Musical Times.*

Violin and viola players wish to meet another violin and 'cello for quartet practice of classical works. Leeds. —VIOLA, c/o *Musical Times.*

Australian gentleman wishes to exchange musical and choral programmes with London concert-goers.—W. ADAM, 'Mascotte,' Bardwell Road, Mosman, Sydney, N.S.W., Australia.

The Butterworth Rembrandt Orchestra would welcome lady instrumentalists.—55, High Street, Wandsworth, S.W.18.

Young conductor (five years' experience in operatic and orchestral performance) wishes to fill spare evenings assisting any keen musical society in London or Surrey.—CONDUCTOR, 22, Chivalry Road, Wandsworth, S.W.18.

Vocal quartet and string players required for ensemble practice. Good players and classical music. Manchester district.—PIANO, c/o *Musical Times.*

Bass wishes to visit good accompanist (lady or gentleman) for mutual practice of high-class songs. S.W. district.—T. R., c/o *Musical Times.*

Good 'cellist wanted for trios, &c. Windsor district. Good reader.—D. A., c/o *Musical Times.*

Amateur instrumentalists, all parts, required for orchestra at Northampton. Rehearsals, Fridays.—H. E. L., 161, Southampton Road, Northampton.

Vocalists wish to meet good pianists (earnest students preferred) for practice and accompanying. Weekly meetings. London, W. district.—DIPLOMAS, c/o *Musical Times.*

Peel Orchestra has vacancies for wood-wind and 'cellos. First-class library. Particulars of membership from Hon. secretary, George E. BARBER, 19, John Street, Bedford Row, W.C.1.

Clarinet player (beginner) wishes to meet another in Manchester district for mutual practice.—W. O., c/o *Musical Times*.

String players wanted on Sunday mornings at West London Church. Classical Masses. Excellent experience.—ORGANIST, Holy Innocents', Hammersmith, W.6.

Lady (amateur violinist), wishing to make progress, would like to meet pianist or violinist, or both, for mutual practice. Birmingham district.—MUSIC, c/o *Musical Times*.

Mezzo-soprano wishes to meet good accompanist for practice, one evening a week.—B. S., 22, St. Mark's Crescent, Regent's Park, N.W.1.

ROYAL ACADEMY OF MUSIC

At the practice concert on May 25 the principal, Mr. J. B. McEwen, during the interval, gave a short address with the attractive title 'Ability and Disability.' It was full of sound advice pleasantly propounded to students who are leaving at the close of the term full of anticipation and enthusiasm at their coming advent in the greater world of life and music, and many of the maxims were well worth the careful consideration of those who have left their student's days far behind.

The outstanding feature of the students' chamber concert on May 25 was the excellence of the playing in a string quintet and quartet. In Mozart's Quintet in C the ensemble was quite exceptional, and the quality of the tone extremely good; indeed, it is quite just to say that the performance all round was on a high artistic level. Most attractive too were 'Sally in our Alley' and 'Molly on the Shore,' both played with a real understanding of the pieces. Mr. Jean Pougnet, the leader in each instance, is to be congratulated; incidentally, this promising young violinist appeared with much success at a recital at Wigmore Hall on June 3. He has fine technique, but plays with the utmost sensitiveness and feeling, but should be careful not to succumb overmuch to sweetness.

At the succeeding concert, a fortnight later, a pleasant reading was given of the first movement of Beethoven's Quartet in C minor, Op. 18, No. 4. Here and there a slight tendency to over-emphasise accents was noticeable, but generally speaking the performance was admirable. Mr. Ithali Mack showed a good deal of taste in two pianoforte pieces by Brahms, and Miss Joan Morris sang in pleasing and simple fashion Wolf's 'Verborghenheit.' This young vocalist has a voice of distinctly good quality that promises well. Good French pronunciation is rare among singers, be they students or full-fledged, but it was a decided feature of Mr. Dudley White's performance of Massenet's 'Vision fugitive,' a satisfactory state of affairs probably due to his mentor, Mr. Maurice d'Oisly. An interesting performance was given of Saint-Saëns's 'Fantaise' for violin and harp, and the harpist, despite occasional lack of intonation in the uppermost strings, should do well. Good diction, an invaluable asset to a singer, and clear signs of imagination were shown by Miss Anna Hubble in two songs by Herbert Hughes.

On Tuesday afternoon, June 16, Queen's Hall was decoratively garbed, the occasion being the students' orchestral concert. Sir Henry Wood prophesied rightly when he anticipated some really good playing, and the performance of the second, third, and last movements of the fifth Tchaikovsky Symphony was quite out of the common and marked a great advance on previous efforts; it was satisfactory to hear the refinement of the strings. The young conductor, Mr. Guy Baron, who took charge of the last movement, may be congratulated, and will do even better when he has co-ordinated his ideas on the building up of climaxes. Mr. Jean Pougnet played the Glazounov Violin Concerto with taste and feeling, and here again the orchestra displayed unusual discretion in the accompaniments.

It is of interest to know that the principal, Mr. J. B. McEwen, looking through a lot of music in the Academy Library, a storehouse of treasures, discovered five string quartets by Rossini. We all know Rossini the opera composer, but few realised that he ever indulged in such dissipation as chamber music. The quartets were written for Lord Burghersh, afterwards Earl of Westmorland, the founder of the Academy, and apparently have never been played, for there are no marks of expression. One of them, in G major, will receive a performance at a students' concert.

ROYAL COLLEGE OF MUSIC

Three orchestral concerts were given during June, that of the 'first' orchestra being, perhaps, the most important. The programme was on a large scale, and included Elgar's Violoncello Concerto, Delius's Pianoforte Concerto, Rimsky-Korsakov's 'Coq d'Or' Suite, and a scene from 'Aïda.' The soloists were Miss Ida Starkie, who boldly tackled the Violoncello Concerto at short notice with much success; Miss Bisset, whose reading of the Delius had many fine moments, despite an occasional lack of elasticity; and Miss Avis Phillips, who sailed through 'Ritorna vincitor' with all the confidence of an old hand. The 'Coq d'Or' Suite proved immensely popular, and one could well understand the success of the opera with the children of the North of England, who, we are told, chose this work from all the British National Opera Company's répertoire. The second orchestral concert afforded many opportunities for conductors in orchestral works, vocal solos, and concertos, and included a performance, under Dr. Malcolm Sargent's direction, of Beethoven's eighth Symphony.

The second Patrons' Fund Rehearsal of the term introduced four soloists who had been trained privately, Mr. Geoffrey Tankard performing the Grieg Pianoforte Concerto, Miss Katharine Stewart the Agnus Dei from Bach's B minor Mass, and Miss Lilly Phillips and Miss Vyvyan Lewis (violoncellists) playing the d'Albert Concerto and the Boëllmann Variations.

GIBBONS TERCENTENARY

We have received so many programmes of Gibbons Tercentenary celebrations that we can insert them only in condensed form:

At Bristol (May 5) the Madrigal Society joined the Cathedral Choir in the Te Deum, and ten anthems, four of which were accompanied by a small string orchestra. Dr. Basil Harwood played on the organ Fantasias in D minor and C, a Fancy for double organ, and the Fantazia of Foure Parts.

At St. Mary's Cathedral, GLASGOW (May 25), Mr. John Pullein gave an organ recital, playing a Voluntary in D minor, Ayre, Courante Cromatique, three Allmans, Fantasias in C and A minor, Galliard, and a Fancy for double organ. The Cathedral Choir sang six anthems.

At ST. PAUL'S CATHEDRAL (June 8), the selection comprised the Magnificat in F and seven anthems. The Spencer Dyke String Quartet and a small string orchestra from the Royal Academy of Music played Fantasias, and accompanied certain of the anthems; and some Voluntaries of Gibbons were played on the organ.

At HEREFORD, the Cathedral Choir sang on June 5 and on subsequent days eleven anthems and the Service in F; also the Voluntaries in A minor and D minor were played. On June 14 the Precentor preached a special sermon on Gibbons's life and influence.

At the celebration in CANTERBURY CATHEDRAL (June 5) the Cathedral Choir and the Choir from the Chapel Royal joined forces, the service being ordinary evening prayer, with the anthems 'Almighty and everlasting God,' 'Hosanna to the Son of David,' and 'O clap your hands.' The choir then proceeded to Gibbons's monument, where a special hymn was sung to his tune 'Canterbury.' The Voluntaries were by Gibbons. (This service was broadcast.)

The CAMBRIDGE University Musical Society celebrated the event in King's College Chapel on May 31 (Whit-Sunday), singing four anthems and five motets; Mr. Bernhard Ord

played two groups of pieces on a harpsichord, and five pieces for strings were also included. Dr. Cyril Rootham conducted.

At NEWCASTLE CATHEDRAL (June 15), the choir sang at Matins the anthem 'Great Lord of Lords' and the Te Deum in F, and at Evensong the Magnificat and Nunc Dimittis in F; and four anthems. On the following day a special musical service was held, the programme being made up of seven anthems, eight Fantasias for strings, and two Organ Voluntaries. It should be added that the programme contained, in addition to notes on some of the works performed, a chronological list of the chief events in Gibbons's life, a summary of his compositions, and a bibliography of the Tudor period.

At INVERNESS CATHEDRAL (June 5) the event was celebrated by a programme of music chiefly by Gibbons and his contemporaries, with some later organ items by Thomas Adams, John Stanley, and Stanford (Prelude on Gibbons's 'Angel's Song').

At SOUTHWARK CATHEDRAL (June 15), Evensong was sung to Gibbons in F, after which a recital of his choral and organ music was given, along with an address by the Rev. Dr. E. H. Fellowes.

At LIVERPOOL CATHEDRAL (June 5), a special Evensong was sung, the music comprising the Magnificat and Nunc Dimittis in D minor, 'Hosanna to the Son of David,' and several of Gibbons's hymn-tunes.

At NEWBURY Parish Church (June 6), under the auspices of the Berkshire Organists' Association, a special service was held—Evensong with music by Gibbons, and an organ recital by Mr. B. Ramsay, who played three pieces by Gibbons and Stanford's Three Preludes on Gibbons's Tunes (Song 22, Song 24, and Song 34).

The ORIANA SINGERS gave a Tercentenary Concert at Æolian Hall (June 5), singing six anthems and four madrigals. Mr. Charles Woolhouse led a string sextet in three string pieces, and Mr. Bernhard Ord gave two groups of harpsichord pieces. Mr. C. Kennedy Scott conducted.

At TRURO (June 9), a special service was held in the Cathedral, the music-list including three anthems, two organ voluntaries, two string pieces, and a hymn-tune by Gibbons; also the Byrd Sestet for strings.

At many churches the Tercentenary has been observed by the inclusion of a work by Gibbons in the service lists of a period spread over several weeks.

Now that the celebration is over it is to be hoped that Gibbons's memory will be kept green by a regular inclusion of his best work in the music-lists of cathedrals and churches. Commemorative programmes are apt to include some items that are not in the first flight, and there is the further drawback that a recital consisting entirely of works by Gibbons or any other composer of the period is likely to become monotonous; it may repel rather than attract the average listener. Such music has its best chance of due preparation by the choir, and of appreciation on the part of the listener, when it takes its place in the music-lists as a regular constituent.

COVENT GARDEN OPERA

THE GERMAN SEASON

The international season at Covent Garden began with a month of German opera—Wagner and Strauss. The latter's 'Rosenkavalier' set the ball rolling on May 8.

When this piece was revived last year Londoners had generally forgotten what a good entertainment it is. So much of Strauss falls flat nowadays, but not this elaborate baroque musical comedy, which contains action, tunes, spectacle, and every chance for the display of good voices and amusing acting. The one thing against the opera is its enormous length; but as a set-off against that was the excellence, indeed the positive brilliance, of the performance, by the same artists (mostly Viennese) as last year. 'Rosenkavalier' is a 'period piece,' and that is indeed enough to attract an age in which every one collects. Hofmannsthal's libretto is a little museum of 18th-century Viennisms. It is licentious, but in that it does not quarrel with the tastes of 1925. Strauss's music does not, of course, belong to the period, but it nevertheless matches extraordinarily well: for the art of Richard Strauss—sumptuous and gaudy, amusing, extravagant, and grossly frivolous—is in the very spirit of the baroque period. It is Wagnerism in decadence, but let us not be so priggish as to deny the charm of the arts of the decadent periods. Only too much of it can be a bore, and we are glad that not all the churches at Venice are Jesuit churches, and that there are tombs of earlier doges than John Pesaro, in the Frari. When the time comes—long distant, we all hope—for the building of Strauss's funerary monument, that monstrous tomb, or Bertuccio Falier's, will be a suitable model.

As an example of a misapplication of the baroque style we were given this season, after a lapse of many years, 'Elektra.' Here the extraordinary wastefulness of the means employed made a depressing effect. There are moments in which it was indicated that Strauss, if he had not been distracted by an itch to assert the very vulgarest sensationalism, could possibly have written a good 'Elektra.' But the thing as it stands is really bad. Here Strauss took the wrong turning, and it is a pity some friend could not have told him so before he began his half-crazy labours on the subject. It was the wrong subject for him, for the only sort of subject with which Strauss really is safe is one which allows of rather brutal splendours, and excuses by its own nature any lapses of taste. 'Elektra' with its flux of yearning music and its crazy din, comes near the ridiculous.

Both these operas were conducted by Bruno Walter, who had a magnificent orchestra under him. The first performance of 'Rosenkavalier' had not quite the fine finish of last year's, but nevertheless so beautiful an accomplishment is rare in any opera-house. The women were Mesdames Lotte Lehmann, Delia Reinhardt, and Elisabeth Schumann, and the matchless picture of the abominable old baron was again due to that ripe artist, Richard Mayr.

Madame Gertrud Kappel sang as Elektra. She had evidently decided not to damage her larynx for the sake of an ephemeral sensation, and who can blame her? Madame Olczewska sang as Clytemnestra—an extremely clever performance on the approved lines, no doubt, the House of Atreus having been moved to Vienna and turned into an institute for diseased lunatics. She looked frightful, did this normally pleasing person, and uttered frightful whoops of demented laughter.

WAGNER

Of 'The Ring' we were given no more than 'The Valkyrie,' but to make up there was a revival of 'The Mastersingers,' always a gigantic undertaking, and also of 'Lohengrin' and 'The Flying Dutchman,' all of them operas difficult to produce by a company so hastily assembled and so soon to be dispersed. 'Tristan,' which was the first Wagnerian opera of the season, is an easier enterprise, when you have engaged the two best singers and the best conductor and orchestra available.

This 'Tristan' was rather unlucky, in spite of Bruno Walter, and of unusually strong artists in the secondary parts (Mayr, a wonderfully interesting Mark; Madame Olczewska, an original and vivid Brangäne; Friedrich Schorr, a powerful Kurwenal). The Isolde (Madame Kappel) was certainly competent; but the Tristan was a complete fiasco. As he was afterwards reported indisposed, and was seen no more, there is no need to name him.

The inferiority of the German tenors was indeed a peculiarity which did not diminish as the season went on. In 'Lohengrin,' by the side of the moving Elsa of Madame Lehmann—as beautifully composed as any operatic representation of our day—there was the disillusionment of a hopelessly prosaic tenor (Fritz Perron), a singer who for the expression of romantic wonder offered the substitute of a glassy self-complaisance. Vocally he got through the part decently, though his tone was never far from a nasal twang, but it was not singing in which one could take pleasure for its own sake.

Then in 'The Valkyrie' an acquaintance of last year reappeared in the Siegmund of Fritz Soot. A certain awkward exaggeration in his first entrance as the wounded hero made a jarring effect, and in spite of good intentions this Siegmund was never quite good enough. Mr. Soot's best effort was in the little tenor part in 'The Flying Dutchman,' in which he could properly bluster without need of any of the refine-

ments. But again as Walther in 'The Mastersingers' his well-meaning, but undistinguished, presence was detrimental. Better Walthers than he have found it difficult to avoid the appearance of fatuity in some moments. This Walther was unaware of the danger. At a later performance a newcomer, Adolf Lussmann, was tried—a respectable singer, but not of an eminent rank, lacking the vocal style to do justice to Walther's music.

'Lohengrin' and 'The Mastersingers' both deserve a new Covent Garden dress; but the enterprise of performing them at all was, in the circumstances of 1925, considerable, so it would perhaps be unkind to insist that the grand scenes were a little dowdy. It could hardly be disguised that the chorus was a makeshift.

But there were delightful and memorable things. We shall not soon forget Pogner's speech to the Guild as uttered by the admirable Richard Mayr. What a model! With such an artist among them it is odd that these excellent German basses and bass-baritones are not still better. Every phrase of Mayr's is perfectly judged, and he finds no need to underline words by spitting or snarling—habits of some of the best of his colleagues.

Friedrich Schorr overdoes many initial consonants, and will upset the balance of a phrase to make sure that the slowest wits in the house have heard what he said. It is true that exaggerated consonants get their reward afterwards in the crush-room. 'How wonderfully clearly these German singers pronounce their words!' say those who seem to like to have words thrown at them like stones within a snowball. Mr. Schorr's Wotan was, all the same, very noble and rich. His Sachs received many compliments, but it was disappointing if one looked for a distinguished Sachs. This one was a petty burgess with all the rest of the Guild. A great Sachs convinces us that the people are right when they single him out for special homage. This Sachs was, to start with, obviously ill at ease in an uncouth costume which certainly did not belong to him or the part. Now a Sachs who is ill at ease is an anomaly. Strong in his natural superiority, Sachs is always at ease. He faces with perfect equanimity both the spiteful Beckmesser and his social superior, the tiresome Walther. He is not flurried in his charming dignity—not even when Eva proposes to him. Well, this capital and worthy singer put in the place of the distinguished Sachs a commonplace, overdressed, and rather fussy person.

Now Eva was perfectly charming—or, rather, both Evas were. For first we saw Madame Lehmann, and a few days later Madame Schumann. German women singers are surely better than of old. Another was the Senta—Madame Frida Leider. She was an intense Senta. In fact, 'The Flying Dutchman' was generally taken with intensity. Every one but Daland (Mr. Mayr) was singing as though to impress on us that out of this innocent music all 'The Ring' was to come. Daland, of course, stood on one side, humorously not knowing a bit what all that solemnity was about. There was a fine, sombre Dutchman (E. Schipper, who also did well in other parts, such as Telramund).

Several other singers deserve a word, such as the clever Beckmesser (E. Habich), who is to be thanked for avoiding all superfluous fooling. The King in 'Lohengrin' (Otto Helgers) had a voice of huge volume, with which he was inclined to roar. Emanuel List was a useful Hunding. Madame Bella Paalen sang Magdalena and such-like parts uncommonly acceptably. A number of our B.N.O.C. singers had minor shares, including, in 'The Mastersingers' Messrs. William Anderson, Dennis Noble, Parry Jones, William Michael, and Philip Bertram.

One could not but be impressed by the assurance the German singers possessed in their knowledge of their parts. In this direction conscientious labour could not have gone farther. C.

Dr. Ernest Walker has resigned the direction of the Balliol Concerts, Oxford. He has managed these well-known music-makings for about twenty-five years—almost since their inception, for they were started by John Farmer thirty years ago. Dr. Walker's successor is Dr. W. H. Harris, of New College.

'HIAWATHA' AS OPERA

Half opera, half pageant, would be a better description of the recent Albert Hall performances of Coleridge-Taylor's 'Hiawatha.' The dramatic quality was there, but necessarily some passages were of the nature of narrative. The chorus took a part in the scheme altogether disproportionate to what is usual in opera, and the movements of masses of people against a background of mountain scenery bulked largely in the impression made upon the audience.

Taking the chorus first (the Royal Choral Society) it may be said that their singing—dispersed as they were over the huge arena, and unprovided with music copies—was admirable. The Royal Albert Hall Orchestra, on the non-platform side of the arena, accompanied. Dr. Malcolm Sargent had the difficult task of conducting these forces, and carried it through very effectively (on two occasions Mr. H. L. Balfour conducted). The soloists were varied upon different occasions during the fortnight's daily performances. The Hiawathas were Horace Stevens, Frederick Taylor, and Harold Williams; the Minnehahas, Ruth Vincent, Phyllis Kelly, and Mavis Bennett; the Nokomises, Elizabeth Mellor, Anita Desmond, and Constance Groom; the Chibiaboses, Frank Webster, Horace Vincent, Hubert Carter, John Booth, William Boland, Edward Leer, and William Heseltine—and so on! One actual American Indian took part, Os-ke-non-ton, in the part of the Medicine man.

The production of such a huge display and the marshalling of the large forces was a great credit to Mr. T. C. Fairbairn. Some few changes and additions to the music of the 'Hiawatha' trilogy were needed, and these were undertaken by Mr. Fairbairn, Mr. H. Coleridge-Taylor, and Miss Kathleen Maxwell. It will be recalled that on a previous occasion 'Hiawatha' has been given in this form at the Albert Hall. P. A. S.

OXFORD:

CHRIST CHURCH QUATER-CENTENARY

From King Henry VIII. to Peter Warlock the path of music winds deviously for four centuries. Christ Church, Oxford, which celebrated its quater-centenary in June, reviewed the part it has played in British music by a concert in Eights Week (May 23), consisting entirely of music by musicians who were either connected with the Cathedral or were members of the College. Many famous names appeared in the programme, including the two already mentioned. Richard Edwardes was represented by his famous madrigal, 'In going to my naked bed,' and the less well-known 'By painted words.' Three of Giles Farnaby's harpsichord pieces were played on the pianoforte by Mr. C. V. Pilkington, a present undergraduate, and a Sonata of Dr. Crotch by Dr. Henry Ley, the present organist, who appeared also as a composer in the song, 'The Lake Isle of Innisfree.' Sir Frederick Gore Ouseley, who re-established musical studies at Oxford and founded St. Michael's College, Tenbury, was a graduate of Christ Church. Dr. Corfe, Dr. Harford Lloyd, and Dr. Basil Harwood, were all organists of the Cathedral, and were represented in the programme, Dr. Harwood playing the pianoforte part in a Trio of which the violoncello part was played by his son, a present member of the House. The famous rounds, 'Great Tom is cast,' by Matthew White (1600-70) and 'O, the bonny Christ Church bells,' by Dean Aldrich (1647-1710), were unusual numbers in a concert programme. The last-named composer was the collector of the fine musical library which belongs to the College, and wrote an amusing Catch, sung with lighted pipes, called 'Ode to Tobacco.' All the performers were connected either with the Cathedral, the Choir School, or the College. Among the names which occur in the roll of Christ Church musicians, but did not appear in this particular programme of Christ Church music, are those of the late Gervase Elwes, Dr. Adrian C. Boult, and the Bishop of Ripon. F. S. H.

London Concerts

THREE COMPOSERS

Henry Eichheim, Ildebrando Pizzetti, and Maurice Ravel, took active part in the performances of their new compositions given at the American Women's Club at the invitation of Mrs. Frederic Shurtleff Coolidge, who had commissioned from each of them a piece of chamber music. Pizzetti, whose work was the first on the programme, provided a Trio for pianoforte, violin, and 'cello; Ravel a 'Chanson' for voice, pianoforte, flute, and 'cello; Eichheim some 'Oriental Impressions' for a small orchestra with a large percussion department. The choice of form and instruments is typical of each composer. Pizzetti's Trio expresses in a new idiom thoughts and ideas which have ever been connected with music. Ravel, in the 'Chanson,' dots the *i*'s and crosses the *t*'s of a somewhat childish text with great skill. Eichheim, whose 'Impressions' came last, is content with a traveller's tale—or rather a globe-trotter's—for his music does not breathe the spirit of adventure, of perils, of romance, but of robust health and of profound content.

Thus, in a way, we had the contest on the Wartburg enacted all over again by modern bards—the theme being chamber music. The Italian champion spoke for the old state of things, for law and order. He maintained that music means emotion, and that its value is to a large extent that of the depth and sincerity of the emotion. The conventions of form established by long custom are for him not a fashion that has gone, or a barricade to protect last-ditchers, but the outcome of development—something to be improved and enlarged, not to be swept away thoughtlessly. And he showed that it is still capable of being strengthened or, at least, modified, by calling to his aid the reserves of Italian folk-song—not 'Funiculi-funicula' (the characteristic Neapolitan canzonetta made in London), but real folk-song as old as the race, and perhaps older.

He was answered by the French champion, who held that one piece of music is as good as another, and perhaps a —— better. A song for your Trio, says M. Ravel in effect, and above all things let us have liberty. There must be liberty to do whatever one wishes, for the creator of music is above his time; liberty to choose any form, any medium; liberty to use music for the purposes of wit and satire; liberty to ignore her limitations, and to push on ahead at all cost. There must be no boasting on the part of consonances that a sense of rest and of conclusion is their privilege. Until this is recognised, he proposes that consonance be banished, and he concludes by maintaining that the only way to progress is to make the people 'sit up and take notice.'

After these two stalwart champions, the representative of young America seemed a little vague. His idea appeared to be that progress can be obtained by opening our mind to the impressions of foreign places and people, and travelling about—which in these days of conducted tours is not so difficult a matter as it was wont to be. Under the ægis of Dr. Lunn or Mr. Cook's sons, the gong of a Japanese temple will be associated with other spiritual exercises than grace before meat.

It need hardly be said that the competition was very interesting. Neither marks nor laurels were awarded to the winner, and every one of us went home sure that his particular favourite had come out top. B. V.

THE LATVIAN CHOIR

After the male-voice Cossacks, the mixed-voice Latvians, from Riga, where they have been trained by M. Theodore Reiters. This is no virtuoso instrument, but a gathering of human beings gifted with pleasant but by no means wonderful voices, and well instructed in choral ways and means. To use a homely comparison, they would figure with credit in the chief class at Blackpool, but to do so they would have to improve their repertory. Latvian composition—we heard the work of seven composers—is still working at the vein from which Smart and Leslie drew the ore. M.

E. J. MOERAN'S CONCERTS

Thanks to Mr. E. J. Moeran the last weeks of the spring musical season in London contained something worth hearing and discussing. Mr. Moeran's three chamber concerts at Wigmore Hall gave us the following works:

May 23.

Quartet ... ... *Debussy*
Pianoforte Quintet ... ... *Arnold Bax*
Quartet ... ... *E. J. Moeran*

June 7.

Motet for string quartet ... ... *R. O. Morris*
Fourth Quartet ... ... *Bernard van Dieren*
Song-cycle, 'The Curlew' ... *Peter Warlock*
Pastoral Fantasy for string quartet ... ... *Arthur Benjamin*

June 13.

Pianoforte Trio ... ... *E. J. Moeran*
Two Poems for violoncello and pianoforte ... ... *Hugo Anson*
Song-cycle on Poems of Thomas Hardy ... ... *Hubert Foss*
Pianoforte Trio ... ... *John Ireland*
Sociable songs, &c.

The Debussy Quartet is happily always with us. No doubt it was chosen for the sake of the Brussels Quartet, which deserved a fling on its own. Of all the other instrumental works the Quintet of Bax is the one that the present writer most desires to hear again. It was no less a problem for ear and mind than the other works, but it held the regard by its prominent leading ideas, by its positive language, and by seeming always to spring from something within itself. Luminous music, beside which the Quartet of Mr. Moeran shone with a pale light. Mr. Moeran has been accused often enough of his quasi-folk-song tunes and moods. They are nothing to his discredit. If they are the musical *milieu* in which his spirit floats, it is natural that his music should be infused with them. It is more important that the Quartet is thoroughly good quartet-writing. Curious that the Trio of the third concert was not good trio-writing. Approach to its music was barred by chords that ever grew rankly upon the pianoforte score. The listener was constantly being brought up against this barrier—this and a good deal of over-urgent writing for the strings—that made it difficult to get at the root of the music. Not all of the Trio was open to this complaint.

The Motet of R. O. Morris is so called because it borrows the idiom of classical counterpoint, and might just as well borrow one of its favourite titles. In this neat and pleasant work we can hear Mr. Morris dropping a hint: '16th-century counterpoint was never worked out to its destiny on instruments. Let us take it up where the 17th century dropped it. Here is a start, with a string quartet. Just a few quiet liberties are taken to set the ball rolling.' The Motet is understood to be one of three in which Mr. Morris proceeds on similar lines.

The toughest problem of these concerts was Bernard van Dieren's Quartet. The new counterpoint as devised by Mr. van Dieren has every good quality but beauty. The listener's appreciation of it depends on the readiness of the ear to dispense with the soft ways of Bach and Beethoven and to draw pleasure from strong lines and fine clashings. Mr. van Dieren puts the question more compellingly than most of the composers who are pursuing this new path of musical discovery. His asceticism goes so far as to banish the violoncello on account of its lusciousness and sentimentality, and to substitute the double-bass. But in any ordinary string quartet the violoncello is not wholly engaged in being voluptuous. It spends as much of its time in making chords or collections of sounds come roundly to the ear, and this it does far better than the double-bass, and quite unobtrusively enough.

'The Curlew' was thoroughly well performed by Mr. John Goss and a group of well-known string and wind players. It simply asked one to sit back and receive the impression of its exquisite melancholy half-tones and its art of vocal line. The Quartet of Mr. Benjamin was handily made, but not conclusive.

The third concert was a trial for Mark Tapleys. One could emerge jolly from a festival of King Lears, Götterdämmerungen, Edgar Allan Poe, and Bax Symphonies, for the seamy side is enjoyable when it is finely handled. But these three earnest young men were rummaging among dark things and had failed to make an artistic synthesis of their discoveries. Mr. Moeran's troubled elaborations were succeeded by Mr. Anson's acidities. These make original music, no doubt, but they hurt a little and remained too long. The hint of Eastern connections in the titles of the poems did not pull the whole effect together. Then came Mr. Foss, composer to Thomas Hardy, whom he treated a little cavalierly. His music was not an offer of artistic ensemble, but an offer to complete the dire pictures which Hardy had half-drawn. Hardy clothed his grim thoughts in beautiful language. Not so Mr. Foss, who tore the clothes from tragedy, and the flesh as well. Let music give us the inner spirit of a poem, but not the inner skeleton! A genius might persuade us to believe in X-ray music, but Mr. Foss's musical vision is not as yet sufficiently penetrating, which is no discredit to him. The Cathedral Male-Voice Quartet assisted Mr. John Goss in a difficult task. M.

THE PHILHARMONIC CHOIR

The Philharmonic Choir brought its season to an end on May 21 with a programme the like of which this choir, and this choir alone, gives us. It contained a new work—'St. Patrick's Breastplate,' by Arnold Bax—and a resuscitation—Sir George Henschel's Requiem Mass. Good material this, with a moral in its contrast. The dashing young cavalier and the wise old commander, the hare and the tortoise, if you like; you may draw what picture and what moral you please. It is certain that Mr. Bax's music was far the more 'attractive,' and that it would have done equally well for any other high-flown text, whether a Saint's creed (the Breastplate is the strength and protection of Christianity) or a heroic love-tale; and it is certain that the Requiem for orchestra, chorus, and four soloists was everything—in feeling, balanced form, instrumental and vocal style—that an exalted tradition asked of it.

Mr. Kennedy Scott conducted Mr. Bax's work and Brahms's Alto Rhapsody, sung by Miss Dorothy Helmrich. Sir George conducted his own music, at the age of seventy-five. How easily he asserted his wishes! How little fuss, and what authority! Will he come to Queen's Hall next season and give us, say, some Beethoven and Brahms? M.

THE LONDON SYMPHONY ORCHESTRA

The season of the London Symphony Orchestra's coming-of-age has brought compliment wrapped up in criticism. It has been asserted that with many of the Orchestra's best players engaged at Covent Garden the concerts at Queen's Hall have suffered, particularly in the quality of the wood-wind playing. The real London Symphony Orchestra, then, is unreplaceable.

This Orchestra may boast that it has known more conductors than any other and is ready to suffer them gladly. On May 25 it had M. Kussewitzky, an imperfect Mozartean in the G minor Symphony, a better servant of Beethoven in the Ninth. Four days later it was subject to M. Sokolov, of the Cleveland Symphony Orchestra, U.S.A., in Bach, Chausson, Stravinsky, Schubert, and Ravel, and to M. George Enesco in some bright orchestral scoring of his own. A week later, for M. Sokolov again, they straightened out the much contorted fifth Symphony of Tchaikovsky and made what they could of a tedious and un-Virgilian 'Pagan Poem' (after Virgil) by Charles Martin Loeffler. M. Sokolov is not one of those tyrant conductors who take an orchestra where they will, nor is he one of those amenables who follow an orchestra. He hovers between the two, which must be a little unsettling.

Then came the anniversary concert, on June 9, under two conductors—Kussewitzky and Elgar. The programme was that which Richter conducted on June 9, 1904:

Overture—'Die Meistersinger'	*Wagner*
Suite in D	*Bach*
Overture—'The Magic Flute'	*Mozart*
'Enigma' Variations	*Elgar*
Hungarian Rhapsody in F	*Liszt*
Symphony in C minor	*Beethoven*

This is still a good programme. The concert was in the afternoon, and the orchestra, at full strength, played magnificently. As we go to press the Orchestra is being delivered into the hands of a lady—Miss Ethel Leginska.

M.

THE CAPETOWN ORCHESTRA

It is distressing to hear that the Capetown Orchestra has greatly curtailed its stay in this country, and has returned home with a sense of defeat. Artistically there has certainly been no failure, and if financially there has been such, it has been due partly to the fact that in the heart of summer Londoners do not pine for orchestral concerts. They flock to opera because it is, roughly speaking, the only time opera is presented to them, but orchestral music they have had the opportunity for hearing during the long winter and spring, and they are little likely to crowd into orchestral concerts in late May and June, especially when the orchestra is a small one, and, however competent, certainly in no way superior to the orchestras they are accustomed to hear. If Mr. Heward had brought some novelty—say, an orchestra of Kaffirs and Basutos, playing some strange kind of African Jazz—he might have succeeded; but a small edition of a normal European orchestra could not be expected greatly to attract.

The orchestra, as heard in London, comprised forty-five players, all of them personally well-equipped and all of them very reponsive to their conductor's quiet but authoritative direction. The programmes given were eclectic, and included some music that is comparatively little heard. The programme of a concert at which the writer was present was as follows: 'Mastersingers' Overture, Wagner's 'Dreams,' a 'Fugue-Sonata' for strings by Victor Hely-Hutchinson, Franck's 'Les Eolides,' Dvorák's 'Symphonic Variations on an Original Theme,' Wolf's 'Italian Serenade,' Delius's 'On hearing the first Cuckoo in Spring' and 'Summer Night on the River,' and Haydn's third Symphony, in E flat.

This was a big afternoon's entertainment; too big, perhaps, for a normal audience, but its variety and the excellent playing it received did much to carry it through. The Æolian Hall is, however, too small for a force of forty-five. Inevitably the brass 'comes at one' there, and the finest blend is hardly possible. If the orchestra could have been heard in Queen's Hall it would have been a great advantage.

A few words must be said of the one absolute novelty of the programme—the 'Fugue-Sonata.' It consists of three movements, each of them a fugue. The contrast between the movements is sufficient, and the work does not pall. The first movement is vigorous, the second slow and expressive, and the last almost jocular. The whole experiment is very ingeniously and successfully carried out. Mr. Hely-Hutchinson is the son of a former Governor of the Cape. He was educated at Eton and the Royal College of Music, and is now a professor at the South African College of Music. Before he was in his tenth year he had published, with Messrs. Novello, a sixty-page volume of compositions of very varied character, a counterpart, in its way, of the volume of the compositions of the youthful Mozart, written at Chelsea during his visit to this country in 1764-65. P. A. S.

SINGERS OF THE MONTH

Miss Ruby Helder, who sang at Wigmore Hall, is called a tenor, and so indeed she struck one. It was not a contralto voice. Shutting one's eyes, one could only imagine that a man was singing. This is a real oddity. Miss Helder has added to nature's peculiar gifts of compass and quality the typical mannerisms of a tenor. The programme was serious, but the musical interest could hardly survive against the freakishness of such a singularity.

Mr. Richard Crooks, a tenor new to London, excited lively hopes by his singing at Wigmore Hall. At times he used the lightly pencilled tone and the careful phrasing of a lyric singer. Then he would suddenly expand and warm to a truly dramatic style. His high notes are extremely fine—well-established and full of resonance. One felt he had instinctive breath control, but the middle of his voice needs much more development.

Mr. Mark Raphael, at Wigmore Hall, sang Roger Quilter's cycle, 'To Julia,' and some Schumann and Brahms. This singer is not one of those who attract notice by any aggressive display of natural gifts. He has hardly the means to do so, in the first place, and in the second he has the good taste not to try. Good taste is, indeed, his great merit, and it is manifest in his diction and in his sensitive gradations of tone. This quiet, pleasant art of his wins a sympathetic attention.

The soprano, Madame Dusolina Giannini, who was praised here last year, came back and sang again at Queen's Hall. Her voice is brighter and bigger, and her highest notes in particular better even than before. These top notes have a quality that give the ear a sensuous pleasure. The singer certainly did not begin her recital well, but she may have been nervous. She narrowed her vowels and repressed the flow of her phrases. With 'Non so più' she was herself; it was bewitchingly sung, and one's faith was restored. She calls herself a dramatic soprano. Is not this a mistake? When her singing flows in a light and seeming careless lyrical way she is at her best. She is at her least good when, with hunched shoulders and indifferent breath-control, she seeks to impart heavy dramatic emphasis.

Mr. John McCormack gave two Sunday afternoon concerts at the Albert Hall. Again we had to admire his very complete technics and his command over all shades of expression but the very fiercest. He is a specialist, and obviously a highly self-conscious specialist, in the art of uttering sweet sounds and elegant phrases. It is all too calculated to be able to thrill the listener, but it does eminently succeed in charming. He makes more of the 'ah' vowel than do most singers, and he never by any chance alters a double vowel. All his words, in all the languages he sings, are wonderfully clear, but it is obvious that Italian is his foundation. His Italian is more natural than his German or English. Indeed, his punctilious English sounds like that of a highly cultivated foreigner. His 'ee' is a shade too bright, and 'your' he makes 'yoor.' Mr. McCormack is above all a nearly faultless singer of small things. Exquisite, indeed, was his performance of Granville Bantock's setting of Blake's 'Never seek to tell thy love,' which probably sent many hundreds hurrying the next day to the music shops for the song. The programmes included a good deal of Irish folk-music, in which his compatriots much admire him—curiously, since his always elaborate and sophisticated style is not really the thing for folk-music. The programmes were good, and made one revise one's memory of Mr. McCormack as a mere singer of shop-ballads.

Miss Phyllis Archibald sang at Æolian Hall, and is to be congratulated on a great advance in her art. In operatic excerpts her big and beautiful tone had full play, and it is to be wished that she could make the operatic stage her career. At its highest emotional pitch the voice was never harsh, even though it was still at times a little unsteady.

Miss Dorothy Moulton, again, is a singer who has remarkably improved. At Æolian Hall she sang an admirably composed programme, and it was nearly as well interpreted as chosen. The singer's *legato* was much firmer, and her intonation practicably irreproachable. There were, too, various graphic little touches in her singing such as had not been observed before.

Miss Florence Easton (soprano) sang at Queen's Hall, and at once impressed by the rightness of her production. Her singing was a trifle inflexible in Mozart's 'Deh, vieni!' and in Brahms's 'Feldeinsamkeit' poetry was missed. But in Schumann, Wolf, and Strauss, she showed how well she could sing. Wolf's song about the mouse-trap was especially good—humorous and light. In ascending phrases, Miss Easton was inclined to press too heavily on her tone, with the result that the voice grew harder as it rose. In an English song we heard 'hond' for 'hand.' Her choice of modern English songs was poor. Miss Easton has been living in America. There, apparently, only the feeblest forms of modern English song-writing have penetrated.

Miss Dorothy Smithard gave a concert with orchestra (Sir Henry Wood's) at Queen's Hall. The interesting programme included some Wolf songs newly scored by Sir Henry. The singer is hardly yet up to such an occasion. She was no doubt nervous, but the fact remains that the scale of this concert was absurd for a beginner with a very small voice. Except in some of the smaller songs she was ineffective. Yet it is possible that in more intimate surroundings there would be something more to say for her. And when she has gone beyond her present stage of 'tightness' there may be found a voice more fitted to the Queen's Hall.

H. J. K.

Competition Festival Record

MARKING SHEETS

Those who remember the bitter controversies raised by the systems of marking which prevailed before the British Federation of Competition Festivals took the matter in hand and provided a system conducive to the greatest good of the greatest number, will hesitate before re-opening the question. And, indeed, the systems evolved for vocal solos, instrumental solos, and vocal ensembles are all that could be wished, and have stood the test of experience well. The only marking sheet which I never see without misgivings, is that reserved for instrumental ensemble—orchestras and quartets. As a rule neither quartets nor orchestras include a pianoforte, yet under the heading of 'technique' the adjudicator has his attention drawn to the use and abuse of pedal. The sheet is used for instrumental trios or ensemble pieces, some of which may consist in part of players of wood-instruments. To them not one of the definitions of technique given by the sheet will apply, for these refer to bowing, fingering, and use of pedal. On the other hand, there is no means of discriminating between the three main branches of the orchestra—strings, wood, and brass. Such a plan answered well enough while orchestras consisted mainly of violinists; it does not answer in the case of a properly constituted orchestra such as we may meet with in time at all important festivals. It is with an eye to the future rather than to the present, that I would urge the necessity for reconsidering the present system of marks for instrumental ensemble. At present there seems to be an idea that orchestral players can be marked individually. Personally, I have never been able to follow the bowing and fingering of twenty or thirty players at one and the same time. And if I had succeeded in achieving such a feat I should not have known how to apportion due praise or blame. Surely not one of the subdivisions of technique meets the case. One cannot speak of the bowing and particularly of the 'fingering' of an orchestra, and convey a clear idea of his meaning.

On the other hand, there are lacunæ which ought to be filled. In the first place the correctness of the *tempo* should be acknowledged in the marking sheet. In the second, when there is a free choice of test-pieces, some marks ought to be given to competitors who submit to a more difficult test. These suggestions are not made with a view to adding to the many cares of the Federation, but rather to pave the way for future developments of orchestral competitions which so long have played so lamentably modest a part in our festivals. If my personal experience is at all reliable as an indication of the present trend of things, the day when orchestral classes will be worthy companions of the choral classes is not very far distant.

B. V.

The BRIGHTON Festival, to which short reference was made in our last issue, had a successful beginning on May 14-16. The three-days' syllabus was well supported, and the large staff of adjudicators heard performances of far more than a beginner's standard. The best of the mixed-voice choirs, Clifton Road Congregational Church

Choir (Madame Bessie Wood), had already made a name outside Brighton. There is talk of a six-day Festival next year.

HULL.—This year's Festival (May 19-23) was marked by its extension to five days, the elimination of money-prizes, and numerical success except in the choral classes. The adjudicators, Mr. Hugh S. Roberton and Mr. Ernest Fowles, pronounced it an artistic success. Two male-voice choir classes, for tenor lead and alto lead, brought one entry each. Three choirs sang Bateson's 'Sister, awake,' Reckitt's Choral Society (Mr. Percival Leech) being first. Flottergate Choral Society, Grimsby, won the principal challenge shield, the tests for which were Purcell's 'Soul of the World' and Bairstow's 'The Dawn of Song.' About thirty schools were represented in folk-dancing, and about fifty in singing, and this was the best feature of the Festival. An impromptu gathering of conductors was formed by Mr. Roberton, who gave them a little demonstration, and suggested the formation of a conductors' club at Hull.

At LYTHAM (June 10-13) Bach's 'Be not afraid' was the test for the chief mixed-voice competition. Nine choirs, all of good standing, entered, and a magnificent massed performance was in prospect. Five of them failed to attend, but the others—Blackpool Glee and Madrigal (Mr. H. Whittaker), Blackpool Orpheus (Mr. J. S. Warburton), Todmorden Glee and Madrigal (Mr. J. Crowther), Accrington and Church Co-operative (Mr. J. Hallworth)—made an ample choir for the combined performance under Mr. Julius Harrison. In the competition they were placed in the above order. A fine assembly of male-voice choirs was headed by Manchester Orpheus Glee Society (Mr. G. S. Smith). Lytham upholds its twenty-five-year tradition as a choral centre.

The third NORFOLK Festival was held at Norwich on May 20-23. The entries have risen from 237 in 1923 to 525 this year—evidence of a widespread musical faculty that is still, probably, waiting to be fully revealed. A fair proportion of this entry list was represented by choirs. Thirty-six school choirs entered, and twenty-nine adult choirs. The proportion of pianists—over half the entries—was excessive. Vocal soloists numbered fifty-six. Dr. W. G. Whittaker said of the sopranos that they had 'sweetness and, generally speaking, a nice, smooth tone, but not resonance.' Conspicuous among the successes of the Festival were the playing of an amateur orchestra from Cromer and the singing of a male-voice choir from Lowestoft.

WHARFEDALE Festival, held at Ilkley, on May 20-23, was one of those that have agreed to the suggestion of the Federation and abolished money-prizes. First-, second-, and third-class certificates were awarded, and the winner announced. There was a considerable increase in the entries for string classes, solo and concerted. There were two string orchestras from Leeds, two from Bradford School, and two local orchestras. One class that gave particular enjoyment to all concerned was that for six-handed trios at the pianoforte, with an age limit of fifteen. As Mr. Geoffrey Shaw remarked, it was possible only to young people who took up little room. On the first day the winning choir was Cleckheaton Central (Mr. H. Bennett) in both mixed- and male-voice choirs.

At the PEOPLE'S PALACE, E. London, the eighteenth Festival occupied six evenings from May 12 to May 20, and two further evenings for rehearsal and concert. This Festival does not acknowledge the soloist, the nearest approach that it allows being a violin and pianoforte duet. Vocal trios and quartets offer a very popular form of competition, and one that seems to be encouraged and fostered among the members of choral societies. Thus All Hallows' Church Fellowship Choir, from the East India Docks district, conducted by Mr. E. G. Beck, sent in six mixed-voice quartets in one competition. St. James's, Ratcliffe, Choral Society (Mrs. Atherton Knowles), and Lipton Choral Society (Mr. Cecil Free) were also the source of quartets and trios. Each of these choirs was a competitor in the Intermediate Choral Society class, the last-named being the winner. In the chief choral class Stepney Orpheus Choir (Rev. C. J. Beresford) stood at the head. There were in all fourteen classes for adult choirs, including, as usual, one for Mothers' Meetings. This brought in twelve entries. Choirs of Girls' Clubs and Girl Guides again arrived in great numbers. At the final concert the test-pieces were repeated by prize-winning choirs or the combined competitors. Miss Joan Elwes sang Bach, combined orchestras played the 'Prometheus' Overture, all joined in Dyson's 'Thanksgiving' and Bach's Cantata 'The Hundredth Psalm,' and the Duchess of Atholl distributed the prizes.

NEWCASTLE.—The Northern Tournament of Song (how much better a name than Eisteddfod!) ran a strenuous course from May 23 to 30. From an array of good things we mention especially the three solid days devoted to schools—infant, elementary, and secondary. Here was school singing that can hardly be bettered in any part of the country, and rarely equalled. We recall especially the sweet tone of the secondary schools and the infectious gusto of the best of the elementary. Sight-singing at Newcastle is public and compulsory, and the result of this courageous policy was seen in a very high standard, especially on the part of the choirs using Tonic Sol-fa. A notable feature was the time-beating by many of the choirs, even the infants keeping themselves as steady as little rocks by this simple but rarely-used expedient. The organization was highly efficient; it had to be with such crowds of children to manœuvre in so inconvenient a place as the Town Hall—a byword for bad acoustics, ugliness, and poor accommodation. This Festival, by the way, is (we believe) the only one in which a large number of local professional musicians play a prominent part as directors. The general idea is that the profession must be kept out of festival management, because it is full of envy, hatred, malice, and all uncharitableness. Newcastle is a striking proof that professional musicians can not only dwell together in unity, but can pull together as well, with immense advantage on such an occasion as this. The principal choral prize was won by the Cecilia Glee Society, Middlesbrough (Mr. Gavin Kay), which was awarded full marks for its singing of Elgar's 'O wild, west wind.' Wearside Orchestra (Mr. Stanley E. Scott) again won its trophy without opposition. Newcastle's failure to send an orchestra against these players occasioned much comment.

DEVON.—This Festival (June 8-12) was divided as usual between Tavistock, Barnstaple, and Exeter, the last-named centre being allotted three days. On this year's showing one of these days might well have been given to Tavistock, where far more interest was shown. Solo classes were almost negligible in quantity and quality, and adult choirs were few—as was perhaps inevitable at so summery a date. But ample amends were made by the schools, elementary and secondary. Particularly good were the pick of the elementary schools at Tavistock, and the best of the senior secondary schools at Exeter. Sight-reading generally showed the tonic sol-faists well ahead of the rest—as usual. The public braved the heat-wave and turned up in good force at Tavistock and Barnstaple. At Exeter they succumbed, and stayed outside. No doubt an earlier date would suit both adult choirs and the general public, but apparently it would rule out some of the schools. We hope that if a change of date is contemplated the children's side will be carefully studied. So much excellent work is being done by the schools at all three centres that the future of the Festival may well be determined by it. Perhaps the solution lies in separating the adult and school sections.

The LEAMINGTON Competition Festival was held from June 18-20. Messrs. Plunket Greene, Harvey Grace, Julius Harrison, and Harold Samuels were the principal adjudicators, Mr. Grace and Mr. Harrison sharing the choral classes. A new section this year was a choral class open to choirs of village institutes in Warwickshire. Seventeen choirs entered, and the results were promising. Chief honours in the mixed-voice choirs went to the Coventry Choral Society, and for male-voice choirs to the Armstrong-Siddeley Choir, Coventry. The female-voice choir competition was won by Madame Gell's Ladies' Choir.

We have no space for an adequate reference to all the competitions that call for a place in this record, and we can do no more than mention even such important Festivals as that of HASTINGS, which occupied six days at the end of May; the STAFFORDSHIRE and BUXTON Festivals, of four days each; the second ISLE OF WIGHT Festival at Ryde, with three thousand competitors; the THANET Festival, at Ramsgate; NORTH AND EAST HERTS, at Hatfield; and many others. Among the smaller Festivals, one of the most successful was that held at BOURNVILLE, on June 13. It brought in thirteen male-voice choirs to sing Elgar's 'The Wanderer' and Bantock's 'Twilight tombs of ancient kings.'

We note that the promoters of the HALIFAX Festival are pluckily keeping their end up despite a lack of support surprising in so strong a choral centre. The syllabus for the next meeting (November 27-28) is before us, and shows a very interesting scheme and a capital standard in test-pieces. In the solo classes money-prizes give way to medals. We wish the executive had courageously adopted certificates. Sooner or later this kind of award will become general. After all, a medal is a poor trophy unless it be worn, and very few competitors care to bedeck themselves with such an ornament. On the other hand, a tastefully-designed certificate, neatly framed, disgraces no wall, whether it be of school, institute, or dwelling-house. The Halifax Secretary is Mr. J. E. Hoyle, 14a, Crossley Street. The syllabus pays a tribute to the memory of the late J. Weston Nicholl, a fine musician, and one of the founders of the Festival.

FESTIVALS IN SCOTLAND

GLASGOW Festival ran for over a fortnight, occupying sixty-seven separate three-hour sessions. Entries numbered 1,630 (representing about 14,000 competitors), viz.: 122 mixed, men's, women's, and church choirs; 109 school and junior choirs; fifty-four action song and singing game teams: forty-nine Scottish country dance teams; 587 solo vocalists; 386 elocutionists; 240 solo instrumentalists, &c.; three string orchestras; four full orchestras; thirty vocal and twenty-five instrumental chamber music entries; and eighteen musical composition entries. The principal winners were: Mixed choirs: Perth Madrigal Society; Mr. Thorpe Davie's Choir, Glasgow; and Kilmarnock Lyric Choir. Male choirs: Cleveland Harmonic, Middlesbrough; and the Glasgow Police. Women's choirs: Stanwix, Carlisle; and Mr. Thorpe Davie's Choir, Glasgow. Junior choirs: Dumbarton Equitable Co-operative, and Grangemouth High School Former Pupils. School choirs: Onslow Drive, Glasgow; Dumbarton Academy, North Kelvinside, Glasgow; Park School, Glasgow; and Maryhill Industrial Girls' School, Glasgow. Folk-dancing: Elgin Street School, Clydebank; and Strathclyde School, Glasgow. String and full orchestras: Glasgow Amateur Orchestral Society. Solo singing: Festival diploma to Janet Battersby, Glasgow; Scots Song diploma to Alice Gray, Glasgow; honours certificate to Patrick Denny, Dumbarton. Violin playing: Festival diploma to Margaret Ludwig, Aberdeen. 'Cello playing: Maurice Westerby, Glasgow. Elocution: Festival diploma to Winning Rough, Glasgow; Scots diploma to Agnes P. Clingan, Grangemouth. The Festival diploma for pianoforte playing was withheld by Mr. Frederick Dawson, the standard reached not being sufficiently high, but some remarkable work was done in the pianoforte-playing 'memory' class. Outstanding features were the singing of Dumbarton Equitable Co-operative Junior Choir, which was praised practically without reserve by Mr. W. R. Anderson; the work of the Glasgow Amateur Orchestra, which greatly interested Prof. Bantock; the violin playing of Miss Margaret Ludwig; the 'cello playing of Master Maurice Westerby; and, not least, an action-song, 'The Hebridean Cockle-gatherers,' by the Glasgow Orpheus Juniors, which Prof. Bantock astonished us by finding lacking in spontaneity, but which we thought far and away the most lovely thing we have yet seen in this genre. Incidentally, the old heresy that choral singing is detrimental to vocal solo work was finally exploded by the fact that during the past two years three out of the four diploma winners in the solo classes have been Festival choralists. The fortnight closed fittingly on a Sunday afternoon with an inspiring Hymn Festival, conducted by Sir Walford Davies. The same evening, Mr. St. John Ervine, one of the elocution adjudicators, discussing the power of the arts from the pulpit of Trinity Church, Glasgow, said that the Festival was doing more to elevate public morality than all the reformatories and gaols in Christendom!

EDINBURGH Festival occupied seven full days, and had 809 entries, viz.: 38 Adult choirs; 79 school, junior, action-song, and singing game choirs; twenty country dance teams; 237 vocal soloists; 205 solo instrumentalists; 176 elocutionists; twenty-two vocal and eleven instrumental chamber music entries; one string orchestra; and twenty musical composition entries. The principal winners were—Mixed choirs: Perth Madrigal Society; Grangemouth Select Choir; and Auchterarder Institute. Male choirs: Glasgow Socialist Choristers. Female choirs: Mr. Thorpe Davie's Choir, Glasgow. Church choirs: Pollokshields Parish Church, Glasgow. Junior choirs: Glasgow Socialist Junior Choristers, and Grangemouth High School Former Pupils. Vocal solos: Festival diploma to Nan Macknight, Ardrossan; Scots diploma to David Duncan, Gorebridge; honours certificate to Agnes Dowdeswell. Elocution: Festival diploma to Elspeth Martin Scott, Edinburgh; Scots diploma to Betty Bartholomew, Edinburgh. In the school choir classes, North Berwick School had quite a number of wins to its credit. A good general standard was maintained in the instrumental classes, and Miss Waddell's orchestra of youthful players again did exceptionally well in the string orchestra class. Attendances were well maintained throughout the week, but the Saturday attendances were extraordinarily disappointing.

STIRLINGSHIRE.—This meeting, held at Stirling on May 18-23, was badly supported by the public, probably owing to the counter-attractions brought about by daylight-saving and fine weather. Solo entries were rather small, but of good quality, very promising form being shown by the junior vocalists as a body. The best work, however, was done by the school choirs, and first-rate it was. It set a standard from which adult musicians could learn much. The principal prizes in choral singing were carried on by Babcock & Wilcox Male-Voice Choir, Dumbarton (Mr. W. Grant), and Kilsyth Co-operative Choir (Mr. James H. Gibson).

The second WICK Festival (the most northerly in the Kingdom) had 270 entries, representing 1,400 competitors. Wide public interest was shown, and the standard of work was capital. Some remarkable results were achieved in the individual (under eighteen years) ear-training class, in which the winner, a girl, returned perfect answers in six progressively difficult, non-diatonic tests, after a close contest. Mr. H. S. Roberton, adjudicating, said that Wick could produce a team to do better ear-work, he thought, than probably any other district in the United Kingdom.

The fourth DUMFRIESSHIRE Festival, held at Dumfries, had a record entry of 292, representing 2,000 competitors. The best results were obtained in the school choir classes.

The three days' WEST LOTHIAN Festival at Linlithgow did well in its junior classes, but the senior classes continue to be disappointing, both in quantity and quality.

The Upper Ward of LANARKSHIRE Festival ran for three days at Lanark, and showed healthy progress.

At DUNDEE a difference has arisen between the Dundee Festival Executive and the local Education Authority, which threatens to nullify such progress as has already been made towards enlisting the interest of the general public and widening the scope of the Festival. As things stand, the Education Authority is insisting on continuing to hold preliminary competitions in the schools. From these the public is excluded, and the competitors are not given an opportunity for hearing each other's work. Only selected competitors are sent forward to the Festival proper. The result, it is said, is that the non-selected competitors, and their parents and friends, fail to take an interest in the Festival when it comes along. The executive officer of the Authority argues that if the preliminary contests for school children were not held, the Authority's active interest would become ineffective (we wonder why?), and this would react unfavourably on the teaching of singing in the schools. To the onlooker the attitude of the Education Authority seems quite incomprehensible.

The RENFREWSHIRE Festival and the MOTHERWELL and WISHAW Festival have lost, through death, the valued services of their hon. secretaries, Mr. J. M. Leighton and Mr. Thomas Rae respectively. Both were well-known public men in their districts, and had acted as secretaries of the Festivals since their inception.

FESTIVALS IN IRELAND

The COLERAINE MUSICAL FESTIVAL (May 19-21) showed no diminution of public favour, and the standard was good all round, especially that of the infants. Mr. Edgar L. Bainton was the adjudicator; he expressed his admiration for Irish folk-song.

CARRICKFERGUS FESTIVAL (May 20-23) was also a success, the opening day being given to elocution, of which Mr. James Stewart was the adjudicator. In vocal and instrumental music Sir Richard Terry and Dr. Lawrence Walker were the adjudicators. Sir Richard stated that the standard of singing showed a decided improvement.

CO. WEXFORD FEIS (May 31 and June 1) attracted a large hosting of the Gaelic element. In vocal music the standard was tolerably good, but the instrumental section showed a falling off from previous years. The dancing entries were as numerous as ever, and proved very enjoyable to votaries of Irish dancing.

TYRONE CHORAL FESTIVAL was held at Strabane, under the baton of Mr. Alfred Forbes, and the singing of old Scottish psalm-tunes was much appreciated.

Music in the Provinces

ALDEBURGH. — The Budapest Quartet played at Belstead House School on May 19, the concert being open to the public. The programme consisted of Beethoven's B flat Quartet No. 6, Smetana's 'Aus meinem Leben,' and Schumann's A major.

BANGOR.—The activities of the music department of University College for the present session came to an end with the ninety-third College weekly concert on June 4. The programme included Trio-Sonata in D minor (Dr. Arne), Brahms's Trio in C major, Haydn's 'Bird' String Quartet, and violin solos, 'Hebrew Melody,' arranged by Achron, and 'La Capricieuse,' Elgar. —— At the ninety-second concert, given on May 28, the Bangor Orchestra, under the conductorship of Mr. E. T. Davies, gave an interesting programme which included Haydn's 'London' Symphony.——During the past session there has been a good deal of music-making at the College, including a performance of the 'St. Matthew' Passion and other choral works, three orchestral concerts by the local orchestra, twenty illustrated open lectures by Mr. E. T. Davies (the director), a miniature Folk-song Festival, a visit of the Hallé Orchestra, under Sir Hamilton Harty, and a visit from Sir Hugh Allen, who lectured on Bach. In addition there have been six chamber concerts under the auspices of the Musical Club.

BARROW.—The Madrigal Society, conducted by Mrs. Bourne, gave an invitation concert on May 26. The singing touched perfection in di Lasso's 'Hark, hark, the echo falling,' Wilbye's 'Why dost thou shoot?' Elgar's 'Death on the hills,' Cornelius's 'Death, thou art the tranquil night,' and other works of the same high standard.

BEDFORD.—The Musical Society closed its fifty-eighth season on May 14 with a well-chosen programme, which Mr. H. J. Colson conducted. The choir sang Brahms's 'Death of Trenar' and Bantock's 'A Pageant of Human Life.' The orchestra played Parry's 'English' Suite and a Bach Suite in B minor for flute and strings.

BIRMINGHAM.—At the annual orchestral concert given by the Midland Institute of Music on June 4, a performance of Laurence Powell's 'Charivari' was given under Prof. Granville Bantock's baton. Though some skill in orchestral scoring is shown, the work is too consciously imitative of several modern composers.——The small audiences which assembled to hear the Capetown Orchestra when it gave three concerts in the Town Hall were unworthy of the spirited efforts of this enthusiastic little body of players. The programme of the first concert included Haydn's E flat Symphony, No. 10, the 'Mastersingers' Overture, and 'On hearing the first cuckoo in Spring,' by Delius. The last-named was beautifully played, as were most works requiring delicacy of feeling and nuance. The programmes of the two succeeding concerts included solos on the xylophone and tic-tac.

BRIGHTON.—'The Golden Legend' was performed by the Brighton and Hove Harmonic Society on May 30—the Saturday of the Whitsun week-end—and drew a large audience to the Dome. Mr. Percy Taylor conducted.

BRISTOL.—The University Students' Male-Voice Choir, conducted by Mr. Arthur S. Warrell, gave an enjoyable concert at Colston Hall on May 25. Two 'Carnegie' works of Leslie Woodgate, Holst's Choral Hymns from the 'Rig Veda,' choral excerpts from 'Hugh the Drover,' parodies by Herbert Hughes, Negro spirituals, and shanties sung with the help of the audience all went to make a well-varied and unusual programme.

CAMBRIDGE.—One of the musical events of the term was the playing of the Brussels Quartet at a C.U.M.S. concert in May.——The Society also held a Gibbons celebration at King's Chapel on Whit Sunday, and gave an excellent May week programme—R. T. Woodman's 'Falmouth,' two movements of the Brahms Violin Concerto, with Miss Kathleen Parlow, Dr. Wood's choral variations on 'Come, lasses and lads,' and 'Scheherazade.'

HARROGATE.—The first symphony concert of the season was given on May 27. Mr. Basil Cameron had a full orchestra under his direction in Haydn's 'Oxford' Symphony, Holst's 'Japanese Suite,' and, with Mr. Angus Morrison, Beethoven's fourth Pianoforte Concerto.

HARWICH.—Bach's 'Sing to the Lord' was the principal task of the Harwich and Dovercourt Choral Society at its last concert of the season. A programme largely drawn from test-pieces studied for competition included the 'Meistersinger' Fantasia and Purcell's 'Soul of the World.'

HASLEMERE.—James Shirley's masque, 'Cupid and Death,' was produced by the Haslemere Orchestral and Madrigal Society on May 30 in the New Hall. The incidental music of Matthew Locke and Christopher Gibbons was given under the direction of Mr. Anthony Bernard.

HURSTPIERPOINT.—A vocal and orchestral concert was given by the College on May 23. The music included a Symphony in B flat by Haydn and selections from 'Die Meistersinger'; Parry's 'England' and Vaughan Williams's 'Linden Lea' were sung by the whole school.

IPSWICH.—Ipswich School Choral Society, of seventy-five singers, gave Parry's 'The Pied Piper of Hamelin' on May 20. The programme, directed by Mr. Stanley Wilson, also included Gibbons's 'The Silver Swan' and Walford Davies's 'Hymn before action.'

LEEDS.—At the last of the noontide recitals at Holy Trinity, Boar Lane, the Edward Maude String Orchestra played three movements, arranged by Julius Harrison from a Clavichord Suite by Domenico, three pieces from a Giles Farnaby Suite, and Sir Frederic Cowen's arrangement of Handel's Overture to 'Siroe.'

MANCHESTER. — The most important of the recent Tuesday mid-day programmes was that of May 26, when the Brodsky Quartet took part in the posthumous C major

Quintet of Schubert—unless it were that of a fortnight earlier when Mr. Frank Mullings gave a Hugo Wolf recital. The new Tudor Trio—Miss Kathleen Forster (violin), Miss Molly Wright (violoncello), and Miss Annie Warburton (pianoforte)—made its début on May 25 in Beethoven's B flat Trio, Op. 97.

OXFORD.—In anticipation of the Christ Church Quatercentenary of June an eights-week concert on May 23 had a programme drawn entirely from composers who had been connected with the House or Cathedral. The list included Farnaby, Crotch, Basil Harwood, Peter Warlock, and King Henry VIII. Dr. Ley directed the concert.——Mr. Keith Douglas conducted the 'New World' Symphony and his own symphonic poem, 'Oxford,' at the Town Hall, on May 24.——A new cantata, 'Salve Caput Cruentatum,' by Mr. Fritz Benniche Hart, director of the Melba Conservatorium at Melbourne, was performed at Queen's Chapel, on June 14 under Mr. Maurice Besly.

SEATON.—The East Devon Orchestra, formed last autumn under the direction of Mr. Arthur Billingsley, is making rapid progress, and on June 5 gave a very satisfactory performance of Beethoven's fifth Symphony at the Town Hall, Seaton.

Music in Scotland

DUNFERMLINE.—With a view to the further encouragement of local musical societies, and the fostering of amateur interest in music generally, the Carnegie Dunfermline Trustees, after consulting Sir Walford Davies, have established a Music Institute to serve as headquarters not only for local musical societies, but also for all people in the city with musical interests.

EDINBURGH.—At the fifth meeting of the Edinburgh Bach Society for the season, interesting works by Byrd, Monteverde, Schutz, and Bach were presented. Mr. Douglas Dickson was re-appointed conductor.——Miss Gladys Clark, the Edinburgh violinist, with Mr. Petrie Dunn at the pianoforte, gave the first of a series of three 'five o'clock' chamber concerts, the programme comprising Sonatas by Beethoven and Brahms, and the Vivaldi Concerto in G minor for violin.——A choir of three hundred boys from George Heriot's School gave a concert in Usher Hall, under the direction of Mr. W. B. Moonie. The choir, which sang folk- and other songs, would benefit greatly from a course of competitive festival work.——Sir Walford Davies addressed the Scottish branch of the Church-Music Society, and, referring to the proposed new 'Church Hymnary,' said that in choosing tunes to be handed down to our children high principle must be the criterion. We wanted to get back to the sturdy health of the common chord. A general purging of music was necessary, and Vaughan Williams and Holst were greatly helping to achieve this.——Mr. Herbert Wiseman, director of music to the Edinburgh Education Authority, addressed the Glasgow Business Club and the Edinburgh Rotary Club on the practical value of music in education and in industry.——The members of the Glasgow Society of Organists, and their friends, to the number of about a hundred, visited Edinburgh as guests of the Edinburgh Society of Organists, and inspected many of the principal church and cathedral organs there.

GLASGOW.—The conductors engaged by the Glasgow Choral and Orchestral Union for the Scottish Orchestra next season are Hermann Abendroth, Felix Weingartner, Emil Mlynarski, and Vaclav Talich. The only new-comer is Prof. Abendroth, from Cologne. Weingartner and Vaclav Talich both appeared with the Scottish Orchestra for the first time last season. Mlynarski came to Glasgow for several seasons before the war, and renewed his acquaintance with the city two years ago. Provisional arrangements were made with Herr Bruno Walter, but these ultimately fell through.——At the annual prize-giving of the Glasgow Athenæum School of Music, which is stated to have more students than any other music school in the Kingdom, Sir Daniel Stevenson, who presented the prizes, foreshadowed the early expansion of the Athenæum School of Music into a Scottish National Academy of Music, at Glasgow. A proposal, initiated by Sir Daniel, to use the present Athenæum school as the nucleus of a national school, substantially endowed, and to conjoin the Principalship of the School with a Chair of Music at Glasgow University is rapidly taking shape.——At a municipal orchestral concert in Lynn Park, the Horace Fellowes Orchestra played a movement of a new work by W. B. Moonie, a young Edinburgh composer, entitled the 'Deeside' Symphony. It is based on old Aberdeenshire melodies, and the movement performed makes large use of the Scots tune 'Dark Lochnagar.' The composer conducted.——The mixed- and male-voice choirs of the Glasgow Police Musical Association (Mr. Thorpe Davie) gave a widely varied programme of part-songs at their final concert, the male choir, as was to be expected, being much the better of the two.

PAISLEY.—The Glen concert, an old annual institution designed to perpetuate the memory of Robert Tannahill, Paisley's famous poet and song-writer, was held at the Glen, Gleniffer Braes, Paisley. Dr. Williams conducted a choir of six hundred voices in songs by Tannahill, Burns, Lady Nairne, and other Scots lyrists. SEBASTIAN.

Music in Wales

The advent of summer has the effect of slowing down some of the ordinary outward manifestations of musical activity, but though these are actually somewhat less there is still a good deal of inconspicuous movement going forward.

During the early days of June, when farming does not claim the whole of the daylight hours of the agriculturist, the Cymanfa Ganu (the hymn-singing festival) is in full swing, more especially in the country districts, where neighbouring towns and villages unite for combined performance of specially prepared hymns and anthems, alternating the locale year by year, so that each place has its turn.

The preparation for such a Festival as that due at Harlech Castle at the end of June involves many months of patient practice over a district which includes a large part of Merioneth and South Carnarvonshire. For such an occasion the enthusiastic choristers travel miles over mountain and valley week by week to learn works which they, and often their conductors, have never had an opportunity for hearing beforehand.

Another event for which much work has been going forward is the Aberystwyth Musical Festival, which, like the Harlech Festival, will be a thing of the past by the time these lines appear. Immense effort is also being put forth over a wide area preparing for the great National Eisteddfod at Pwllheli, which takes place during the first week in August.

ABERYSTWYTH.—On May 29 the Cardiganshire Festival took place in University Hall. Twenty-one children's choirs, drawn from urban and rural districts in Central Cardiganshire, contributed an interesting programme during the morning session, accompanied by a children's orchestra, the afternoon and evening sessions being devoted to the performances of older choralists. The evening session consisted mainly of Parts 1 and 2 of 'The Creation.' The soloists were Miss Elsie Suddaby, Mr. T. J. Pickering, and Mr. David Evans. The Welsh Symphony Orchestra accompanied, and contributed some instrumental items. The Festival conductors were Mr. Adrian C. Boult and Mr. J. T. Rees.

CARDIFF.—The Cape Town Symphony Orchestra, conducted by Mr. Leslie Heward, has been giving performances at Cardiff.

LLANDAFF.—On June 8, a Tercentenary commemoration of Orlando Gibbons took place at the Cathedral, the choir being supplemented by the Cardiff Musical Society,

conducted by Mr. T. E. Aylward. The service was Gibbons in F, the anthems being 'Almighty and everlasting God' and 'Hosanna to the Son of David.'

NEWTOWN.—The Montgomeryshire County Festival took place on May 28, and over a thousand choralists and instrumentalists took part. The chief works selected were Handel's 'Samson,' Mendelssohn's unaccompanied 'Judge me, O God,' Max Bruch's 'On Jordan's Banks,' and a Welsh cantata, 'Duw Sydd Noddfa' ('God is our Refuge'), by J. T. Rees, who conducted his own work. The conductor-in-chief was Mr. Adrian Boult. A contingent of the Welsh Symphony Orchestra, assisted by local instrumentalists, accompanied the choral works, and played several orchestral items. Two notable features of the afternoon meeting were the performance of Handel's Oboe Sonata, by Mr. D. F. Griffiths, of the Albert Hall Orchestra, and a Beethoven Trio by Sir Walford Davies (pianoforte), Miss Evelyn Cooke (violin), and Mr. Arthur Williams ('cello).

RHYMNEY.—The Rhymney Mixed Choir, conducted by Mr. John Price, a veteran of many honours and conductor of the Llandaff Diocesan Church Choral Association, had the honour of giving a command performance before the King and Queen at Windsor.

TONREFAIL.—On June 8 the St. George's War Memorial Church Choir gave a performance of an oratorio 'David and Jonathan' to a crowded congregation. Mr. G. E. Williams conducted, and Mr. F. Turp led the orchestra. Mr. F. Young accompanied at the organ, and Miss Young at the pianoforte.

Music in Ireland

The Dublin Philharmonic Society, under Mr. Turner Huggard, had an auspicious opening on May 16, and presented a good programme, including Vaughan Williams's Mass in G minor.

At a meeting of the Bibliographical Society of Ireland, at the Royal Irish Academy, on May 27, a paper was read by Chevalier Grattan Flood on 'The oldest printed Irish song set to music'—being an Irish song by O'Carolan, printed in Abell's collection of 1701.

On May 21 an admirable performance of Coleridge-Taylor's 'Hiawatha,' under Dr. Hewson, was given by Dublin University Choral Society, Mr. John L. Woods being particularly impressive.

M. Staf Gebruers, a pupil of M. Jef Denyn, has been appointed organist and carillonneur of Cobh (Queenstown) Cathedral. During June, July, and August he intends giving bell recitals on Wednesdays and Sundays.

On May 29, the Belfast Radio Station gave an all-Irish programme, including selections on the Irish Uillean pipes by Mr. R. O'Mealy, a fine exponent of the ancient instrument immortalised by Shakespeare.

Much satisfaction was felt by his many friends on the news of Hamilton Harty's knighthood, and, in recognition thereof, and coupled with his honorary degree of Mus. D. of Dublin University, it is intended to give him a rousing reception, honoured by the presence of H.E. The Governor-General of the Irish Free State, at the Royal Irish Academy of Music, on June 26. Congratulations to Sir Hamilton.

'Are musicians clubable?' asks a Daily Paper. In our opinion many of them are, but we so often leave our club at home.—*Punch.*

Musical Notes from Abroad

GERMANY

BUSONI'S 'DOCTOR FAUST' AT DRESDEN STAATSOPER

When, about a year ago, we had to lament the tragic end of the strangest individuality among the musicians of our time, our mourning became still deeper by the thought that his last work, his 'Doctor Faust,' was not completed. What was to be a synthesis of his life-work had been delayed by his illness. Busoni had aspired to conjure up the tragedy of his life by the never-ceasing activity of his spirit. But at last the law of life proved more powerful than the spirit. He had stopped in the middle of the last scene hoping and, at the same time, fearing to finish his 'Faust.' This very fact illustrates the conflict and the uneasiness in which Busoni lived. The man who, as he himself pointed out, strove for nothing so much as for the shape and order of his musical ideas, had to submit to a fate which prevented him from giving his work its last form.

Busoni had chosen the subject of Faust because doubt was the source of his creative work. The pianist who had reached the heights of virtuosity was, in the midst of his glorious career, dissatisfied with all that he had done. His spirit, never at rest, drove him farther and farther in the field of creative art. He aimed at conquering new territories by extending the material of sound. Yet in the greater part of his creations we may find the reflection of his virtuoso career. The more, however, he advanced in life and in art, the more the independence of his mind became evident, even in his musical work, till at last, when the war began, Busoni's spiritual existence was completely filled by the thought of how he might carry out his artistic ideal—not as performing pianist, but as a composer no less personal than the performer. Whereas hitherto he had felt himself to be the true heir of Franz Liszt, in the last decade of his life he could boast of having shed all the ambitions of virtuososhiip; and it was just at this period that he strove to fulfil his ideal of juvenescent classicism, which was the last and highest concept of his artistic being—for he had parted with all the catchwords of modernity, devoting himself exclusively to the achievement of what his immaterial intelligence commanded. His aim was essentially different from that pursued by others.

Busoni felt that for him the popularity of, *e.g.*, a Richard Strauss was impossible. He always drew back from the special kind of feeling that so often degenerates into sentimentality. Perhaps he would have liked to be as Italian as Verdi; there are some passages in his works which suggest this. But at the moment when he makes use of the *canzone* or the *aria*, he shrinks within himself and seems to deride it. Always there is in him the conflict of the northern and southern races, the former of which was revealed as the more powerful, though to the latter is due the perfection of form and style that distinguishes his best output.

All this serves to show why Ferruccio Busoni (who, by the way, was more than an amateur in other fields of art and science) found natural inspiration in the subject of 'Faust,' for in it he discerned the real substance of his being. Opera, in the popular sense, was foreign to him, but 'Faust' was an operatic subject he could approach seriously. He was fully conscious of the limitations of his genius. Having thoroughly examined Goethe's 'Faust,' he despaired of keeping on a level with it as a musician, and examined all the versions of the marionette play of 'Doctor Faust.' In 1914 he put down the first sketch of the libretto of his own 'Doctor Faust.' The Gretchen episode does not appear in it at all, and in a Busoni opera love scenes could not play an important part. Indeed this was to be, not an opera, but a poem for music. It avoids all that is conventional. We do not find in it the common division into acts. It consists of different sections bearing the names of prologue, prelude, and interlude. In the middle is a principal play, in which the scene is transferred to Parma, the true atmosphere for opera. But the place of Faust's principal activity is Wittenberg, where he receives, from three Krakovian students, the magic book

revealing the mysteries of occult power; there he signs his contract with Mephisto, and there he dies, not without the full assurance that the eternal will embodied in himself is to live, as is demonstrated by the appearance of a youth arising from the soil.

In this work Busoni's music attains expressive heights never touched by him before. By clearly defining for himself the limits within which his imaginative force would move, he was free to take advantage of all the resources of his genius. It is a very wide horizon from which he considers music. There are two great stations at which he stops—Bach and Berlioz. It is the polyphonic structure of the former and the controlled passion of the latter that govern Busoni's inventiveness, but without disadvantage to his musical independence. Busoni makes free use of all the means available to him by the development of modern music. His writing, particularly in the symphony serving as introduction to the work, may at times seem atonal, but harmonic relations between the single chords are still to be discerned. The fantastic element, in which Busoni finds encouragement in Berlioz's 'Mephisto,' has a colour of its own. In the Act laid at Parma, Busoni professes to be an Italian, but his gaiety is temperated by an austere nobility. When, at Wittenberg, a quarrel arises between Catholics and Protestants, the opposition of 'Te Deum' and 'Ein' feste Burg' in brilliant polyphonic texture makes an extremely effective scene. 'Doctor Faust' has been musically completed by Busoni's pupil, Philipp Jarnach, who brought to the work a rare sense of style. Jarnach is certainly the only musician capable of achieving Busoni's imaginative flight, and of using the motives furnished by Busoni himself in the preceding sections. Probably Busoni would have found new motives for the final scene. So much may be deduced from his long pause in the act of composition. Under the circumstances, however, we may be glad that the work has been carried to completion in so reverent a spirit.

The orchestral colour of the score, sometimes ascetic, sometimes fascinating, always bears the personal stamp of Busoni. It is clear, too, that the voices, which represent the sensual part of the music, are a less ravishing instrument in Busoni's hands. But the whole of the work is so true and so perfect an expression of the composer's thought that it could but deeply impress the hearers, who were made to feel that they were present at one of those musical events which for ever remain unforgettable, and not a mere operatic performance.

This effect was attained in spite of some shortcomings to be noted in the performance itself, which was perfect so far as the orchestra was concerned. Fritz Busch conducted with energy and refinement. The Dresden Orchestra, with its high traditions and its wonderful wind players, did its best to carry out the intentions of the composer. But the stage management was not quite in the style that Busoni would have desired. Robert Burg as Faust emphasised his part more than was intended, but his fine voice contributed much to the great impression produced by Doctor Faust. The Mephisto was less happily represented by Theo Strack. Meta Seinemeyer sang extremely well as the Duchess of Parma.

It is to be hoped that 'Doctor Faust,' though probably very difficult for small theatres, will find its way on to the principal operatic stages of the world.

STRAVINSKY AT THE BERLIN STAATSOPER

Shortly before the end of the musical season a very interesting evening took place at the Berlin Staatsoper. It may be considered a symptom of Stravinsky's growing popularity that it was wholly devoted to this composer's works. In France Stravinsky belongs to the stage, and is dependent for performance on the Russian ballet. In Germany he still belongs essentially to music, because here there is no dependance on an old ballet culture. And since his influence has made itself felt only since the war he is still absorbing the attention of the musical world and appears much more revolutionary than he really is. The consequence of this musical attention to Stravinsky is that his works are performed with much more accuracy and intensity than in those places where some of them have become simple ballet affairs.

At all events, the Berlin Staatsoper deserves much praise for having made a triptych of three Stravinsky works of different character—'L'Histoire du Soldat,' 'Pulcinella,' and 'Renard.' Each was given in its own style. The refined primitiveness of 'L'Histoire du Soldat' received a more artificial presentation than when, some years ago, it was performed at Berlin. A primitive stage on a scaffolding was shown to the audience (this device recalled a piece by Tristan Tsara, produced last year, at Paris; and Pirandello has introduced similar things); then the musicians were called, and gathered under the direction of Erich Kleiber. But the artificial character of the performance was emphasised by the lecturer who accompanies all the events on the stage. As the *alter ego* of the soldier, instead of being purely a story-teller, he grew so passionate that the ambition of the actor spoiled the effect. Ernst Legal's Satanic impersonation was extremely well done. Legal, formerly an actor, is now General-Intendant at Darmstadt. But the best part was the music itself, very effectively conducted by Erich Kleiber, if perhaps with too much virtuosity.

'Pulcinella,' which had been heard some months before as a concert suite, derived new splendour from the stage management and the ballet, though of course the impression was not equal to that produced by the Diaghilev Company. It was again the sheer merit of the music that sustained the interest. 'Renard' left its hearers puzzled. After 'Pulcinella' they had expected something more substantial, but the preceding numbers had proved so satisfying that the audience accepted this burlesque ballet without serious objection.

ADOLF WEISSMANN.

HOLLAND

It is doubtful if even the most enthusiastic admirer of things Dutch would call Julius Röntgen a great composer, but that he is a master of his technique, that he possesses and expresses graceful ideas, and that he has done much to encourage Dutch music and to increase the knowledge and appreciation of Dutch folk-song is undeniable. For these reasons his seventieth birthday has been celebrated with that dignity and enthusiasm which are characteristic of all such events here, and his colleagues, including his son Julius, joined in a very pleasant concert of his works. Another 'celebration' was connected with the unveiling of a monument erected over the grave of J. B. C. de Pauw, one of Holland's most famous organists and most effective teachers. The unveiling was attended by Sam Dresden, Director of the Amsterdam Conservatoire, where de Pauw was for many years a teacher. Other professors of that institution and a large number of his pupils were also present, one of the latter, William Andriessen, a well-known composer, pronouncing a panegyric. A few days later a similiar monument was dedicated to the memory of J. Mossel, the well-known 'cellist, and brother of Max Mossel. The occasion was marked by tributes from members of the theatrical profession, as well as from musicians in Holland, England, and Germany.

At the present moment competitions are supplying a large amount of the musical life of the country, though they are not yet organized on the scale, nor are they even of the artistic standard, of those of England. Another kind of competition is that for the subsidies which government and municipal authorities grant to musical societies of various kinds; but these competitions are more directly social and political rather than musical in their outlook. The Italian opera, organized and, until his death a few months ago, carried on, by the late Cavaliere M. de Hondt, has been successful in getting a subsidy of ten thousand guilders for general purposes and another five thousand for popular performances at The Hague. The widow of M. de Hondt is now acting as general and artistic manager. Co-Opera-tie, a company devoting its efforts to a somewhat wider programme, also announces a long season, of which thirty-five performances will take place at The Hague. This company—in contrast to the Italian Opera, which has been in existence for twenty-eight years—is of only recent formation. It is also understood that the Moscow Opera is to pay a professional visit to Holland on its way to America. Toscanini has promised Mengelberg that he will be at

Amsterdam to conduct at least one concert next season. We shall see! Much amusement as well as interest has been aroused by the attempt of a barber at The Hague to bring back the days when the members of his profession provided opportunities for their clients to enjoy music while awaiting their cue of 'next, please.' Unfortunately his methods brought him into conflict with the police, for he had installed a wireless set without obtaining the necessary license, and, moreover, had allowed it to be in operation after the sacred hour of 8 p.m. The barber was fined a guilder, or a day in prison. But he is appealing against this sentence; so the tonsorial ordeal may yet become the lightsome hour that once it was.

Organization is very much in the air, and attempts are being made to unite, or at least to federate, various professional bodies, though so far such attempts have miscarried. The example of the Maatschappij tot bevordering der Toonkunst, with its ramifications all over the country in the way of choral societies, conservatoires, and historical research bodies, is admirable, and although much criticism is directed against this association for its production of operas on the concert-platform, its activities are unquestionably great and beneficial. Next month the annual meeting is to be held at Scheveningen, when a new work, 'Jupiter Amans,' by Dr. Johan Wagenaar, the head of the conservatoire at The Hague, and conductor of The Hague section of the Maatschappij, will be produced.

During the recent visit of foreign (chiefly English) journalists to this country in connection with the jubilee of the Zeeland Steamship Company, music played a very acceptable part, Mr. George Robert giving a recital of popular music on the Haarlem organ, and the South Beveland *a cappella* choir from Goes, a small village in Zeeland, giving at one of the resting-places on a motor tour a concert that was a model in every respect. One hears few choirs of such excellence as this, which is composed of some twenty-five men and women employed in various trades, and has a conductor who is also a workman, but who in his spare time achieves what few professional conductors can attain to. His name is S. J. Tamminga, and if he does his daily task as well as he conducts his choir he is an extraordinary worker.

The Scheveningen season opened on June 19, The Hague Residentie Orchestra again providing the principal concerts under the direction of Georg Schneevoigt and Ignaz Neumark. The fine array of soloists are to be increased in numbers as the season proceeds. Wednesdays and Sundays are announced as soloist concerts—that is, with a famous player as the centre of attraction—and there are to be Friday symphony concerts.

HERBERT ANTCLIFFE.

LENINGRAD

The end of the musical season was marked by the symphony concerts of the Philharmonia, conducted by Heintz Unger, of Berlin. Shortly before, some of the latest operatic novelties were produced on the stages of both our Academic Opera Theatres (the late Marinsky and Michel).

Generally speaking, the season was characterised by the greater number of conductors and interpreters who came to Leningrad from abroad. The State Philharmonia, which grew a few years ago out of the late Court Symphony Orchestra, was the principal centre of activity. Its concerts are given in the late Salle de la Noblesse, to which has been added a smaller hall for concerts. In this hall a quartet consisting of Lukashevich (first violin), Pechnikov (second violin), Ryvkin (viola), and Mogylevsky ('cello), gave a series of recitals devoted to the works of Beethoven, Tchaikovsky, and S. Tanéïèv, and another devoted to new works which included the first performances here of compositions by Prokofiev, Stravinsky, Casella, Honegger, and others.

During the early part of the season the symphony concerts of the Philharmonia were conducted by a young and very capable new-comer, Valery Berdaiev, who also conducted a few performances. He has his orchestra well in hand, and achieves fine, highly-finished effects. His one fault is a tendency to hasten things. This is particularly obvious in Berlioz's 'Damnation de Faust,' which had not been played here for many years. The novelties he introduced were the third Symphony (a 'Symphonic Mystery' inspired by the Book of Revelation) of Andrei Pashchenko, a gifted young composer (born 1883), and a 'Lithuanian Rhapsody' by Karlovich. Apart from these he drew chiefly on Tchaikovsky, Rimsky-Korsakov, and Wagner.

Another young conductor, A. Gauck, introduced Richard Strauss's beautiful incidental music to the 'Bourgeois Gentilhomme.'

Guest-conductors did not provide as many unhackneyed works as we could have wished for. Otto Klemperer conducted two concerts. His success was great, but it is only in the older classics that he is really good. He conducted Stravinsky's 'Pulcinella' Suite twice. Hermann Abendroth proved the most interesting among the visitors. His programme included Reger's 'Böcklin' Suite. Heintz Unger gave us Mahler's fifth Symphony and 'Kinder Toten Lieder,' and Prokofiev's third Pianoforte Concerto (soloist, Madame N. Poznakovskaya).

Among soloists should also be mentioned Henri Marteau and Josef Szigetti; Vladimir Gorovitz, a young pianist who gave concerts by the dozen; Arthur Schnabel, whose earnestness was as highly appreciated as was Egon Petri's splendid virtuosity; and Michel Zadora, who interprets Chopin in a remarkable style of his own, aiming at intimacy and quiet.

At the late Marinsky Theatre only one actual novelty was given, viz., Schreker's 'Der Ferne Klang.' The greatest success was for Strauss's 'Salome'—partly owing to the excellence of Pavlovskaya as Salome, and of Ershov as Herod. Otto Klemperer's conducting of 'Carmen' was interesting, and after a fashion constituted a *testimonium paupertatis* for Russian conductors. The projected performance of Meyerbeer's 'Huguenots' with a new libretto whose subject is the insurrection of the 'Decembrists' (in 1825) did not take place. At the late Theatre Michel, Puccini's 'Tosca' was given with its new Russian libretto under the title 'The Fight for Communism'; and performances of the first Russian revolutionist opera, 'For Red Petrograd' (the music by Gladkovsky and Prussak), followed. An operetta by Lehar, 'The Dance of the Dragonflies,' was produced on the same stage.

At the Conservatorium the tenth anniversary of Anna Essipova's death was commemorated by a special meeting and two concerts. But the thirty-fifth anniversary of Anton Rubinstein, the admirable artist who founded this Conservatorium, passed altogether unnoticed.

N. FINDENSEN.

NEW YORK

The various conductors and managers who yearly try to rake Europe with a fine tooth comb for artists to present to American audiences do not seem to have had great success this summer. Only two imported singers made much impression in the past season, and these were both operatic artists who appeared at the Metropolitan Opera House—Nanny Larsen Todsen (soprano) and Karin Branzell (contralto). The speciality of both was German opera, though both also sang in Italian and French. Larsen Todsen appeared as the three Brünnhildes—her 'Walküre' impersonation being by far the best, and that in 'Götterdämmerung' the least successful. Her Isolde was a fair achievement, but it was not great, and her Kundry was colourless. Branzell was more successful as an all-round singer, giving us a very successful Brangaene and Fricka. On one occasion, when Todsen fell ill and failed to sing in 'Walküre,' the substitute was so hoarse that she failed to get through the second Act, and omitted her scene with Wotan. Branzell discarded her Fricka's garb, and donning Brünnhilde's robes and armour, sang the third Act, thus saving the opera from collapse. Both Todsen and Branzell made satisfactory appearances in Italian opera, singing Aïda and Amneris together; and both sang in French—Todsen as Rachel, in 'La Juive,' and Branzell as Dalila, in 'Samson.'

On the concert-platform only one new pianist (Harold Samuel being a specialist) made a sensation, viz., Alexander Brailowsky, who proved to be a brilliant player with a fine

technique, but lacking in poetic temperament. Really more satisfactory was Wanda Landowska on that excellent tinkling instrument, the harpsichord. There were no new violinists; two, however—Albert Spalding and Paul Kochanski—both already in the front rank, show growth every year in their art.

But if it was not a great season for new artists, it was certainly a great season for conductors. At least twenty appeared at the head of the various orchestras, and more are coming next year. The Philharmonic, always prolific in leaders, presented six—Willem Mengelberg, Willem van Hoogstraten, Henry Hadley, Ernest Schelling, Wilhelm Furtwängler, and Igor Stravinsky. The first two divided the regular season between them, Hoogstraten leading from October to mid-winter, and Mengelberg the latter part of the year. Mr. Hadley has charge of American compositions which are presented in mid-winter. Mr. Schelling has the children's concerts in his care. Furtwängler and Stravinsky came as guest-conductors, and if Stravinsky was intended to be a sensation, he proved to be a very poor conductor, and we are quite contented to dispense with his services in this line if he leaves 'Petrouchka,' 'Le Sacre du Printemps,' 'Rossignol,' and 'Renard,' for others to interpret. Furtwängler gave us a surprise, for the reputation that preceded him fell far short of his merits, and every music-lover is glad that he will return next season as Mengelberg's alternative, for Hoogstraten is leaving the Philharmonic after the Stadium summer concerts. The guest-conductor that the Philharmonic will import next season is Arturo Toscanini. It is probably undisputed that Toscanini is the greatest living opera conductor, but it remains to be seen if he will find equal favour as a concert-conductor in America. When he was connected with the Metropolitan Opera House he led a performance of the ninth Symphony which did not receive universal commendation, and when several years later he came here on a concert tour, the orchestra he brought with him was of such inferior quality that it would not be fair to judge his capabilities on the concert-platform until we have heard what he can do with such a first-class organization as the New York Philharmonic Orchestra.

The New York Symphony Orchestra is not exercised from year to year as to who shall be its leader. Walter Damrosch is an institution, and the only change of late is that forty years of hard work have so told on him physically that for several seasons he has had a guest-conductor who could relieve him of some of his duties and give him a little vacation in mid-winter. When he first started this innovation he would try a guest-conductor for two or three weeks, and the next season give him control for a longer period. The first of these guests was Albert Coates, who, after his preliminary trial, came for two longer visits. Then came Bruno Walter, under the same conditions, and next winter Eugène Goossens will come from Rochester (where he succeeds Albert Coates as director of the Eastman School) for two weeks in mid-winter, to be followed by the importation of Otto Klemperer, who will conduct for two months, as Damrosch feels the necessity for a longer vacation than usual. Klemperer was born about the same time that Damrosch assumed control of the New York Symphony Orchestra—a little over forty years ago—and is well known in Europe. He has not had the usual two or three weeks' trial—so all we can say is that we hope he will make good.

The State Symphony Orchestra, the third of our local orchestras, is wiping the slate clean of conductors, and beginning all over again. This band was inaugurated by the friends of Josef Stransky, when he retired from the Philharmonic, so that he should still have a conductor's post. Then Stransky himself almost disrupted the organization by abruptly leaving it in the midst of last winter's season, and devoting himself exclusively to his other artistic occupation, his picture gallery! Ignaz Waghalter, who succeeded him, did not prove a drawing card, and almost every one predicted the demise of the State Symphony. But its career is to continue, and two conductors are announced for next season, viz., Ernst Dohnányi and Alfredo Casella. What they will accomplish, artistically and financially, is one of the problems of the future.

There are no changes in the conductorship of our visiting orchestras. Kussewitzky was a novelty last season when he replaced Monteux at the head of the Boston Symphony, and he was cordially received at his first appearance at New York. Boston may continue to like him, but New York is already rather tired of him. He is too erratic, conducting one number in a programme so well that we become almost enthusiastic, and then spoiling it all by either introducing something too inane to listen to, or giving an interpretation so careless or stupid as to be exasperating.

As for the Philadelphia Orchestra, while there may be a few individual changes in its personnel (which is admitted to be the finest assembly of musicians gathered together as orchestral players anywhere in the world), a guest-conductor or an alternate is unthinkable. Without Leopold Stokowski the orchestra as we know it would cease to exist. It is the result of his work alone. To quote Mr. Gilman,

> '. . . the supremacy of the Philadelphia Orchestra is due to the fact that it is subject without remission to the control of a single guiding spirit. The gods have granted us this singular and delectable combination of an exceptional artist equipped with an instrument which yields him whatever he asks of it.'

If it is ever possible to criticise the Philadelphia it can never be from any other aspect than interpretation or *tempi*. We cannot all think alike on these two points.

Stokowski, as well as Bodanzky, likes to delve into the archives, and last winter, while the latter was giving us Purcell's 'Dido and Æneas,' at a 'Friends of Music' concert, the former gave us a 'Trumpet Prelude' by the same old English composer, which the conductor found last summer in the library of the British Museum. It is short and melodious, but nothing is known of its history, not even whether it is an independent composition or an excerpt from a larger work. We love these old things when they are worth resurrecting, and many (but not all) of them are. Conductors have come to rely on Bach more and more every year. Notable performances were given this season of the 'St. John' Passion by the Friends of Music Society, under Bodanzky, and of the 'St. Matthew' Passion by the Philharmonic, under Mengelberg.

It is a mistake to think that our orchestras open and close the musical season. Mrs. Coolidge, at her Festival in the Berkshires, has opened the season in September for several years, and for even a longer time it has been closed by the Bach Festival at Bethlehem, Pa. Meanwhile there are numerous smaller festivals, both in the spring and fall, in many places all over the country, that grow in importance, as well as in real artistic merit, every year, and once in two years we have the Cincinnati May Festival, founded by Theodore Thomas in the 'seventies, and which retains the prestige he gave it. The choir does superb work, and the soloists are the best obtainable. This is one of Cincinnati's biennials. The choral effects in the 'St. John' Passion were remarkable. Madame Louise Homer and George Meader were among the soloists. In Liszt's setting of Psalm 13, John McCormack was at his best, and in Pierné's 'St. Francis of Assisi,' Edward Johnson, with his rare combination of voice, art, and intelligence, was singled out for special applause. Three such tenors on consecutive evenings gave unrivalled enjoyment to festival audiences.

Florence Austral, the Australian dramatic soprano, created a sensation in the Brahms 'Requiem.' It is seldom that so capable an artist makes her American début outside of New York. The Festival was under the direction of Frank Van Der Stucken, grown to be a veteran at the conductor's desk.

The annual Bach Festival at Bethlehem, Pa., takes place at the end of May. It lasts only two days, and the first part is devoted to a novelty or to a comparatively unfamiliar work. This year the 'Christmas' Oratorio was chosen for the first day. The choir, composed entirely of singers who live in Bethlehem and neighbouring towns, although singing with sincerity, did not appear at its best in the Oratorio, and the soloists, also of native extraction, did not command particular attention. It might be truly said that the first day of the Festival is rather experimental; the second,

always devoted to a performance of the great B minor Mass, is a gratifying and satisfying event. When the Festivals were started, Dr. J. Fred Wolle, the conductor, insisted on giving the B minor Mass. He was warned against it on account of the difficulties the music would present to the comparatively untrained choir, but he prevailed, and the yearly performances (with continual rehearsals), have resulted in superb interpretations. Nicholas Douty, a tenor from Philadelphia, has sung in the nineteen Festival performances of the Mass.

M. H. FLINT.

PARIS

Among the outstanding performances of the past month Alexander Borovsky's five pianoforte recitals devoted to music of the 18th and 20th centuries are particularly noteworthy. In a preface appended to the programme Borovsky marks the decline of romanticism in contemporary music, and outlines its tendency to revive 18th-century æsthetics. Many of Borovsky's assertions correspond doubtless to a feeling that daily becomes stronger, both among musicians and public. More than his theories, however, Borovsky's playing wins unalloyed admiration. He is powerful as few pianists are nowadays, and the would-be coldness in the performance proceeds from his rigorous style, which contains feeling, but does not neglect the exigencies of intelligence and the dictates of clarity. Furthermore, Borovsky is to be thanked for the very large part allowed in his programmes to advanced music. This needs courage—as well as contempt for easy success.

The Residentie-Orkest of The Hague paid us a short visit. This excellent group needs no praise to uphold its fame abroad. Its string department made a deep impression both by its discipline and its sonorous output. Van Anrooy, its chief, led the Orchestra with discreet authority, exempt from any search for personal effects. Among the items performed mention must be made of Dvorák's 'New World' Symphony, a work that is rarely performed in this city. The floating impression engendered by its facile inspiration and loose development was partly atoned for by its naive poetry, a precious quality of which we are actually deprived beyond measure.

The Petite Scène, a group of well-trained amateurs, presented Monteverde's last lyrical work, 'Ulysses' Return Home.' This performance is due to the efforts of Xavier de Courville for the literary and Vincent d'Indy for the musical arrangement.

The International Exhibition of Modern Decorative Arts is gratifying us with musical festivities, some of which are worth attention. Walther Straram conducted, at the Exhibition Theatre, three concerts devoted to modern international music. The second, on June 8, contained Lord Berners's 'Three Pieces' for orchestra. The public was interested in them, but could not help establishing a rather close analogy with Stravinsky's 'Petrouchka.' So far as these pieces are concerned, Lord Berners seems fully to have taken hold of Stravinsky's technique. This is a remarkable asset, and no doubt the talented English composer will put it to profitable use in the way of allowing him to bring forward his own personality. 'Ragamalika,' a Tamoul song, by Maurice Delage, is a melody of a rather uniform character and tonality. It pleased, and but for its length would have won more applause. Vittorio Rieti is a new-comer into our musical world. His Concerto for wind instruments and orchestra made an advantageous impression by its frankness and its well-established tonality. Rieti's intuition rarely fails in catching an accent of sincerity, even when themes and rhythms are used that betray no particular originality. He is a born musician. Casella's 'Elegia Eroica' and Caplet's 'Epiphanie' are items familiar to all, and need no special commentary. In the latter composition Maurice Maréchal performed the strenuous violoncello part with masterly art. M. Straram's conducting was musical, convincing, and very conscientious.

PETRO J. PETRIDIS.

VIENNA

THE OPERATIC SITUATION

The economic crisis which has been affecting Vienna's operatic life for many months (apart from the artistic crisis which had been in existence for much longer) has reached its culminating point. No doubt this is to some extent the outcome of the general situation which has gradually enforced the bankruptcy and closing-down of no less than eight of Vienna's theatres, but in a much larger degree is brought about by the palpably inartistic methods of Vienna's opera-houses. The Staatsoper, for instance, had been left in a deplorable state at the departure of Richard Strauss, whose régime had slowly but surely effected a complete desintegration of that once famous ensemble. Director Schalk has been struggling manfully to put things in order again, but his heroic efforts did not fully succeed, either in re-establishing at once the lost *morale* of the company or in finding a remedy for the poor attendance caused by the economic depression of the country—or, indeed, in competing with the much higher gold mark salaries which have done so much towards luring many of Vienna's best artists to the German opera-houses.

The Volksoper has remained closed for more than six weeks, its latent insolvency having finally resulted in complete bankruptcy. The ultimate closing of this popular playhouse was largely due to passive resistance from the members, and particularly from the orchestra. The larger part of the players, and several of the singers, have found shelter in Rainer Simons's novel enterprise, a Chamber Opera, established in the theatre of the ex-Imperial Castle of Schönbrunn. This new venture, which was opened with the first local production of Handel's 'Xerxes,' has proved a sad disappointment, and the performance of 'The Tales of Hoffmann' revealed even more clearly the fact that the methods of Rainer Simons, which were such a great artistic success at the Volksoper fifteen and more years ago, have since become obsolete and distinctly provincial.

ORCHESTRAL MUSIC

It was interesting to observe Wilhelm Furtwängler as conductor of the Berlin Philharmonic Orchestra on its recent visit to Vienna, and to compare its work with that of our own orchestras. The Berlin Philharmonic, founded as far back as 1882, had for years been directed by the late Arthur Nikisch. It ranks second among the Berlin orchestras, and may therefore be compared, not with the Vienna Philharmonic but with the Vienna Symphony Orchestra. If the French players are supreme in the wood-wind, it may not be claiming too much to say that the Austrians are supreme in the strings. The brilliance, warmth, and beauty of the string sections of the Viennese orchestras was not even approached by the Berlin guests, nor is the splendid enthusiasm of the Viennese players rivalled by the Berliners. Instead, the Germans showed a precision—a genuinely Teutonic drill—which could not be found in a Viennese organization where collaboration with the conductor and individual work are more firmly rooted than German 'subordination.' The rigid and unconditional discipline of the Berlin players produced a fine reading of Wagner's 'Meistersinger' Prelude, but created a cool impression in such typically Viennese and sensuous music as Haydn's G major Symphony. Viennese swing and grace, on the other hand, gave pleasure unalloyed when Bruno Walter appeared at the head of the Vienna Symphony Orchestra for an evening of true Viennese music ranging from Schubert to Waltzes of Lanner and Johann Strauss. In stooping to these seemingly popular pieces, Bruno Walter honoured the masters of Viennese folk-music and also himself.

National music in a similar sense was Béla Bartók's Rhapsody for pianoforte and orchestra, which Tibor Szatmari, the Hungarian pianist, performed at one of the Workers' Concerts. (These concerts are given at regular intervals for the benefit of the poorer class, and have helped to found the fame of many great conductors, among them Furtwängler.) The Rhapsody—Bartók's Op. 1—is a piece of brilliant and grateful pianistic music in one movement,

consisting of two slow sections interrupted by a brisk dance strain. It reveals Bartók as an advanced descendant of Liszt in the vigour of his music, if not superior to his great ancestor in a sincerity which shuns effect for its own sake. The same concert brought a significant novelty, the maiden composition of Julius Toldi, entitled 'Wanderskizzen.' The history of the composer is a rather romantic one; he went from the workshop of a local tailor to the studio of Arnold Schönberg, who discovered and fostered his talent. 'Wanderskizzen' is a variation work, though not one in the traditional sense of the word. A theme from Bartók's 'Rumanian Folk-Songs' is subjected to deft treatment in nine short movements, reflecting as many nations and landscapes. The rather obsolete variation form is thus invested with a new significance, and the entire piece, though in a sense national music, yet takes a broadly human and cosmopolitan view.

NEW CHAMBER MUSIC

The last two concerts of the Austrian section of the International Society for Contemporary Music proved the most interesting of the season, and furnished a certain contrast to those which had gone before. Of all sections of the Society, the Austrian group alone seems to adhere to what would seem to be the foremost duty of this organization, *i.e.*, to produce not so much works which fall in with the ordinary concert scheme, but contemporary music of the unusual and problematic kind which would not easily be included in the routine programmes of concertizing artists. In part, at least, the last two concerts deviated from this rule to go to the other extreme. The Dance Suite, Op. 20, for pianoforte solo, by Wilhelm Grosz, the talented young Viennese, derived its sole merit from the excellent pianistic feat of the composer. For the rest it is of the same superficial brilliancy which is the fundamental note of Grosz's output. It says little, but speaks in the smooth and polished manner which impresses those hearers who cherish a predilection for finished drawing-room music. Witty, too, but with a touch of real humour, was Vittorio Rieti's Sonata for flute, oboe, bassoon, and pianoforte (also played by the composer himself). Replete with clever harmonic twists from major to minor key, and coloured by some Stravinskian burlesque in the use of wind instruments, the Sonata, with its parodied operatic trivialities and flash-lights from Italian street life, is an unassuming but decidedly amusing piece. Mario Labroca's String Quartet was the first composition of this young Italian to be heard at Vienna. It is short and brisk, if none too original, but it suffers from a predilection for 'obstinate' phrases that create monotony without redeeming the occasional lack of invention. The masterpiece of the evening was Alfredo Casella's Concertino for four strings, which proved rich in rhythmic contrast and full of atmosphere in its slow portion, and by far the best thing which we have heard from the Italian maestro. Its spontaneity is refreshing, and even where polytonal treatment and intricate rhythms are employed—as in the third movement, where the first violin, in 3/4 time, soars above the 4/4 rhythms of its companion—the texture is extremely lucid, and nothing laboured remains. Malipiero's 'Quattro Sonetti del Burchiello,' for voice and pianoforte, which profited from the accompaniment of Casella himself, were grateful but of small interest.

Amid such generally melodious and cheerful compositions, Anton von Webern, the Viennese modernist, alone represented the gloomy and sombre element, with his Songs, Op. 3, based on poems from Stefan George's 'Der dritte Ring.' In these numbers Webern again paints his predominantly lyrical moods not with broad strokes of the brush but with soft pastel outlines that yet betray a comparative virility and emotional strength hitherto unknown in this composer. Quite a different sort of lyricism prevailed in Albert Roussel's Sonata, Op. 11, for violin and pianoforte—a tunefulness which accrues from Franck, and is probably explained by Roussel's training as a pupil of Vincent d'Indy. The Sonata, apparently an earlier work, is rather colourless and sweetish, and tame to a degree when placed beside Béla Bartók's Hungarian National Songs (beautifully sung by that eminently musical soprano, Felicie Hüni-Mihacsek). Bartók, ardent student of Hungarian folk-music, draws upon the resources of Magyar national songs, and, while re-shaping their musical outlines and providing them with an interesting background, yet does not divest them of their primitive originality—as Brahms has done in his far-famed 'Gypsy Songs,' where truth is often sacrificed to vocal and pianistic brilliancy. The stanza form is preserved, and enhances the simple style of these songs, each of which moves within a small compass of notes.

PAUL BECHERT.

Obituary

We regret to record the following deaths:

GEORGE SHINN, at Brixton, on June 5. By his death, in his eighty-ninth year, there has passed away a link with the musical past which now seems far distant. Born in 1837, he had outlived most of his contemporaries and many of the next generation. He was a pupil of E. J. Hopkins at the Temple Church when Hopkins was a comparatively young man. In 1864 he was one of the competitors (another being the late Sir Frederick Bridge) for the post of organist at St. Luke's, Old Street, then being vacated by Henry Smart for St. Pancras Church. In 1872, upon the recommendation of Sir John Goss, he went to St. Matthew's, Brixton, when Brixton was almost on the borders of the country. On leaving Brixton Church he became organist of Christ Church, Gipsy Hill; but for many years previous to his death he had not held an appointment. He would recall with enthusiasm the extemporaneous playing of Goss at St. Paul's in his preludes to the anthems, and the fine solo-playing of Best at the Panopticon in Leicester Square, and of George Cooper at St. Sepulchre's, Holborn. He sang under Costa in the old Sacred Harmonic Society and also in the early Handel Festivals at the Crystal Palace. He lived a quiet but very industrious life, teaching, and composing music of many kinds. Until about twelve months ago, when his sight began seriously to fail, nothing gave him greater pleasure than to attend the Sunday afternoon services at the Temple or Westminster Abbey, and although nearer ninety than eighty years of age he would walk the greater part of the way from his house at Stockwell, where he had lived for over forty years.

W. B. REYNOLDS, at Belfast, on May 29. He was born at Coleraine, and in early life showed marked musical ability. He did a good deal of composition in the departments of choral and light dramatic music, but found his real vocation as a music critic and writer on the art. In this capacity he served the *Belfast Telegraph* with distinction for twenty years. His death is a severe loss to musical journalism in Ireland.

BÉLA SZEPESSY, the eminent violin maker, at Schruns, Vovarlberg, Tyrol, on April 8. He was born in 1856, and had lived and worked in London for over forty years. Ill-health last winter compelled him to seek a kindler climate, but a sudden heart attack supervened, and he was found dead in bed.

Miscellaneous

We frequently give reports of the musical happenings at the larger public schools. Here is a note on the work at a smaller school, of which most readers have probably never heard—Dauntsey, near Devizes. At a recent concert by the school musical society, a fine programme was given, with Parry's 'Blest Pair of Sirens' and Charles Wood's 'Lochinvar' as chief choral works, and on the instrumental side Haydn's 'London' Symphony and 'Toy' Symphony, Mendelssohn's Violin Concerto, and solos by Bach,

Beethoven, and Schumann. The smaller choral items included Charles Wood's 'Expectans expectavi,' and part-songs and arrangements by Dyson, Whittaker, Morley, Herbert Hughes, Stanford, &c. This is a notable feat, for Dauntsey has had a music-master for only two years. The number of boys is a little over a hundred, some of them being day-boys; sixty sang in the choral society, and every member of the staff helped, either in the choir or orchestra. Bravo! and more power to the elbow of Mr. J. A. Davison, the music-master. This is the kind of communal activity that counts. Incidentally, we remark that Wiltshire is often described as an unmusical area. The fact is, of course, no part of the country is unmusical if it has a few enthusiastic teachers and leaders to collect the material and set it on fire.

Two £40 Scholarships, offered by the Trustees of the Mitchell Charity, are vacant at the Guildhall School of Music, Victoria Embankment, E.C.4. The winners of these must be, or their parents must have been, born or educated or employed within the limits of the City of London extending from Temple Bar in the west to Aldgate in the east, and from Moorgate to Southwark, north and south, of the city respectively. This is an unusual opportunity for City people to obtain first-class free musical education for their children. Applicants should address Mr. H. Saxe Wyndham, secretary.

Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

HICK SCORNER.—You will have some difficulty in finding incidental music for a series of morality plays written in the 14th century. There is, of course, plenty of plainsong, simple and elaborate, from which you can help yourself. Outside this, you had better not attempt to be too exact in the matter of date. We should use any old songs or vocal music, such as 'Sumer is icumen in' (in the original version, of course) and the 'Agincourt Song.' The difficulty is that hardly any music is published in easily-accessible editions of an earlier date than the 16th century. As you have a few strings and wood-wind, you might include such old string music as the Suite by Giles Farnaby, edited by Bantock (Novello), or Byrd's 'The leaves be greene,' edited by Terry (Curwen). If we knew the subjects of your morality plays we might be able to make a few suggestions. For example, if one deals with the Nativity, you could of course make use of some mediæval Christmas Carols, of which plenty are available in good editions. You need not scruple in some cases to use a good modern setting of old words. This leads to the natural suggestion that you might find some modern settings of words by poets of the period, or nearly so. With so slender a store of material to draw upon, you must be prepared to be elastic in your choice. Thanks to the recent revival and interest in the Modes, there are now many excellent part-songs, anthems, hymn-tunes, and organ pieces written strictly in these old scales, and a good deal of this material would fall in with your scheme. So long as you avoid bad music, or music that has no kind of antique flavour, you need not worry about anachronisms in the matter of date.

R. D. S.—You say you are a good pianist, but not a good sight-reader, and you have the ambition to become an orchestral pianist. We presume you mean a pianist who plays with orchestras at theatres and such like. The best preparation for this is an improvement of your sight-reading and musicianship generally. You ask how you can become a better sight-reader. There is no royal road. You must simply practise playing at sight all kinds of unfamiliar music, remembering that a good sight-reader never stops, no matter what mistakes he makes. If you cannot play the music as written, you must adapt it to your technical and other resources as you go along. Often you will be able to do little more than give a kind of sketch of the score. What are you to omit? Obviously, you must keep your bass going, even if you simplify it; and as much of the main theme and subsidiary themes as possible must find a place in the sketch. But, whatever you do, remember that the result must, however slight and incomplete, be *musical* and *rhythmical*. This will never be achieved if you develop the habit-bad sight-readers have of constantly halting to correct mistakes. The rhythm must be kept going whatever happens to some of the notes *en route*.

MUSIC.—The shake is certainly indispensable. And if you mean to make a living by playing the violin you will have to master something more difficult than the shake and the fifth position. Your letter suggests—correctly or incorrectly—slight experience of music, and is, accordingly, difficult to answer adequately. If you have thoroughly mastered the fifth position, then the obvious next step for you is to tackle the sixth. And if you are on familiar terms with double-stopping, Campagnoli's 'Sept Divertissements,' every one of which is in a different position, would help you. But the fact that you have never practised a shake would seem to imply that you are still some way from the more difficult problems of technique. There is no reason why you should go to a specialist in order to learn so elementary a thing as the trill. You can find all you need in Kreutzer's Studies, and until you have mastered these somehow, you may find it difficult to obtain a place even in a picture-house. But of course an expert's advice may be very useful to you; and in the meantime you should take every opportunity to hear music, and to take part—no matter in how modest a capacity—in musical performances.

A.R.C.M.—Your scheme—an evening of folk-song of various nations—is embarrassingly comprehensive. In addition to practising the folk-song arrangements of Vaughan Williams your young people might also take some of those of Irish airs by Stanford, for S.A.T.B. (Curwen). For solo and unison choir performance consult the collection of Cecil Sharp (Novello). The Folk-Song Society recently brought out a number of its Journal dealing entirely with Manx folk-songs (*see* April *Musical Times*, p. 335). For pianoforte duets include one or two of the Slavonic Dances of Dvorák. We cannot help you in regard to Breton and Scandinavian arrangements. For your curiously compounded little orchestra, you might be able to adapt some of Grieg's 'Norwegian Dances,' Op. 35, or the Symphonic Dances, Op. 64. The former are for orchestra, the second for string orchestra. Instead of naming separate books, we suggest you should consult the article 'Song' in 'Grove,' where you will find the folk-songs of different countries dealt with exhaustively, and also guidance as to books.

ORGANIST.—(1.) Pergolesi's 'Stabat Mater,' for female voices, is issued with English words (Novello). (2.) There is very little organ music by the composers you mention, and not much to be had in the way of arrangements. In John E. West's series of 'Old English Organ Music,' there is a Voluntary by Orlando Gibbons, issued along with one by Matthew Locke, and a Toccata by John Blow; and also a couple of Voluntaries in A and D minor by Gibbons, issued together. Novello's have just published an arrangement by Mr. West of Gibbons's 'Fantazia of Foure Parts.' A book of ten pieces by Gibbons has been published by Chesters; and vols. 4 & 5 of the complete keyboard works of Gibbons (Stainer & Bell), edited by Margaret H. Glyn, are devoted to organ music. It should be added that the music of these two volumes is printed on two staves, and that some of it is not, strictly speaking, organ music, as it was designed also for playing on the virginals. We can trace no organ music or arrangements of pieces by Tallis, Byrd, or Child.

E. B. P.—(1.) The organ stops placed on heavy wind are, of course, the more powerful reeds. As to which manual is on heavy wind depends upon the stops it contains.

(2.) We know nothing of the pressures of the R.C.M. organ. Write to the builders, Messrs. J. W. Walker, 27, Francis Street, London. (3.) It is impossible to say whether an 8-ft. horn on the Swell is of 'trombone quality.' We have heard some 8-ft. horns, on old instruments, whose tone cannot be imitated by any instrument of the orchestra, we are glad to say. Very often your best organ imitation of brass tone will be got, not from stops labelled after brass instruments but from certain kinds of flue-work and diapasons. (4.) We have not the syllabuses of the A.R.C.M. and L.R.A.M. Organ Playing examinations at hand, so cannot compare their score-reading and other tests with those of the F.R.C.O. We believe one or two of the examiners at the R.C.O. also officiate occasionally at the A.R.C.M. and L.R.A.M. organ examinations.

G. S. M.—(1.) We do not undertake the fingering and return through the post of lengthy passages such as you enclose. (2.) By 'Wagner's later works for pianoforte solo' we presume you mean transcriptions of the later operas. Wagner wrote no pianoforte music that we know of, save an early piece or two. We have examined various editions of pianoforte arrangements and vocal scores of the operas, but have found none fingered. (3.) We think your needs as to independence of the hands and improvement of left-hand technique would be met by Books 10 to 13 of Franklin Taylor's 'Progressive Studies' (left hand), Book 53 (exercises for the weaker fingers), Book 55 (exercises for independence of the fingers), and Book 56 (preliminary studies for polyphonic playing). These are all published by Novello, at 1*s.* 6*d.* per book. But we need hardly say that what matters most is not the book you use, but the amount of thought and hard work you put into your practice.

ROLAND.—You should have little difficulty in playing on a strange pianoforte. You say that your technique, even in a familiar piece, 'goes scat' when you attempt to play on an unfamiliar instrument. As you admit that the difficulty is not brought about by differences of touch, it is evidently a matter of nerves. We can only suggest that you should play on as many unfamiliar pianofortes as possible, and so accustom yourself to the ordeal—which, after all, is a flea-bite compared with what organ recitalists have to undergo! So pull yourself together, and adopt a kind of Coué formula, reminding yourself that every day and in every way you are getting better and better able to deal with strange pianofortes.

T. H.—It is possible, but not probable, that you might learn to play the violin 'without actual personal instruction, but by books.' You should begin by having a few lessons from a good teacher, so that you will at least start on sound lines as regards holding the instrument, bowing, &c. A good, keen musician, thus grounded, can no doubt make very fair progress afterwards by working 'on his own' from books. If you adopt this plan, get your teacher to recommend books suitable for self-study.

WORTHING.—(1.) All inquiries concerning the Haslemere Chamber Music Festival should be addressed to Mrs. Arnold Dolmetsch, 'Jesses,' Haslemere, Surrey. (2.) We understand there is to be no Summer School of Church Music this year.

S. V. S.—We know of no volume of concert programme annotations. Does anybody? There seems to be a need for such a work, if we may judge from the number of inquiries we receive.

SUCCESS.—All technical material used in the Matthay Method can be obtained from the Tobias Matthay Pianoforte School, 95 & 96, Wimpole Street, W.1.

MOTHS IN THE PIANOFORTE

SIR,—If 'Insecty' ties a few balls of napthalene in a small muslin bag and puts them anywhere inside his pianoforte, no moths or any other insect will come near. Moths from an evergreen hedge, even if they did come in (which is improbable), would not hurt a pianoforte. The moths that might do harm by laying their eggs on the felt portions of the action, which the caterpillars would feed on, are the Tineæ, or small moths, which, as a rule, live in houses, and whose caterpillars feed on various waste woollen substances and do considerable damage if neglected. If 'Insecty' has these in his house he had better waste no time in getting rid of them by burning all the articles they have attacked.—Yours, &c.,

Richmond, Yorks. (Rev.) T. P. LEVETT (*Fellow, Entomological Society of London*).

Mr. HENRY T. CHENNELL, John Street, Ryde, Isle of Wight, wishes to know where he can procure a copy of Ouseley's Collection of Anthems by various composers, vols. 1 or 2, formerly published by Novello. If this inquiry produces no result, we suggest to Mr. Chennell that he should write to the best-known second-hand music sellers, such as Harold Reeves, Shaftesbury Avenue, William Reeves, Charing Cross Road, and Foyle's, Charing Cross Road.

'WENGE' writes thanking various correspondents for answers to his question on the history of hymn-tunes.

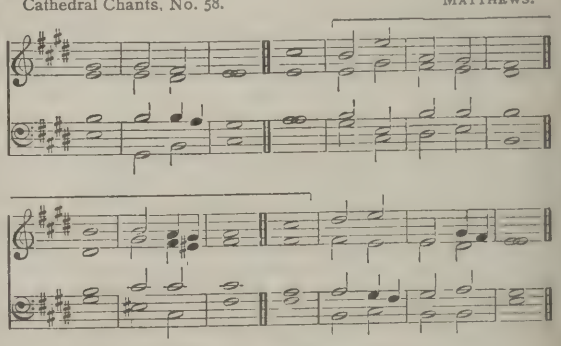
THE ADAPTABILITY OF DOUBLE CHANTS

SIR,—Has it occurred to those of your readers who are interested in Anglican chants, that many double chants contain a single one? This fact, if made use of, entirely does away with the difficulty of odd verses; also, by using the double and single chant alternatively, it enables a double chant to be used as a triple one.

In those psalms where there are sometimes groups of equal and unequal verses (*see* Psalms 15, 66, 56, 39, 96, 146, in 'The Paragraph Psalter,' by Dr. Westcott), by using either the double or single form of the chant as required, the objection, so often made against double chants—of the wrong half of a chant commencing a paragraph—is entirely removed. It saves the monotony of having to use a single, or what Sir Herbert Oakeley (?) not inaptly termed 'a half-chant,' for so many long psalms.

In practice, all that is necessary is to draw a bracket over the omitted portions of the double chant, as in the subjoined example, and to teach the choir both single and double forms:

Cathedral Chants, No. 58. MATTHEWS.



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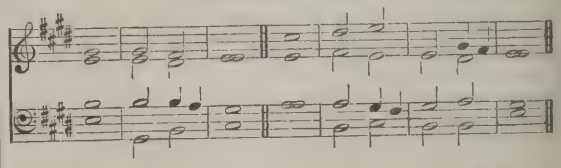

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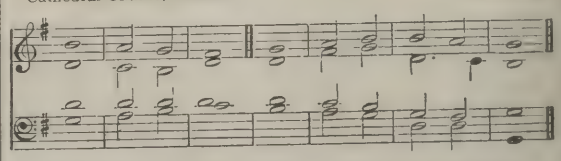

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Air — SIGHING, WEEPING ("My spirit was in heaviness").

ALTO.

Air — THOU, WHOSE PRAISES NEVER END ("Bide with us").
Recit. — THE FATHER HATH APPOINTED HIM ("God goeth up").
Air — MY SPIRIT HIM DESCRIES ("God goeth up").
Air — INTO THY HANDS ("God's time is best").
Air — REJOICE, YE SOULS, ELECT AND HOLY ("O Light Everlasting").

TENOR.

Air — LORD, TO US THYSELF BE SHOWING ("Bide with us").
Recit. — WHY HAST THOU THEN ("My Spirit was in heaviness").
Air — FAST MY BITTER TEARS ,, ,, ,,
Air — REJOICE, O MY SPIRIT ,, ,, ,,
Recit. — THE MIGHTY GUARDIAN ("Thou Guide of Israel").
Air — HIS FACE MY SHEPHERD ,, ,, ,,
Air — AND WHY ART THOU, MY SOUL ("When will God recall").

BASS.

Recit. — HE COMES, THE LORD OF LORDS ("God goeth up").
Air — 'TIS HE, WHO ALL ALONE ("God goeth up").
Recit. — IT IS NOT MINE ("God so loved the world").
Air — ON MY BEHALF ,, ,, ,,
Recit. — YEA, THIS THY WORD ("Thou Guide of Israel").
Air — WHOM JESUS DEIGNS ,, ,,
Air — YET SILENCE ("When will God recall").

SECOND SET.

SOPRANO.

Air — OPEN WIDE, MY HEART ("Come, Redeemer").
Air — FATHER, WHAT I PROFFER ("Give the hungry man thy bread").
Air — COME, VISIT, YE GLOWING ("How brightly shines").
Air — I HAVE WAITED FOR THE LORD ("If thou but sufferest").

ALTO.

Air — GOD'S ENSAMPLE THUS TO FOLLOW ("Give the hungry man thy bread").
Air — JESUS SLEEPS ("Jesus sleeps, what hope remaineth").
Recit. — INCLINE THINE EAR ("Lord, rebuke me not").
Air — THE LORD HATH HEARD ("Lord, rebuke me not").
Air — ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

TENOR.

Recit. — THE SAVIOUR NOW APPEARETH ("Come, Redeemer").
Air — COME, JESU, COME ("Come, Redeemer").
Air — WHAT VOICE IS WITH THE TEMPEST ("From depths of woe").
Air — TUNEFUL HARPS AND VOICES ("How brightly shines").
Air — THOU ART MY GOD ("Lord, rebuke me not").

BASS.

Air — THE PASCHAL VICTIM HERE WE SEE ("Christ lay in death's dark prison").
Air — DO THINE ALMS ("Give the hungry man thy bread").
Air — WITH JESUS WILL I GO ("Wailing, crying").
Recit. — AH, WHEN ON THAT GREAT DAY ("Watch ye, pray ye").
Air — BLESSED RESURRECTION DAY ,, ,,

THIRD SET.

SOPRANO.

Recit. — O LORD, HEAR ME WHEN I CALL ("Lord, rebuke me not").
Air — HOW LONG, O LORD ,, ,,
Air — O PRAISE THE LORD ("O praise the Lord").
Recit. — O JESU, OUR REDEEMER ("There is nought of soundness").
Air — HEARKEN WHEN WITH TREMBLING ACCENTS ,, ,,
Air — THOUGH REVILING TONGUES ASSAIL ME ("Watch ye, pray ye").

ALTO.

Air — BE WELCOME, THOU GREAT ANGEL ("O teach me, Lord").
Air — AH, TARRY YET ("Praise our God").
Air — GOD IS EVER SUN AND SHIELD ("The Lord is a sun and shield").
Recit. — BE STEADFAST IN AFFLICTION ("Wailing, crying").
Air — PAIN AND SORROW WORK SALVATION ,, ,,

TENOR.

Recit. — LORD, WHY SO FAR AWAY ("Jesus sleeps").
Air — IN BILLOWS THE RIVERS OF BELIAL ("Jesus sleeps").
Recit. — O HAPPY TOWN, O FAVOURED LAND ("Praise thou the Lord").
Air — O BLEST ARE ALL THAT FEAR HIM ,, ,, ,,
Recit. — REJECT IT NOT ("Sages of Sheba").
Air — SAVIOUR, TAKE ME FOR THINE OWN ("Sages of Sheba").
Air — UPLIFT YOUR HEADS ON HIGH ("Watch ye, pray ye").

BASS.

Air — GOD, WHOSE POWER ("Let songs of rejoicing").
Recit. — ALTHOUGH AN HOST ENCAMP ("Lord, rebuke me not").
Air — O LORD, THY MERCY ,, ,,
Air — FARE YE WELL ("O teach me, Lord").
Recit. — THESE THINGS THAT ISAIAH OF OLD ("The Sages of Sheba").
Air — GOLD OF OPHIR IS BUT VAIN ,, ,,
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DAILY NEWS—April 4, 1925

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LONDON: NOVELLO AND COMPANY, LIMITED.

Produced at Covent Garden, May 14, 1923

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WORDS AND MUSIC BY

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OP. 39

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The Perfect Joke would be a better title for Mr. Holst's opera. . . . Mr. Holst shows the rare and precious ability to make a musical joke that everyone can see—or hear. . . . The whole thing is something entirely fresh, and follows a well-defined line of its own. . . . Actually there is not a weak page in the score, and though story and music differ from the expected, the way they are handled with originality and power constitute the opera a little masterpiece.

THE DAILY MAIL

The Perfect Fool . . . ought to have a sweeping success if musical people can command enough sense of humour and if people of humour have ears open to the splendour of the music. . . . Splendid music, and playfully mocking, allusive, fantastic libretto. . . . And there are numbers of first-rate tunes—for Holst is a prime melodist.

DAILY NEWS

It will appeal strongly to musicians all over the world who are familiar with operatic literature.

DAILY EXPRESS

His rhythmical capacity serves him extremely well in the ballet music, which is, indeed, some of the best that has been written in opera for a long time.

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A ballet of such originality and interest, accompanied by such masterly music, that interest was excited and admiration aroused. . . . Musically this ballet is the finest portion of the work. . . . The instrumentation is a marvel of suggestion and humour.

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Holst has provided excellent entertainment in company with some remarkably good music. The latter is rich in the two essentials of tune and rhythm. . . . There are many tunes—the Wizard's "Wooing Song," for example—which are so simple and accessible that one is unconsciously whistling them after a single hearing. . . . There are many gems. The ballet-music, of course, is fairly well known by now, but the "Round" of the three girls fetching water was a charming moment, and the unaccompanied chorus towards the end a piece of real virtuosity.

DAILY CHRONICLE

A brilliant little fantasy. . . . The ballet music is most effective, particularly the exquisite Dance of the Spirit of Water.

BIRMINGHAM POST

Highly diverting in a vein entirely its own. . . . Plain, pure, unbending Holst from beginning to end, the writing masterly in its directness, and the scoring amazingly pointed and suggestive.

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We may reasonably hope that Mr. Holst's all too short opera will take its place permanently in that small but brilliant constellation of comic-operas on the grand scale of which *The Mastersingers* and *The Marriage of Figaro* are the bright particular stars.

MUSICAL NEWS AND HERALD

The Perfect Fool is the finest piece of real musical humour that has appeared for a long time.

THE MUSICAL STANDARD

The Perfect Fool is the best thing Holst has given us. . . . Themes of quite extraordinary beauty, arresting to the ear, and haunting the memory even after a first hearing.

SUNDAY TIMES

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16. A vision—Ein Traum.
17. One only—Nur Eine!
18. Love—Liebe.
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20. The two Grenadiers — Die beiden Grenadiere.
21. Thy lovely face—Dein Angesicht.
22. Beauteous cradle — Schöne Wiege.
23. Emotion—Die Stille.
24. A red, red rose—Rothes Röslein.
25. Deep-treasured in my heart—Intermezzo.
26. A ride in the wood—Waldesgespräch.
27. Evening song—Abendlied.
28. Drinking song—Trinklied.
29. The lotus flower—Die Lotosblume.
30. My cottage—Die Hütte.

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OP. 24.

When the morning breaks—Morgens steh' ich auf.
Now hopes and fears—Es treibt mich hin.
Where sunlight thro' branches—Ich wandelte unter den Bäumen.
My darling, oh, list—Lieb' Liebchen, leg's Händchen.
Fair abode of all my sorrows—Schöne Wiege meiner Leiden.
Stay thy oar, thou rugged boatman—Warte, Warte, wilder Schiffmann.
On the Rhine—Berg' und Burgen.
First I felt near broken-hearted—Anfangs wollt ich fast verzagen.
With myrtles and roses—Mit Myrthen und Rosen.

MYRTLES.
OP. 25.

Dedication—Widmung.
The free mind—Freisinn.
The walnut tree—Der Nussbaum.
Some one—Jemand.
To sit alone—Sitz ich allein.
Bump not the flask—Setze mir nicht.
The lotus flower—Die Lotosblume.
Talismans—Talismane.
Suleika's song—Lied der Suleika.
The Highland widow's lament—Die Hochländer Wittwe.
Song of the bride—Lied der Braut.
Chide me not—Lass mich ihm.
My heart 's in the Highlands—Hochländer's Abschied.
Hey baloo—Hochländisches Wiegenlied.
My soul is sad—Mein Herz ist schwer.
Enigma—Räthsel.
Row gently here—Leis' rudern hier.
When thro' the Piazetta—Wenn durch die Piazzetta.
The captain's lady—Hauptmann's Weib.
O how can I be blithe—Weit, weit.
What would'st thou, lonely tear drop?—Was will die einsame Thräne?
No one—Niemand.
Out over the Forth—Im Westen.
Thou'rt like unto a flower—Du bist wie eine Blume.
A message sweet as roses—Aus den östlichen Rosen.
Conclusion—Zum Schluss.

OP. 27.

The passage bird—Sag' an, o lieber Vogel mein.
My love is like the red, red rose—Dem rothen Röslein gleicht mein Lieb.
The Jasmine—Jasminenstrauch.
When thy eye's starry beam—Nur ein lächelnder Blick.

OP. 30.

The rover—Der Knabe mit dem Wunderhorn.
The hidalgo—Der Hidalgo.

MYRTLES.

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TWELVE SONGS

OP. 35.

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Joy in tempest—Lust der Sturmnacht.
"Love, be thou dead?"—"Stirb, Lieb' und Freud'?"
The joy of wandering—Wanderlust.
The first verdure—Erstes Grün.
Longing for the woodland—Sehnsucht nach der Waldgegend.
On the drinking glass of a departed friend—Au das Trinkglas eines verstorbenen Freundes.
Wandering—Wanderung.
Silent love—Stille Liebe.
Questionings—Frage.
Silent tears—Stille Thränen.
Yea, thou art sore and weary—Wer machte Dich so krank?
Remembered sounds—Alte Laute.

TWELVE SONGS
(LIEDERKREIS)

OP. 39.

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NATALIA MACFARREN.

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Homeless—In der Fremde.
Intermezzo—Intermezzo.
The Loreley—Waldesgespräch.
Maiden thoughts—Die Stille.
Moonlight—Mondnacht.
The fair, far land—Schöne Fremd.
In a ruin—Auf eine Burg.
Far from home—In der Fremde.
Sadness—Wehmuth.
Twilight—Zwielicht.
In the wood—Im Walde.
Night in Spring—Frünlingsnacht.

WOMAN'S LOVE AND LIFE
(FRAUENLIEBE)

OP. 42.

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Since I looked upon him—Seit ich ihn gesehen.
He, of all the best—Er der Herrlichste von Allen.
I cannot, dare not believe it—Ich kann's nicht fassen, nicht glauben.
Thou ring upon my finger—Du Ring an meinem Finger.
Help me, ye sisters—Helft mir, ihr Schwestern.
Friend beloved, thou look'st at me—Süsser Freund, du blickest.
Come to my heart—An meinem Herzen, an meiner Brust.
Now hast thou for the first time hurt me sore—Nun hast du mir den ersten Schmerz gethan.

A POET'S LOVE
(DICHTERLIEBE)

OP. 48.

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When May shed loveliness around—Im wunderschönen Monat Mai.
Where'er my tears have fallen—Aus meinen Thränen spriessen.
The rose and the lily—Die Rose, Die Lilie.
Ah, sweet, when in thine eyes I look—Wenn ich in deine Augen seh'.
My soul I will steep with longing—Ich will meine Seele tauchen.
Beside the Rhine's sacred waters—Im Rhein im heiligen Strome.
I am not wroth—Ich grolle nicht.
Sweet violets, did ye but know it—Und wüssten's die Blumen.
Hark! flutes and viols are sounding—Das ist ein Flöten und Geigen.
When on mine ear resoundeth—Hör' ich das Liedchen klingen.
A youth once loved a maiden—Ein Jüngling liebt ein Mädchen.
On radiant summer mornings—Am leuchtenden Sommermorgen.
In sleep my tears were flowing—Ich hab' im Traume geweinet.
At midnight—Allnächtlich im Traume.
From legends quaint and olden—Aus alten Märchen winkt es.
My songs so wild and troubled—Die alten bösen Lieder.

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2. If thou would'st ease thine heart ... *Beddoes*
3. *To Althea, from prison ... ... *Lovelace*
4. *Why so pale and wan ... ... *Suckling*
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6. Of all the torments ... ... *William Walsh*

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4. Weep you no more ... ... *Anon.*
5. There be none of beauty's daughters ... ... *Byron*
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5. Julia ... ... *Herrick*
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(1583-1625)

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HENRY PURCELL

(1658-1695?)

CHACONY

QUARTET FOR STRINGS

IN G MINOR.

Transcribed from the Original Manuscript in the British Museum and Edited by

HANNAH BRYANT.

PRICE, PARTS, 4*s.* NET.
MINIATURE SCORE, 1*s.* NET.

Purcell's "Chacony" for four string instruments is now published, as far as is ascertainable, for the first time, the original being included in the manuscript volume of Fantasias, &c., at the British Museum. This little work is an admirable example of Purcell's genius, illustrating, as it does, his fondness for a "ground" and for a strong second beat in triple time, his choice of a minor key, and his use of bold harmonies and occasional false relations which strike even the modern hearer as almost disconcertingly daring. Contrapuntally the work is of the greatest interest, but at no time does the ingenious weaving of the texture obscure the emotional quality of the music, which is inspired from the first note to the last. At moments, as when the "ground" is transferred to an upper part, it is of ethereal beauty.

J. & W. CHESTER, Ltd., 11, Gt. Marlborough Street, London, W.1.

London: Printed by NOVELLO & COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W.1. Wednesday, July 1, 1925.

The Musical Times. EXTRA SUPPLEMENT. July 1, 1920.
No. 1347. NOVELLO'S PART-SONG BOOK. Price (4d.).
(SECOND SERIES.)

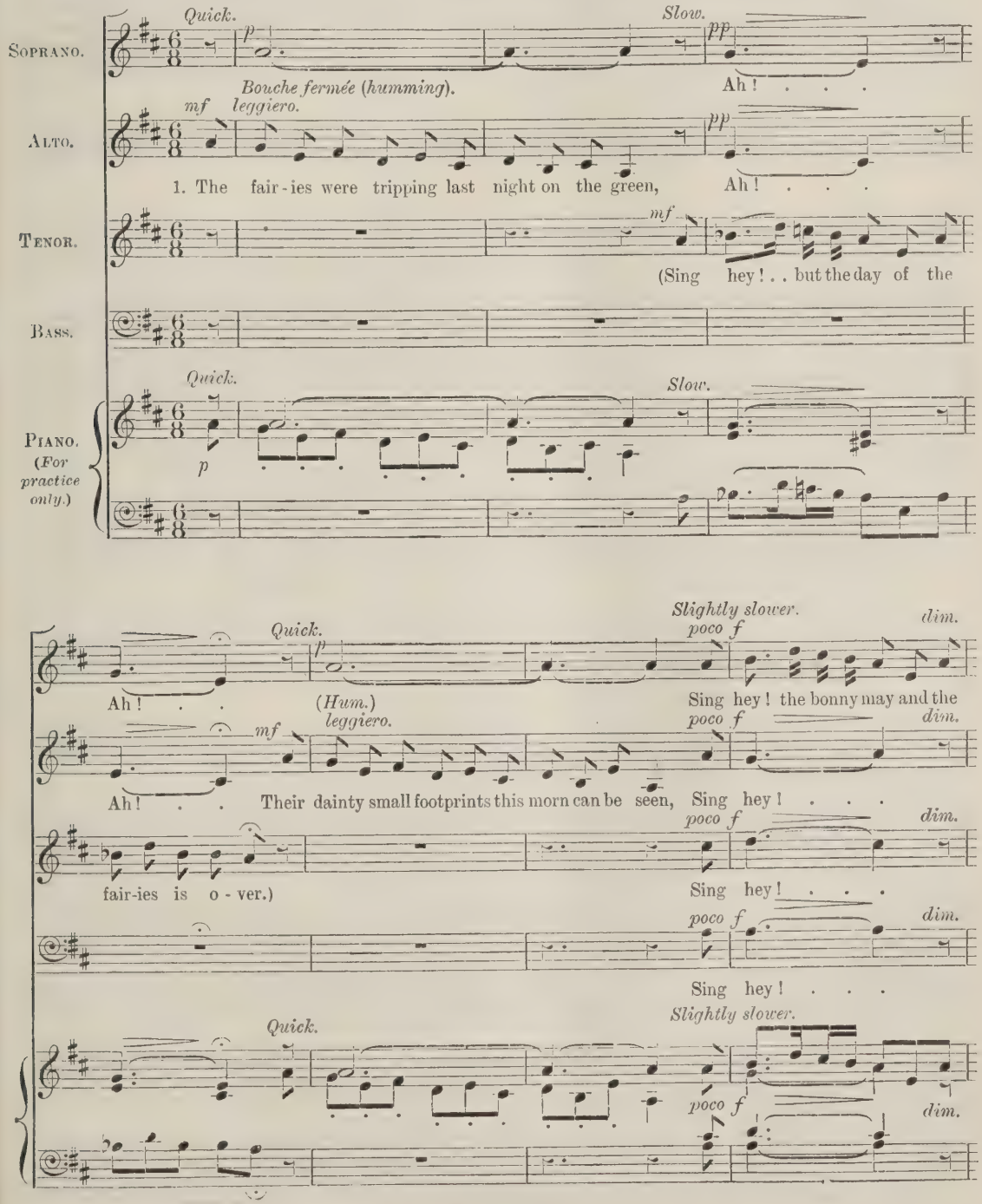
THE FAIRIES WERE TRIPPING

PART-SONG FOR MIXED VOICES

THE WORDS WRITTEN BY A. J. A. WILSON

THE MUSIC COMPOSED BY

E. DOUGLAS TAYLER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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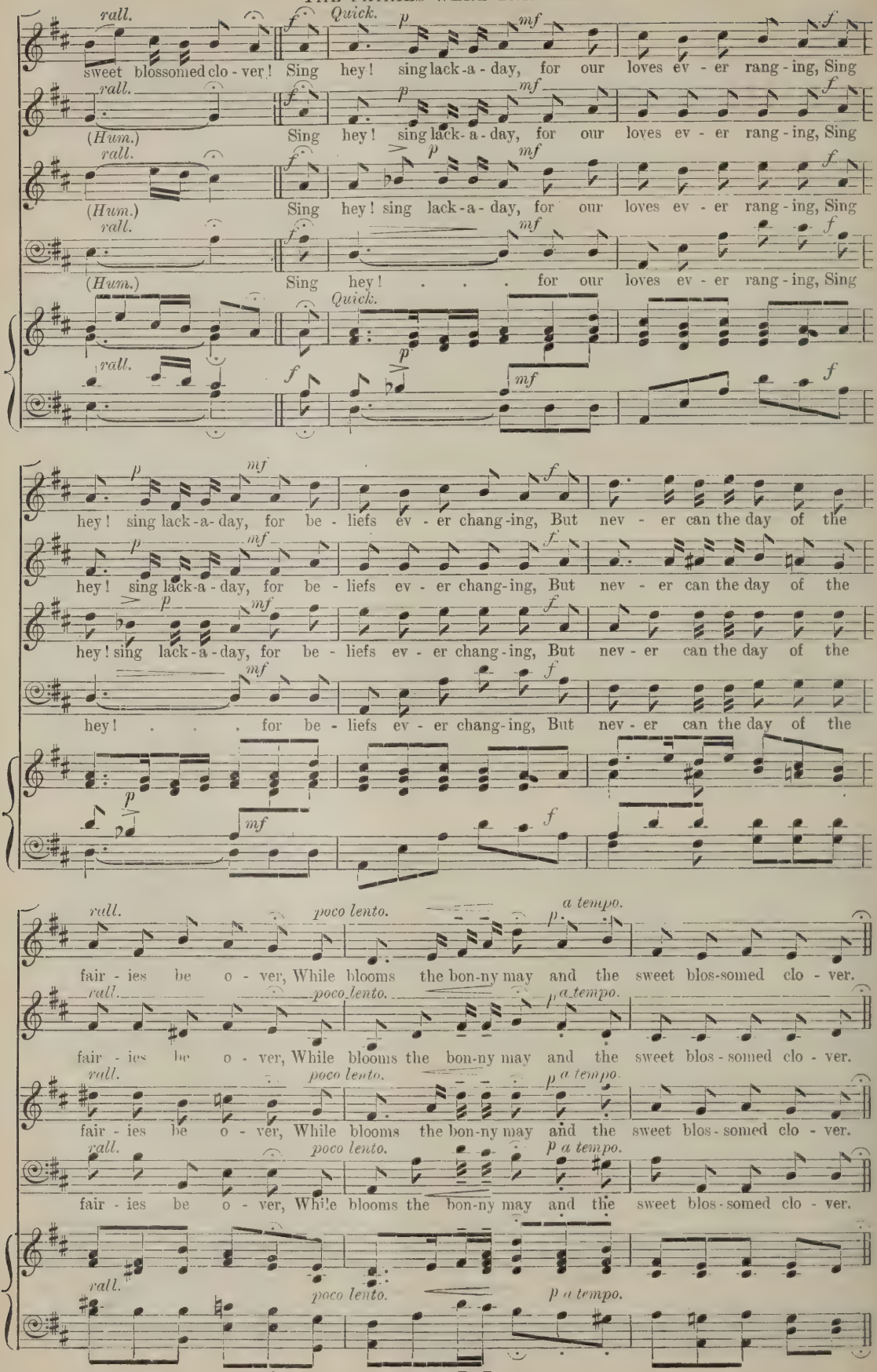
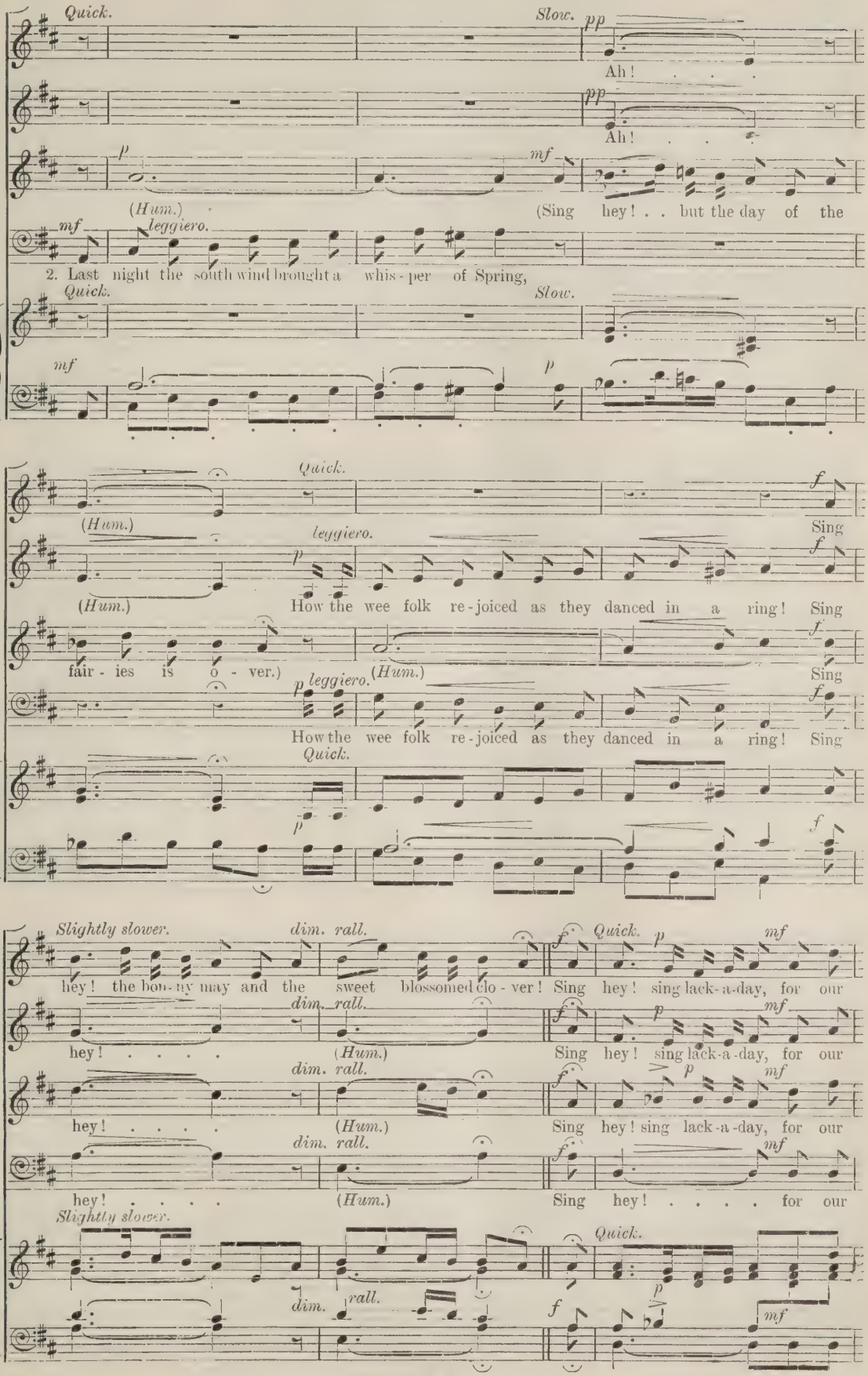
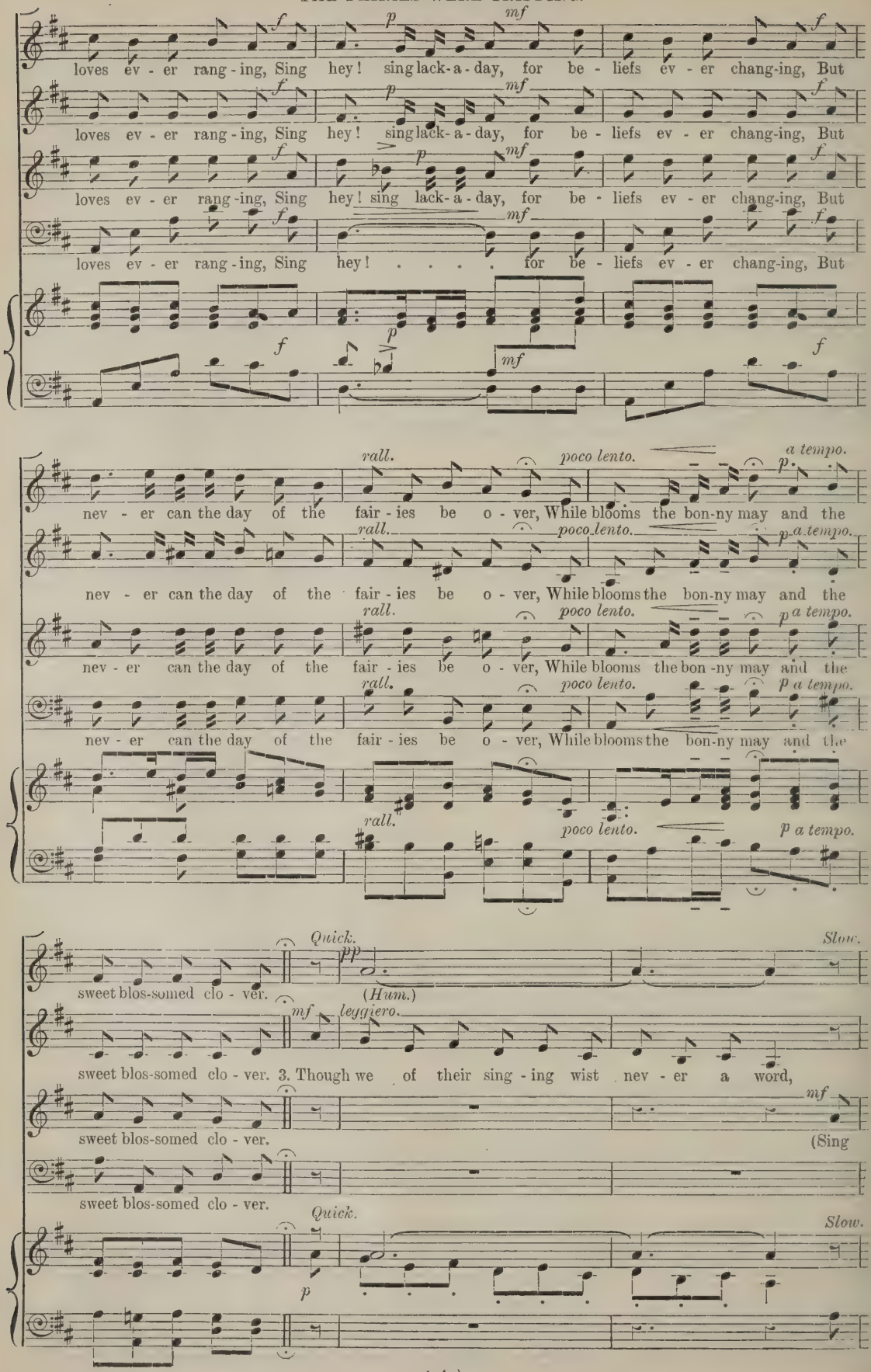
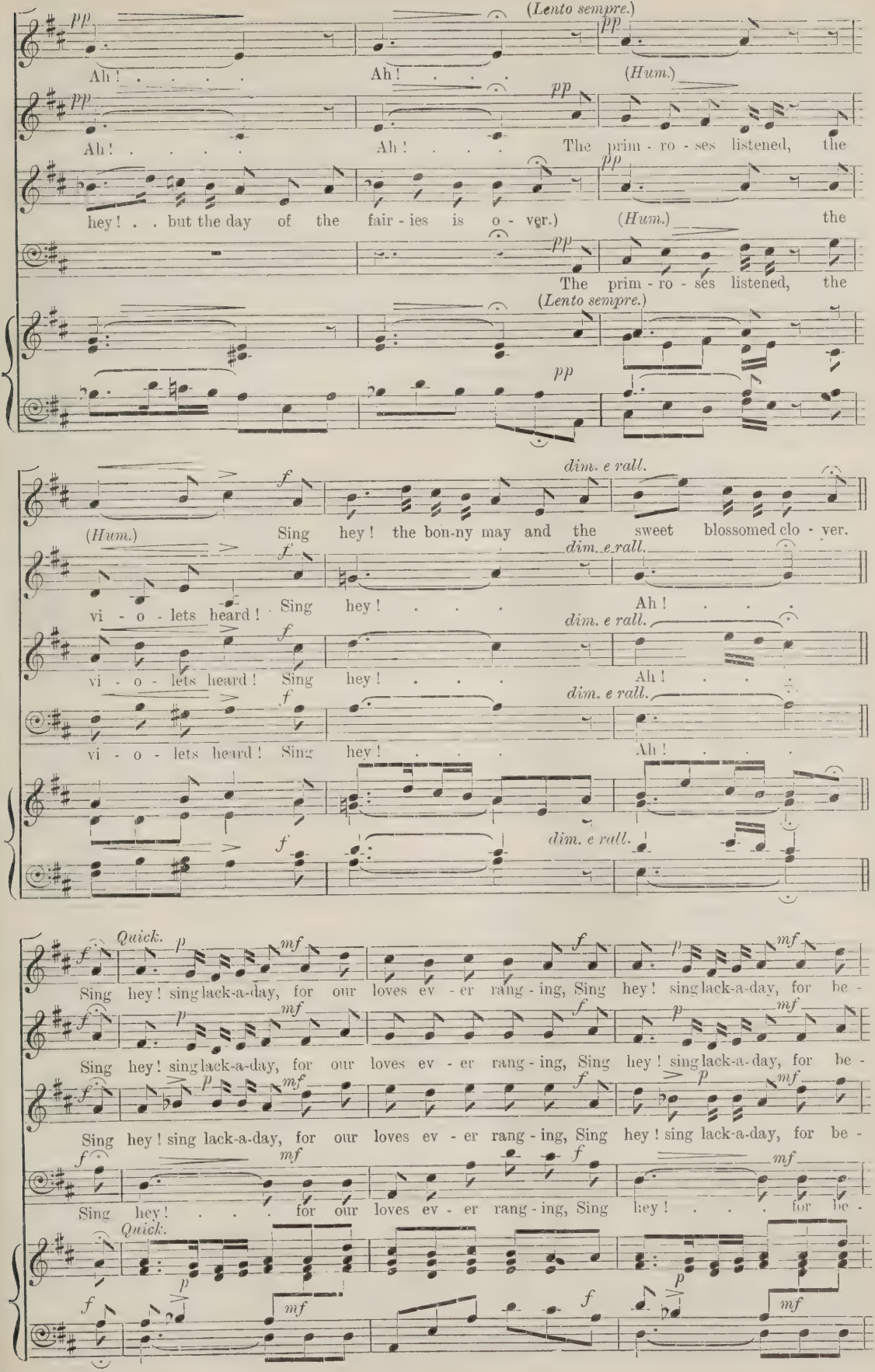
MADE IN ENGLAND


rall.
Quick.
sweet blossomed clo - ver! Sing hey! sing lack-a-day, for our loves ev - er rang-ing, Sing
(Hum.)
Sing hey! sing lack-a-day, for our loves ev - er rang-ing, Sing
Sing hey! sing lack-a-day, for our loves ev - er rang-ing, Sing
Sing hey! . . . for our loves ev - er rang-ing, Sing
hey! sing lack-a-day, for be - liefs ev - er chang-ing, But nev - er can the day of the
hey! . . . for be - liefs ev - er chang-ing, But nev - er can the day of the
poco lento.
a tempo.
fair - ies be o - ver, While blooms the bon-ny may and the sweet blos-somed clo - ver.
fair - ies be o - ver, While blooms the bon-ny may and the sweet blos - somed clo - ver.
fair - ies be o - ver, While blooms the bon-ny may and the sweet blos - somed clo - ver.
fair - ies be o - ver, While blooms the bon-ny may and the sweet blos - somed clo - ver.

THE FAIRIES WERE TRIPPING



loves ev - er rang - ing, Sing hey! sing lack-a-day, for be - liefs ev - er chang-ing, But
loves ev - er rang - ing, Sing hey! sing lack-a-day, for be - liefs ev - er chang-ing, But
loves ev - er rang - ing, Sing hey! sing lack-a-day, for be - liefs ev - er chang-ing, But
loves ev - er rang - ing, Sing hey! . . . . for be - liefs ev - er chang-ing, But
rall.
poco lento.
a tempo.
nev - er can the day of the fair - ies be o - ver, While blooms the bon-ny may and the
nev - er can the day of the fair - ies be o - ver, While blooms the bon-ny may and the
nev - er can the day of the fair - ies be o - ver, While blooms the bon-ny may and the
nev - er can the day of the fair - ies be o - ver, While blooms the bon-ny may and the
Quick.
Slow.
sweet blos-somed clo - ver.
(Hum.)
leggiero.
sweet blos-somed clo - ver. 3. Though we of their sing - ing wist nev - er a word,
sweet blos-somed clo - ver.
(Sing
sweet blos-somed clo - ver.


(Lento sempre.)
pp
Ah! . . . . .
Ah! . . . .
(Hum.)
The prim - ro - ses listened, the
hey! . . but the day of the fair - ies is o - ver.)
(Hum.)
the
The prim - ro - ses listened, the
(Lento sempre.)
dim. e rall.
(Hum.)
Sing hey! the bon-ny may and the sweet blossomed clo - ver.
vi - o - lets heard! Sing hey! . . . Ah! . . .
Quick.
Sing hey! sing lack-a-day, for our loves ev - er rang - ing, Sing hey! sing lack-a-day, for be -
Sing hey! . . . for our loves ev - er rang - ing, Sing hey! . . . for be -

- liefs ev - er chang-ing, But nev - er can the day of the fair - ies be o - ver, While

- liefs ev - er chang-ing, But nev - er can the day of the fair - ies be o - ver, While

- liefs ev - er chang-ing, But nev - er can the day of the fair - ies be o - ver, While

- liefs ev - er chang-ing, But nev - er can the day of the fair - ies be o - ver, While

blooms the bon-ny may and the sweet blos-somed clo - ver.

blooms the bon-ny may and the sweet blos-somed clo - ver. 4. At the sound of their call - ing so

blooms the bon-ny may and the sweet blos-somed clo - ver.

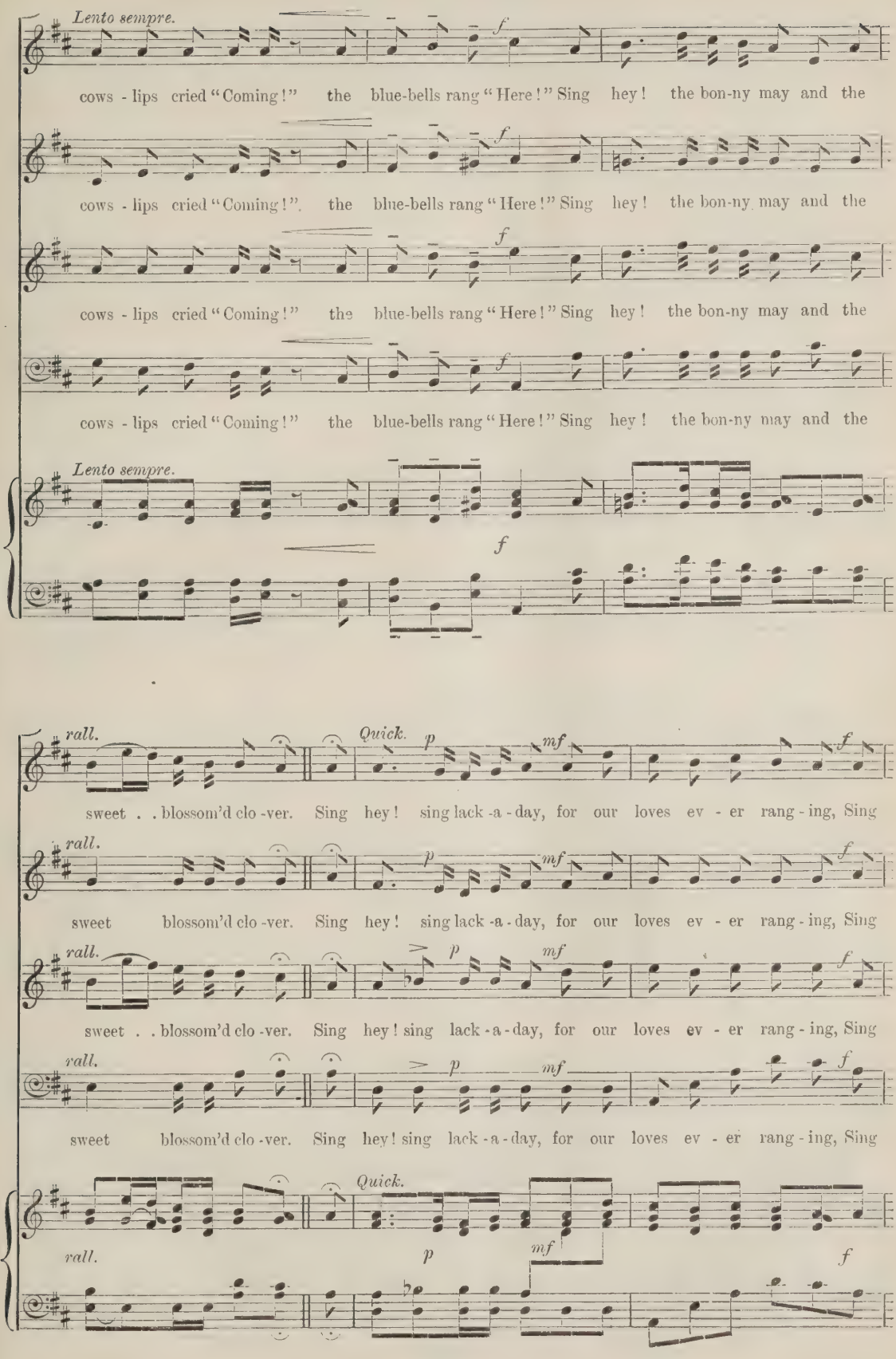
blooms the bon-ny may and the sweet blos-somed clo - ver. 4. At the sound of their call - ing so

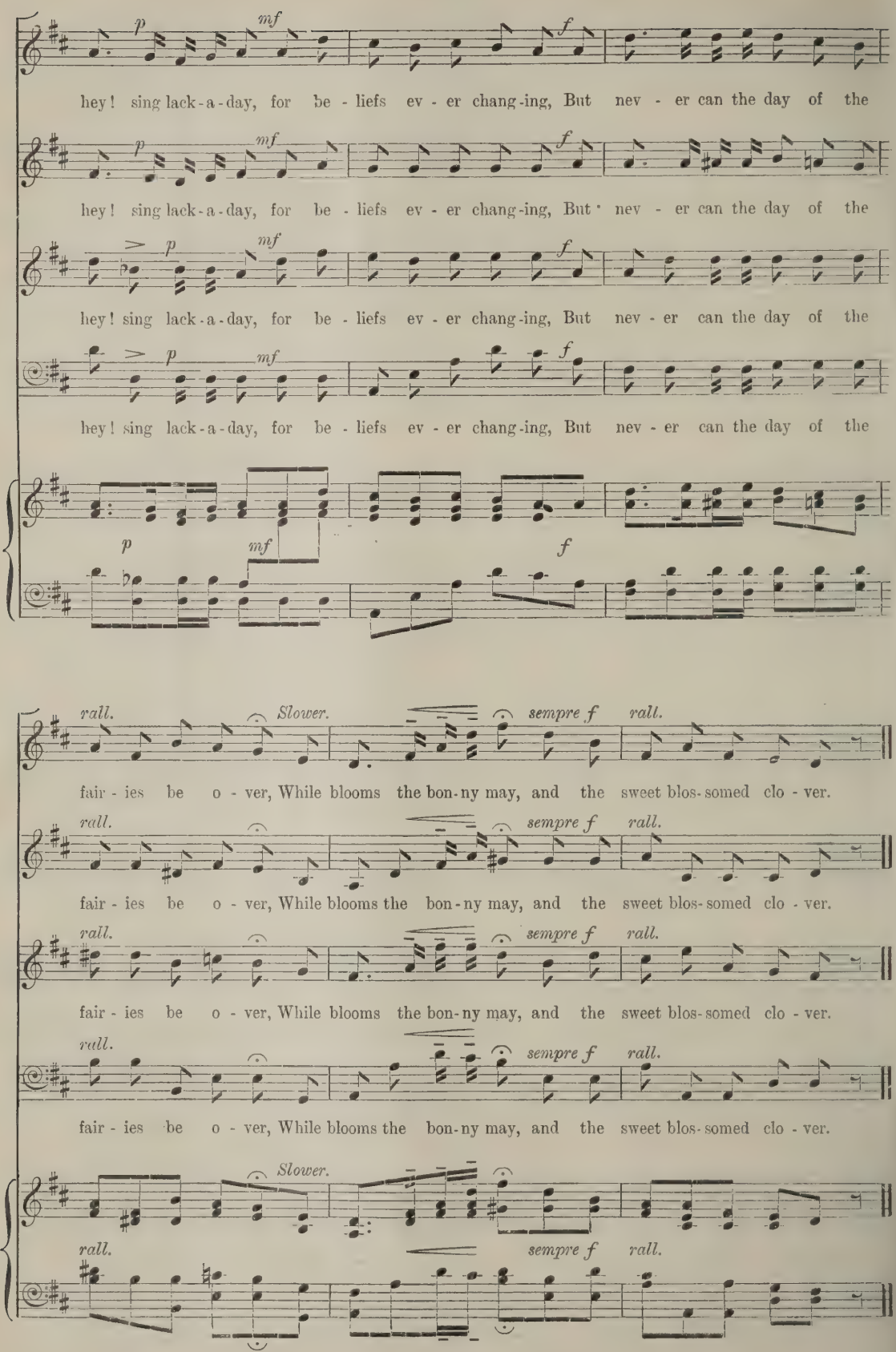
Ah! . . . The

sil - ver and clear, Ah! . . . The

(Sing hey! . . but the day of the fair - ies is o - ver.) The

sil - ver and clear, The


Lento sempre.
cows - lips cried "Coming!" the blue-bells rang "Here!" Sing hey! the bon-ny may and the
cows - lips cried "Coming!" the blue-bells rang "Here!" Sing hey! the bon-ny may and the
cows - lips cried "Coming!" the blue-bells rang "Here!" Sing hey! the bon-ny may and the
cows - lips cried "Coming!" the blue-bells rang "Here!" Sing hey! the bon-ny may and the
Lento sempre.
rall.
Quick.
sweet . . blossom'd clo -ver. Sing hey! sing lack -a - day, for our loves ev - er rang - ing, Sing
sweet blossom'd clo -ver. Sing hey! sing lack -a - day, for our loves ev - er rang - ing, Sing
sweet . . blossom'd clo -ver. Sing hey! sing lack -a - day, for our loves ev - er rang - ing, Sing
sweet blossom'd clo -ver. Sing hey! sing lack -a - day, for our loves ev - er rang - ing, Sing
rall.
Quick.


p mf f
hey! sing lack-a-day, for be-liefs ev-er chang-ing, But nev-er can the day of the
hey! sing lack-a-day, for be-liefs ev-er chang-ing, But nev-er can the day of the
hey! sing lack-a-day, for be-liefs ev-er chang-ing, But nev-er can the day of the
hey! sing lack-a-day, for be-liefs ev-er chang-ing, But nev-er can the day of the
rall. Slower. sempre f rall.
fair-ies be o-ver, While blooms the bon-ny may, and the sweet blos-somed clo-ver.
fair-ies be o-ver, While blooms the bon-ny may, and the sweet blos-somed clo-ver.
fair-ies be o-ver, While blooms the bon-ny may, and the sweet blos-somed clo-ver.
fair-ies be o-ver, While blooms the bon-ny may, and the sweet blos-somed clo-ver.

The Musical Times

EXTRA SUPPLEMENT

July 1, 1925

No. 1142

NOVELLO'S PARISH CHOIR BOOK

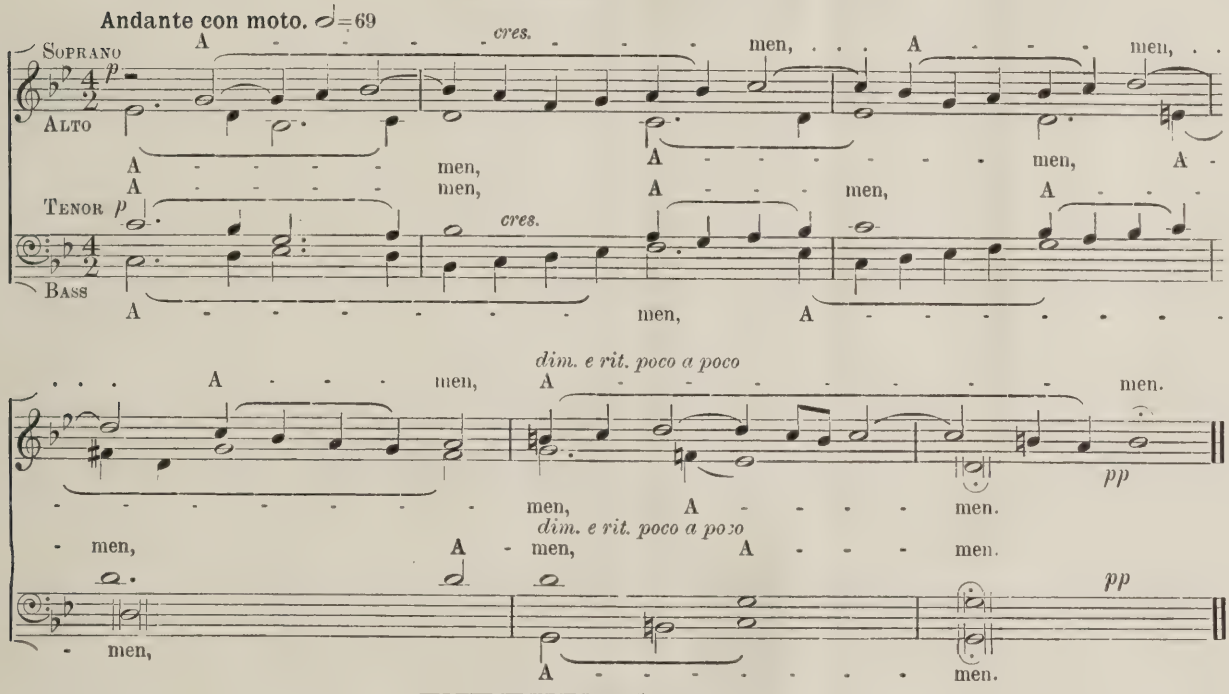
Price (1½*d.*)

Amen

FROM THE ANTHEM "BEHOLD, THE HOUR COMETH"

BY

ORLANDO GIBBONS

(EDITED BY JOHN E. WEST)

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(July, 1923)

THEMATIC LIST OF ORGAN PIECES

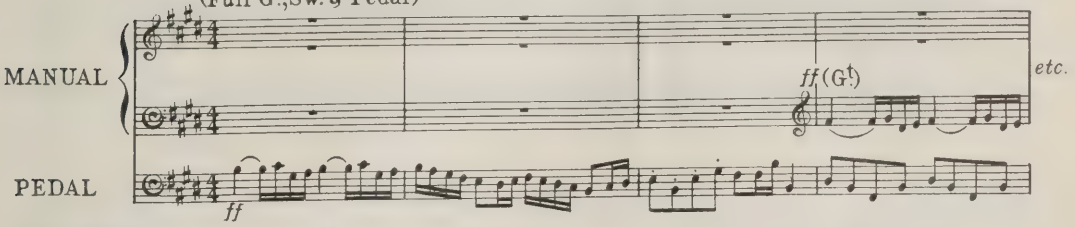
PUBLISHED BY NOVELLO AND COMPANY, LIMITED

DIFFICULT

FUGUE in E major

Allegro moderato
(Full G^t, Sw. & Pedal)

W. T. Best



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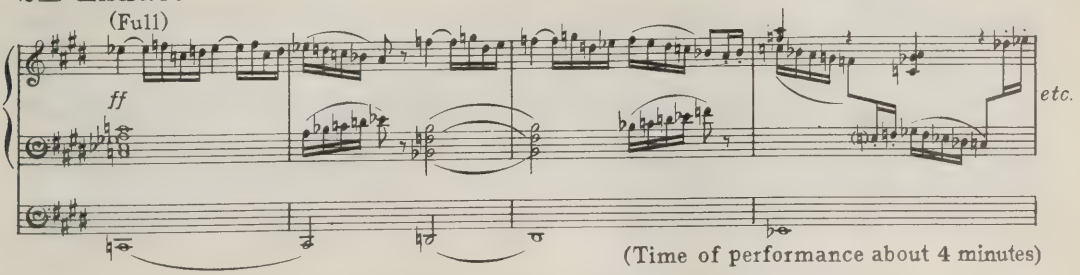

(Time of performance about 4 minutes)

Original Compositions for the Organ No 447. *Price 1/6*

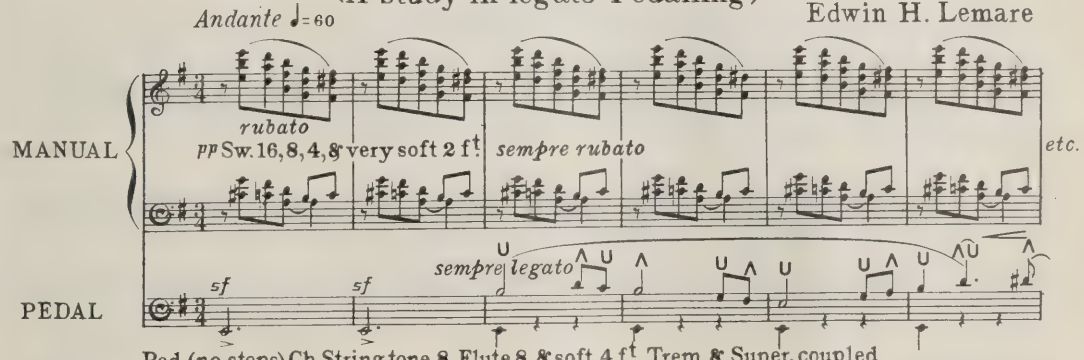
DIFFICULT

CARILLON

(A study in legato Pedalling)

Edwin H. Lemare

Andante ♩=60

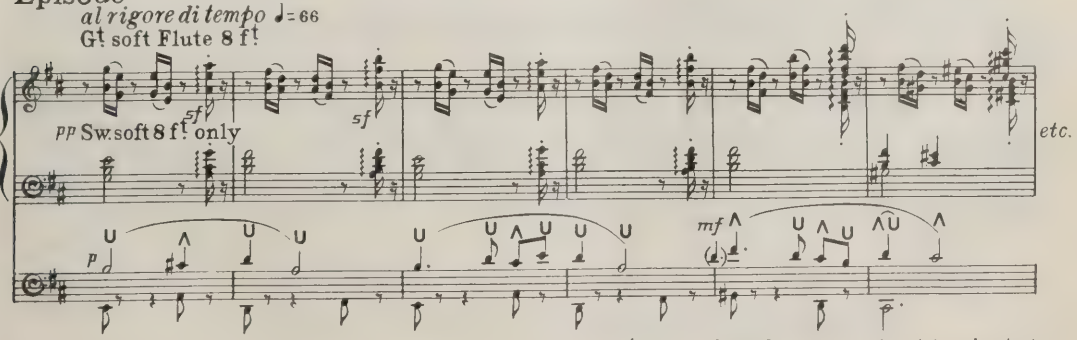


Ped. (no stops) Ch. String tone 8, Flute 8, & soft 4 f^t., Trem. & Super, coupled

Episode

al rigore di tempo ♩=66

G^t soft Flute 8 f^t



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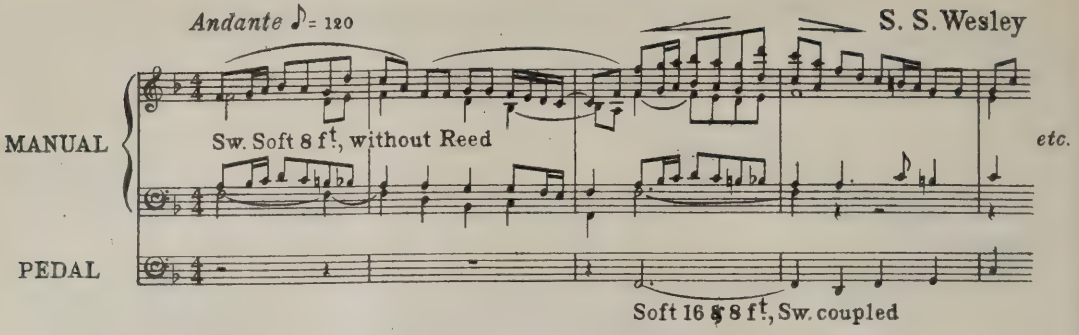
Lemare Original Compositions No 33. *Price 2/3*

MODERATELY DIFFICULT

ANDANTE in F



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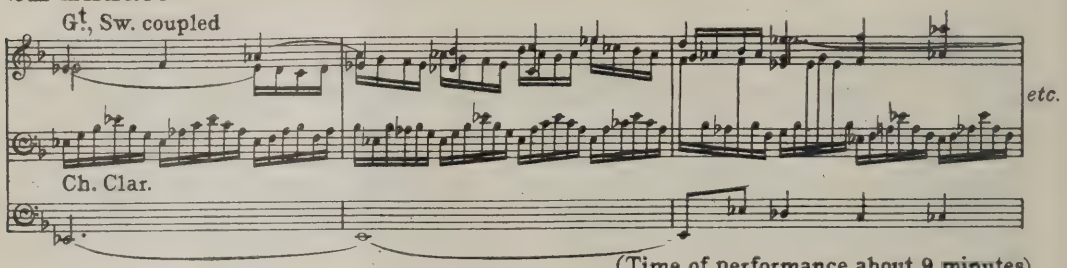

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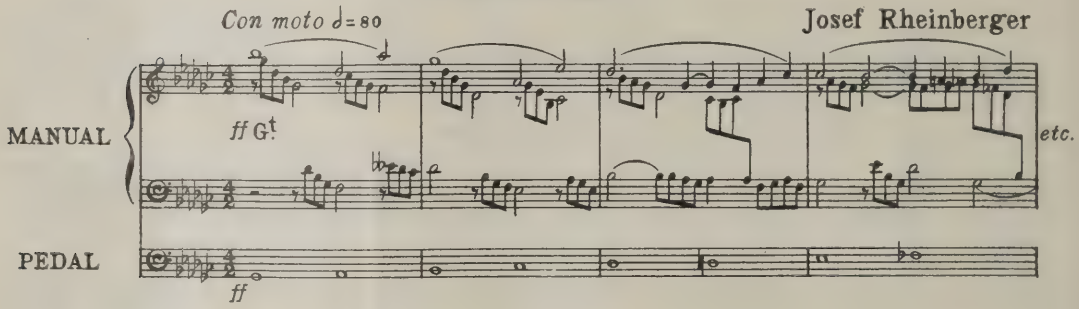
Original Compositions for the Organ by S. S. Wesley, No 5. *Price 2/3*

MODERATELY DIFFICULT

TWELVE PIECES, Op. 174

No 3. Aspiration
(Aufschwung)



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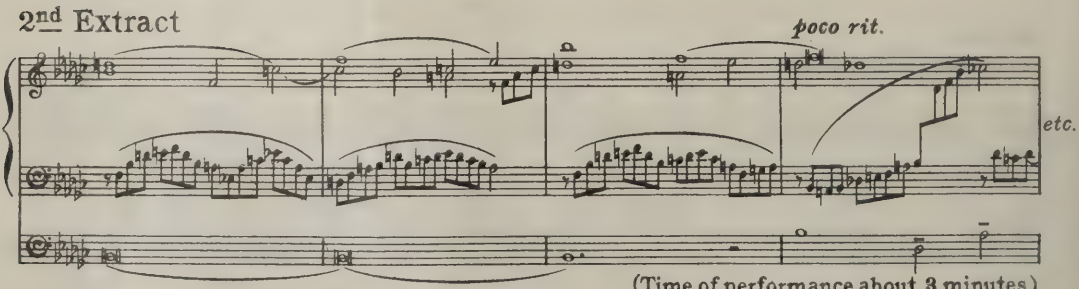


(Time of performance about 3 minutes)

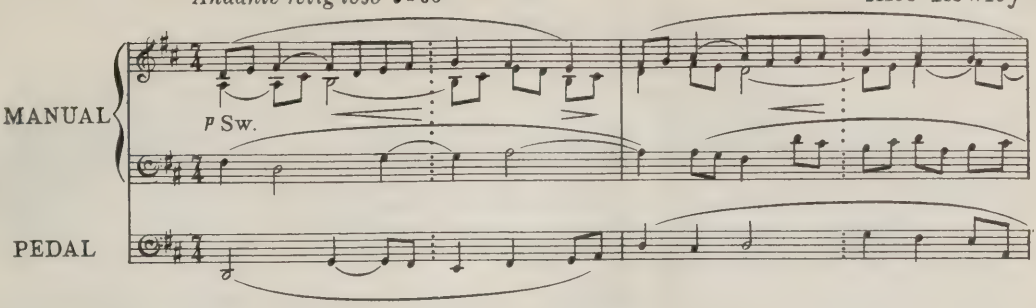
Original Compositions for the Organ No 206. *Price (2 pieces) 2/3*

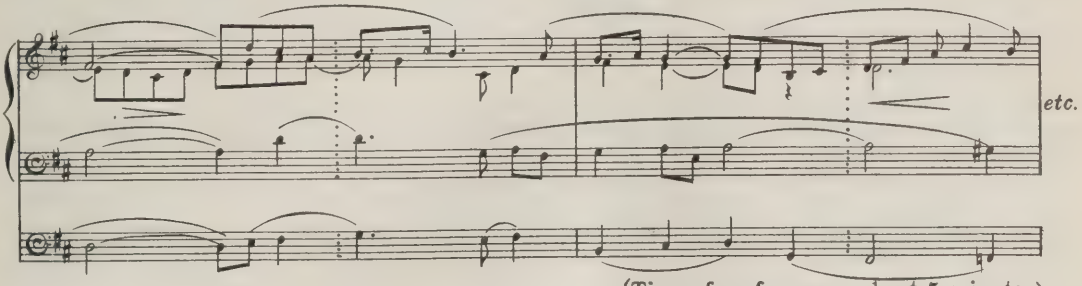
MODERATELY EASY

ANDANTE RELIGIOSO

Andante religioso ♩= 60

Alec Rowley





(Time of performance about 5 minutes)

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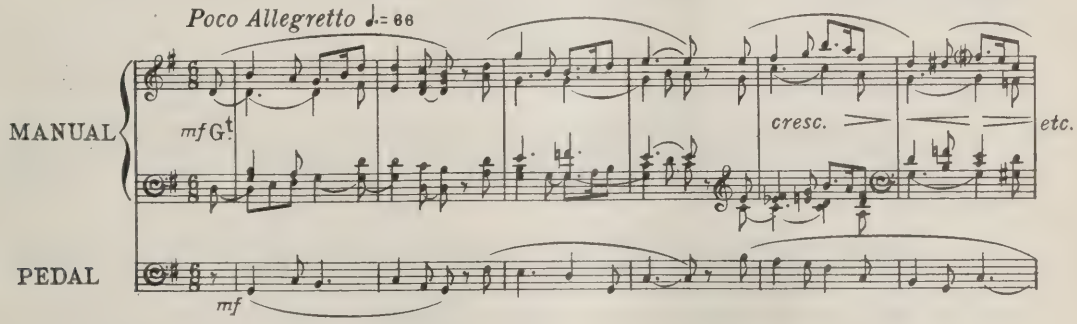
Original Compositions for the Organ (New Series) No 77. *Price 1/6*

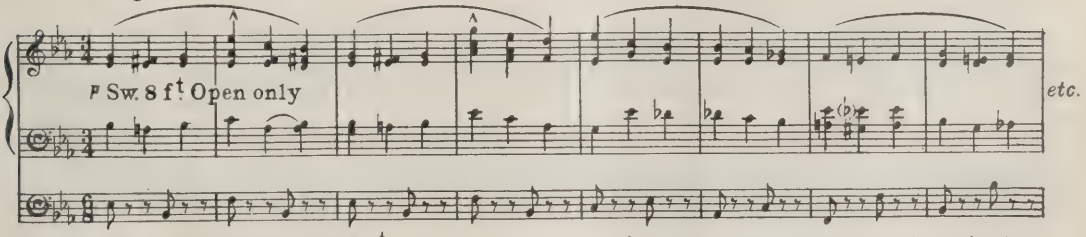
MODERATELY EASY

MORNING SONG

Poco Allegretto ♩= 66

Alfred Hollins

Episode

Poco più mosso ♩ = 72



p with soft Open Wood 16 ft

(Time of performance about 4 minutes)

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Original Compositions for the Organ (New Series) No 53. *Price 2/-*

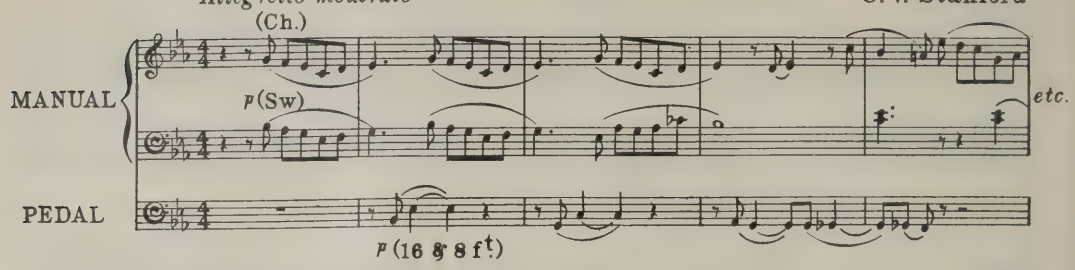
EASY

FOUR INTERMEZZI

Nº 4.

(Founded upon an Irish Air)

Allegretto moderato C.V. Stanford



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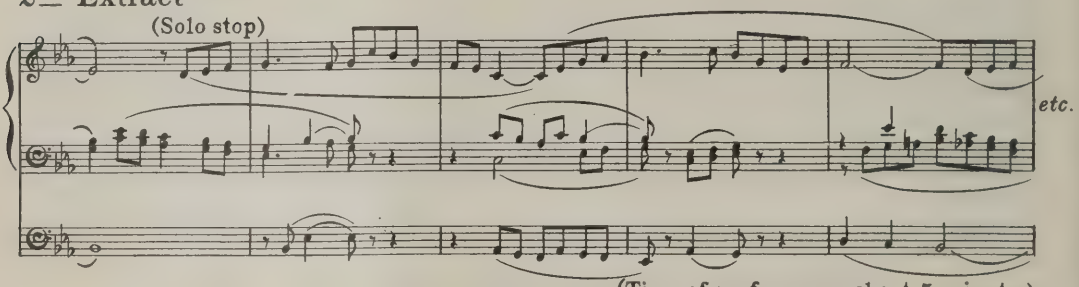

(Time of performance about 5 minutes)

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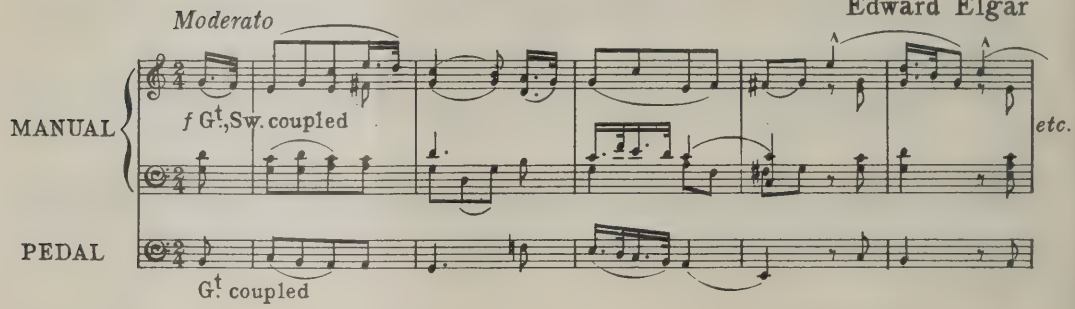
Original Compositions for the Organ (New Series) Nº 94. *Price 2/-*

EASY

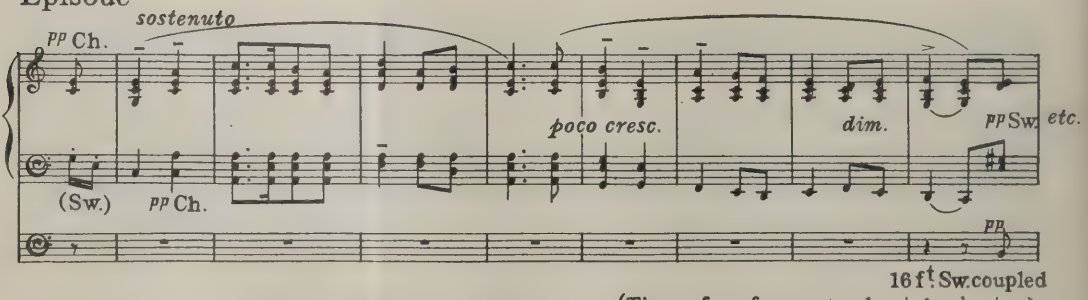
CANTIQUE

Edward Elgar

Moderato



Episode



(Time of performance about 4 minutes)

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THE MUSICAL TIMES

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AUGUST 1 1925

(FOR LIST OF CONTENTS SEE PAGE 751.)

GRESHAM ESSAYS

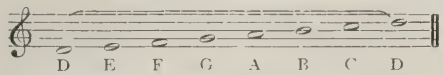
BY WALFORD DAVIES

(*Gresham Lecturer in Music*)

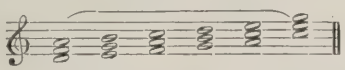
II.—SEVEN NOTES AND SIX CHORDS

DIATONICS

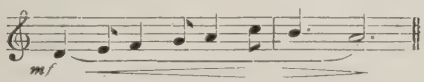
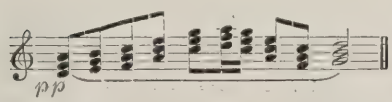
The seven notes here referred to are our familiar friends the related diatonic family found within any octave of white notes on a keyboard:



The six chords are the only six common chords that can be made from them:

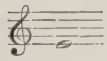


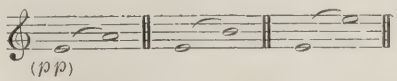
These are also the notes and chords that can be written on any stave in any clef without use of accidentals.

The mere facts that they are found on the white notes of any keyboard and are the natural notes and natural common chords on a stave do not of course make them the intensely interesting and important things they are. But it seems likely that the same inherent reasons which give them their historic position and natural rights on keyboard and stave, also give them their natural and ever renewable claim on our attention. If Vaughan Williams or Holst write such passages as:

or

con amore in the 20th century, they are certainly not following old custom or saving trouble on the keyboard, or saving ink on the stave; nor are they saying in effect: 'Here is the natural scale, let us use it as we find it'; nor are they necessarily writing in inverted commas, quoting a musical glory of the past. This family of notes reappears in each generation in its own right. It is sure to be written and re-written, heard and re-heard, for love. Whenever and wherever it is written or heard, its appeal to the mind of man is vital, direct, and seems to stand in the necessary line of thought which leads to the chromatic scale and to a grasp and enjoyment of all its inherent glories: for the appreciative musical mind is like a bird of passage. It enjoys long flights across musical ages; and while never disdaining earlier simplicities, it is never daunted by the complexities which sooner or later will follow naturally upon them.

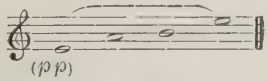
DIATONIC ORIGINS

Here is a homely Euclidean proposition for any music-lover:

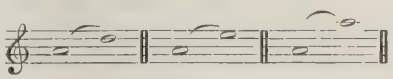
Take any note E*  (and sound it softly for just so long as is needed to concentrate upon and mentally contain it). From this note measure in succession the three perfect intervals:

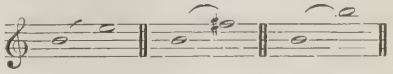


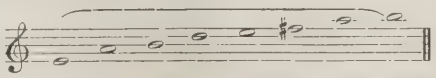
Sound the notes so obtained in scale order:



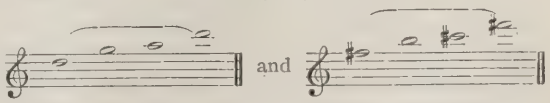
From the two newly-derived notes (A and B) again measure in succession the so-called perfect intervals†:



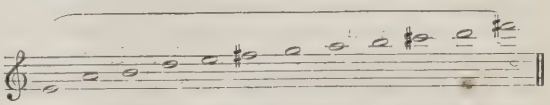
and

Again sound the resultant notes in scale order:



Then once more from the two newly-derived notes (in this case D and F♯) let the perfect intervals be measured:



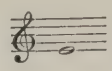
and once more let the resultant notes be set down in scale order:



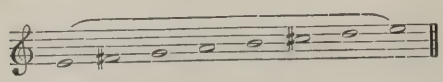
* The notes in this proposition should all be played and not merely read: for in a musical proposition we do not, as in Euclid, simply think about and describe relationships: we have to *taste* them. We have to bring them into being in the world of sound, and experience them. The ear, hearing a perfect fifth, actually tastes a ratio.

† It will be noticed that the so-called three perfect intervals happen to be the result of relating two notes to each other, whose vibration-numbers stand to one another respectively in the three simple ratios of 1 : 2, 2 : 3, 3 : 4.

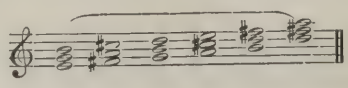
Now bring all the notes so obtained into close position, starting from the original note:



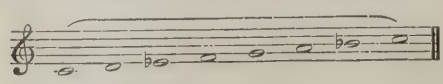
and the result will be the Dorian mode:



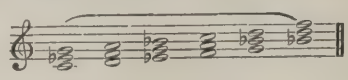
The common chords that are available within this family of seven notes are of course these six:



In the same way if the note C be taken as starting-point the results will be the following scale:



and the following chords:



Let the natural seven notes and six chords quoted at the head of this essay be played again, softly and slowly, and dwelt upon; then let the series of notes and chords just derived from E and C again be played, and in like manner softly and slowly dwelt upon in their closest position, and the hearer will probably become aware that the mental experiences he derives from the historic Dorian mode and from the six common chords to be found within it are identical (except as regards actual pitch or mere vibration-rapidity) with those he derives from the scale he has himself traced by pursuing the perfect intervals from any given starting-note.

This coincidence needs thought. Clearly it does not mean that the writers of old Dorian tunes—still less the wayward singers of tunes not even meant to be Dorian who unconsciously make them Dorian (as is done in Wales)—deliberately set themselves to build a scale on perfect intervals. It does not even mean that there was such a scale at all when the tunes that are in that scale were first sung and written. (Seven children may have a delightful game in their playground before ever they are made to stand on parade in scale order. So may seven related notes.) But it may well mean that the unconscious love of, and reliance upon, the simple perfections (fourth, fifth, and octave) and the careful safeguarding of inspired melody against the ugliness of the interval which in actual pitch of the voice nestles between the perfect fourth and fifth—once called *diabolus in musica*—are two ever-recurrent and significant factors in the musical mind, of which most careful stock should be taken by all students.

DISTINCTION BETWEEN TWO APPEALS

And here it seems well for the moment to digress in order to note the difference between what may be understood as music of the mind and music of the body. There is no need to be dogmatic about or to labour this distinction, but its recognition and acknowledgment from time to time are, I believe, needed. Put briefly, it may be generally seen and conceded that as sound when heard always communicates energy of some kind, however slight, so music is necessarily always energizing in its effect, whether in the rough or not. The mere sound of it involves, when heard, physical stimulus of some degree, whether slight or overwhelming. So it comes about that there is a whole department of musical enjoyment (or the reverse) which is rightly to be described as sensational. And even when the experience of listening becomes far more than sensational, it does not mean that it ceases to be sensational, at least to those of us who are still in the flesh; it simply becomes sensational plus something else more thrilling. And, further, it is obviously possible for music to become this something more, and to make an appeal that is welcome to our minds while it is at the same moment positively unwelcome (raucous, out of tune, or in some other way unpleasing) to the senses.

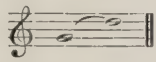
It may therefore perhaps be stated, as a matter deserving common recognition among musicians, that while music may stimulate the body without appealing to the mind, it cannot, when heard, reach the mind without stimulating the body; and, secondly, that while it can please the ear and yet leave the mind indolent, or (conversely) refresh the mind and yet afflict the ear, it can under ideal conditions both refresh the ear and illumine the mind at one and the same time. This distinction is set down here because it seems necessary to realise vividly that the mere sense-impression of the perfect fourth or fifth in given conditions may to the unthinking listener sound almost identical with that of the augmented fourth if sung in the same tones, whereas, the mental appeal is permanently and profoundly different. It is even more necessary to remember that should the augmented fourth be sung softly and sweetly and the perfect fourth loudly and roughly, the sense-impression might actually controvert the mental appeal for the moment; for the listening ear could find comparative rest in the soft sweetness of the discord, while the listening mind would always find its accustomed rest in the concord, however blatantly sounded. To the thinking listener—as to Bach himself—the *diabolus in musica* means its own meaning, however seductively sounded—and so does a perfect interval, however roughly or unpleasantly sounded. Therefore it is desirable to study intervals and chords rather in the old *clavichord* way; sounding them all, concords and discords alike, in equable quietude, we are most likely to apprehend their meanings. I may perhaps venture to add here the personal belief (so far borne out by experience) that music

delights most when it offers a flawless presentment to the ear of the finest thoughts of an illumined mind. Flawlessness induces wonderment akin to worship. The matter may be put in three words, for a complete musical transaction in this world seems to be one that quickens in the hearer at once energy, wonderment, and thought. When these three are responsively one, there is a thrill of mastery which we know well when it is attained, and which we cannot experience too often.

COMBINED SYNTHETIC AND ANALYTIC INTERESTS

The joys of hearing melody and of hearing chords are distinguishable. When successive notes actually heard separately by the ear are made one by the mind, we have a synthetic joy called melody. In every department of life there are melodists. Poets, essayists, and orators are melodists. The man who takes several characters and relates them in a good short story is essentially a melodist, and gives his readers the joy of a good synthesis. On the other hand, when three combined notes sounded as one, heard as one, are received by the mind as one and yet instantly discerned as three, we have an analytic joy known to the discerner of chords. Every rich note is really a chord, in that it is the sounding of many tones in one. But it is heard synthetically as a note, not analytically as three notes. The joys of the chord-lover are distinctive. He hears many notes *instanter*, and tastes them as many though one. He can tell you what they are and where their component notes should lead the mind. He observes without disturbance their implied goals. He is a two-fold thinker, revelling in analysis and synthesis at one and the same time. So is the contrapuntist. No doubt combinations of these two kinds of joyous exercise of the mind are to be found in other mental pursuits. But in music they are combined to an exhilarating, possibly a quite unique, degree.

FROM MELODIC INTERVAL TO SCALE

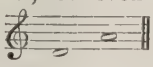
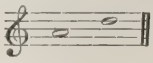
A melodic interval  is not necessarily discerned by those who hear it; but the moment the mind detects beauty in the relationship of the two notes, the interval is more than merely heard. It is received by the mind as one, as a sensible phrase, and melody has begun. From one simple melodic interval enjoyed, it is a natural step to the enjoyment of many; and, as has been shown earlier, a scale of related tones at last emerges, connoting many relationships and interrelationships of intervals. It is noteworthy that the old pentatonic scale has in our recent stages of development become a very useful and, as will ultimately prove, a very popular chord. That is, the melodic relationships are so clearly known, so easy to hear and grasp, that they can be enjoyed under favourable conditions instantly—as a chord.

FROM HARMONIC INTERVAL TO CHORD

A harmonic interval is in like manner not necessarily discerned by the ear that hears it; but the moment it is mentally detected as a two-in-one experience it is more than heard: it is received and enjoyed by the mind as a two-note chord, and harmonic appreciation has been made possible. Here in like manner from one simple chord enjoyed it is a natural thing to go on to seek many. The evolution of chords and their ultimate use in lovely sequence by musicians, just as poets use words for purposes of high thought, cannot even be touched upon here. Chords must be the subject of later essays; but meanwhile the triad has proved its claim upon the mind so clearly, and is so universally admired and used, that it may perhaps be conceded its place in this essay for the moment without any further justification.

DIATONIC POSSIBILITIES

To return now to our seven notes and six chords, it is desirable to indicate their amazing possibilities. One recalls Sir Charles Stanford's playful Irish quip (fired off twenty years ago and now coming remarkably true) that 'Mozart is a composer with a great future behind him.' The white notes and their three minor and three major triads have certainly the mightiest of futures behind them and a terrific past before them. They are timeless and their beauties inexhaustible. There is clearly nothing in a simple ratio that can perish; and the ear that tastes the perfect fourth or fifth makes a simple, joyous, but fleeting register to the mind of a very simple, joyous thing that is not fleeting.

Should the reader need reasoned proof of the inexhaustible store before him, let him consider. Every note of every given group of seven has obviously its own individual relationship with the remaining six. Hence there are forty-two possible simple relationships of note to note within the diatonic scale; or even if we imagine the relationship of  as the same as that of  (that is: if we exclude inversions), there are still twenty-one. Now any two notes of these seven, viewed as inseparable companions, have obviously five friendly relationships to the five remaining notes of the group. This will give us 105 interesting relationships between any three notes of the seven (*i.e.*, *two* with *one*). Similarly there may be found 420 relationships of any four notes of the seven, three with one; 1,260 of any five notes together, four with one; 2,520 of any six, five with one; and 2,520 more of all seven notes, any six with the remaining one. This leaves out of count the numberless varieties of *threes* related to *two* and *two*, or *ones* with *three* and *three*, &c., &c. It might surely waste an artist's days for him to tabulate his vast

possibilities ; but he can never waste his time by exploring and using any one of the myriad beauties he thus finds at his disposal.

And what is true of the vast possibilities of melodic loveliness among seven notes that 'live together in unity' is equally true of the harmonic lovelinesses yet to be explored among the six companion chords found in the seven notes of the mode. The actual corresponding figures of first possibilities are rather less (viz.: 15 + 60 + 180 + 360 + 360), but when we move forward to chords of the sixth and all inversions, the riches are bewildering. Many melodic and harmonic relationships of these familiar notes and chords still await discovery.

SUMMARY

The aims of this preparatory essay have been chiefly to commend a completer mastery of the white notes; to encourage the diatonic music-lover to believe he is truly on the line of infinite possibilities of advance ; to press the claims for clear thought in music ; to distinguish between the sensational appeal of music which may be an obstacle to the mind, and the mental appeal, which never can be an obstacle to the ear ; to indicate the vast possibilities of white-note music ; and, in general, to suggest that the mind bent upon mastering new harmonic territory will do well to study diatonic origins—for it is clear that the man who hears most in the courageous complexities of to-morrow's music is he who has the very highest values for the equally courageous simplicities of yesterday. Such a man brings a touch of 'glad, confident morning' into all to-day's musical enthusiasms.

OBJECTIVITY IN CONTEMPORARY CRITICISM

By Edwin Evans

Is objective criticism possible? Is it possible to envisage a work of art in complete detachment from all considerations arising from its, and from the critic's, period, environment, and personal idiosyncrasies? Mr. Ernest Newman has attempted to prove not only that it is, but that critics of the past with whom he has much in common have done so, leaving us to imply that his affinity with them extends even to this. I maintain that were the feat possible, it would be inhuman, and therefore of no value. It might be godlike, but the only godlike attribute I have hitherto discovered in my brilliant confrère is that of being on the side of the big battalions. Much more likely is it that such a judgment would be soulless, and therefore ignore completely the things which are of the soul. I do Mr. Newman the justice of admitting that he is far more likely to err in the opposite direction, and to allow them to deflect his attention from the objective consideration of sonorous effects. I insist again, the feat is impossible. Even the most enduring masterpiece of human achievement is but one term of an equation, of which the other term is variable. Every masterpiece is differently apprehended by each successive generation, by each heterogeneous community, by each cultural stratum, and to a certain extent by each individual temperament. The man who could weigh in his mind, consciously or subconsciously, all that is vital in a work generating this infinity of reactions would cease to be a man. He must be either god or devil. After reading Mr. Newman's book I incline to the latter hypothesis. It has a charming, disarming, even dazzling speciousness which is clearly meant for man's undoing; but whom does it benefit? Only the dead branches of the musical tree. All the musty dry-as-dusts will find here chapter and verse which they can quote, with the authority of the most brilliant critic in the country, in support of things which, if he has any conscience at all, should make him squirm in agony. I wonder if he realises that the only effect of his book—apart from the pleasure one takes in watching an agile performance—will be to comfort the diehards behind him. Those whom he confronts can give themselves that pleasure with equanimity. Like another famous conservative leader, he has marched his arguments up the hill and marched them down again. That the hill has happened to be a Swiss mountain is immaterial, since each argument carried its refutation in its knapsack.

The major thesis is that the contemporary judgment of new music has been generally right, and that the stories of great music having been misjudged are mere legends. It is of course unfortunate that his first witness, poor old Lobe, in whom he says 'I seem to recognise a kindred spirit,' should gradually become less and less sound as he approaches his own immediate contemporaries, but Newman's forensic ability makes light of such trifles. He even tilts at Shaw for perpetuating the legend concerning Wagner. But here we reach the sphere of living memory. Shaw was speaking of what he knew, probably from personal experience. He is quite able to take care of himself, and will, if he thinks it worth while, produce his evidence. Then, still exercising his forensic ability, Newman will impugn the status and character of opposing counsel's witnesses, and we shall be just where we were, except for one little detail which happens to dominate the whole argument. It will then become a question of credentials, and an intelligent judge, assuming the innocence which is traditional on the bench, will ask, What is contemporary criticism?

It is quite easy, when some kind friend has carelessly left a library on a mountain top, to find a number of distinguished writers who took a fairly correct measure of Beethoven, or of Wagner, or of some other great revolutionary. But it is necessary to take into consideration, first of all, their general attitude towards music, but more especially the time and circumstances when they placed their appreciation on record. Contemporary criticism of a new work which for the time being is regarded

as revolutionary, is criticism written at the time when it is so regarded. In quoting a critic of known conservative tendencies in favour of a work which at first offended conservative susceptibilities, the two important facts are the date of first performance or of publication, and the date of the criticism. Was it penned when the great conservative majority, disturbed from its habitual sluggishness, was consigning the new heretic to the stake, or was it penned a few years later, when there had been some uncomfortable self-questioning in the ranks? Was the critic one of those who either ignored the first appearance of the new work or treated it with contumely, then, a few years later discovered that, like the curate's egg, it was good in parts, and again a few years later, admitted its importance? If so his evidence, though that of a kindred spirit, does not give Newman's argument so much support as he appears to believe. In his book there is a passage admitting the importance of Stravinsky's 'Le Sacre du Printemps,'* and, what is more strange, 'L'Histoire du Soldat,' a portion of which was performed at that historical concert which Ansermet gave some years ago at Wigmore Hall. Generations hence, will the future kindred spirit quote this passage in support of his contention that these works were duly and correctly appreciated, or will he quote that elegant simile which pictured Stravinsky as a chicken with its throat cut, but able to run a few yards before expiring? Both quotations would be authentic. Their value would rest entirely upon their respective dates. In another portion of the book he writes, 'We will not allow the critic to go one way to-day and another to-morrow,' and refers to 'the critic for whom a certain work is a masterpiece on the 3rd of January, and commonplace by the middle of April,' but apparently his comment does not apply to the critic who reverses this order. It is all a question of point of view. To recapitulate the faults of 'Le Sacre' is quite irrelevant. The highest claim ever made on behalf of that work was that it stood to its own period as the B minor Mass, or the Ninth Symphony, stood to theirs. It was not made by me, and it is not my present purpose to defend it, but if there are faults in 'Le Sacre,' are there none in the Ninth? Their bearing on either instance is of minor consequence. Newman now places the former in a position corresponding to that of Monteverde's 'Orfeo,' which is sufficient for the day. His judgment has passed through corresponding stages concerning many works of the recent past. He has sometimes gone the length of reversing his original verdict, for which, I hasten to add, he has my highest respect. I do not quarrel with him for obeying at least half the injunction of St. Remi to the heathen Clovis, and worshipping where he has previously burnt, but I would really like to know which of the two attitudes represents the infallible objective judgment which is the central theme of his book. I know which is 'contemporary.' It is not necessary, for us to agree, that he should obey the other half of that injunction, and burn where he has previously worshipped, since we share most of our gods, and the only real difference is that my Olympus is a little more thickly populated, and the average age of its inhabitants a little less. In short, it is a little more contemporary.

I think it was Van Gogh who once declared that in art there are plagiarists and there are revolutionaries, and there are no others. It is a somewhat objectionable way of stating in its extreme form a truth which probably every one would swallow with ease if it were presented in a sugar coating. But not every one would be prepared to draw the line so far to the left. Nor is it necessary to do so. Van Gogh was not a critic. Had he been one, he would have commenced by ignoring completely the plagiarists, that vast army of creative artists who do not create—and then divided the small residue. Thus he would have found himself with great artists on either side of his dividing line, but possibly that is the very result that his overstatement was calculated to avoid. There are in fact two divergent types of creative artists in general and of composers in particular. As Newman, at the end of his 'Holiday,' has some characteristic things to say upon the one of these two types to which he is less sympathetic, perhaps I may be permitted to quote from an article on 'Composers and Inventors' which I contributed to *The Academy* of August 14, 1909, that is to say, on the very threshold of the divergence in musical opinion which has furnished Mr. Newman with the incentive to his 'Alpine Symphony':

> Composition consists in putting together musical material with a due regard to balance, proportion, appositeness, and form, and uttering the whole in a manner free from the sins of illiteracy. Musical invention, on the other hand, is the art of making new material, and of finding new idioms and new devices for its expression. Not all composers are inventors, and not all musical inventors are in the strictest sense composers. Generally the two elements are combined, but German Kapellmeisters and English organists have furnished innumerable examples of the composer who does not invent, and the talented young man in a hurry often invites us to listen to invention which is far from being composition. Assuming a certain measure of musical impulse, the more this energy is absorbed by invention the less will be available for composition, and *vice versâ*. The process of invention itself is much more exhaustive of brain energy than that of composition, and when a musician has invented a new idiom, he is tempted to perfect it at the cost of further demands on his reserve of nervous force. The composer who succeeds him inherits the idiom, and, being saved that much expenditure of energy, is often able to use it to far greater advantage than its actual inventor. That is why the names of the innovators who extend the limits of musical expression often sink into oblivion more rapidly than those of men who devote all their energy to the composition of the material at hand by means of existing devices. . . . The question which of the two types of creative musicians has the greater importance in musical history is one which only posterity

* It is only fair to state that Mr. Newman was not in London when 'Le Sacre' was first performed there in 1913, though, had he been curious, the music was available in print. The *Musical News and Herald* of June 11, 1921, contains a reprint of our leading critics' 'contemporary' judgment of that work, to which the reader may refer if he shares Mr. Newman's view that the stories of opposition to new ideas in music are legendary.

can decide, and then it will rest not with the musical public, or the professional musician, but with the patient investigator of the past.

Now the occasion of all this pother is that just as composers with all their diversity conform to two basic types, so do critics. One type clings tenaciously to what is, and therefore dedicates himself to the past, or, at most, to such composers of more recent date in whom the inventive element is not paramount. The other is curious as to what may be, and on the alert for all that offers a hope, however faint, of growth and development. One regards new manifestations as a nuisance; the other will travel many miles to hear them, even though his professional duties may not involve the obligation. Mr. Newman, who wrote a self-revealing article to explain why he would not go to Salzburg, and who devotes so much of his valuable time to the supererogatory task of giving enthusiastic support to the Pyramids, appears to dislike the current division into conservatives and progressives. Above all, he detests the word 'reactionary.' But instead of offering us alternative slogans, such as 'safety first' and 'go ahead,' he gives us nothing better than 'objective criticism,' which, as his book shows, is merely another way of saying 'orthodoxy is *my* 'doxy.' Like his kindred spirit, Lobe, he has admirable theories to substantiate it, but, as with Lobe, they compare ill with his practice.

Every composer with strong claims to originality was at first appreciated by a minority, which has very rarely included any of these 'objective' critics. According to the latter, these minorities are 'cliques' or 'coteries' until the central figure wins their recognition, when, if they are remembered at all, they are dignified as circles. For instance, there was a Hugo Wolf circle, but when a few critics made the discovery that there was other music in the world besides that derived from the German tradition, they were the Russo-Franco-Italo, &c., coterie, which had gained a few English adherents. A coterie may thus embrace a very big slice of the musical world, but it does not become a circle until it is included in the objective 'doxy. There is nothing new in this. Lobe, who disapproved of Schumann, attributes his growing repute to the activities of the coterie surrounding him. Substitute Stravinsky, and there you are. Blessed kindred spirit!

These minorities tend to grow and sometimes to coalesce in accordance with circumstances which extend beyond the province of criticism. Even if they dwindle and finally disappear it is not ultimately significant, because they, or their central figure, may yet have contributed to the commonwealth of music. Music is more obsessed than any of the other arts with the shibboleth of immortality. The painter makes pictures for the houses of his patrons, the dramatist plays for the people of his day, the author novels for contemporary readers. Their critics do not apply the test of immortality. They do not take upon themselves to prescribe for their descendants. They are perfectly free to refer to, let us say, Noel Coward's latest comedy as brilliant, and nobody bothers to consider whether it will still be correctly described as brilliant when the environment which produced it has passed away. There is much music which is in every sense vital at the time of its appearance, as an expression of its times, or as a phase of musical development, or as a stepping-stone to new prospects, and which may quite legitimately become obsolete within a greater or smaller period. Personally, I doubt very much whether any enduring work of art means the same to one generation as it has meant to another, and admitting this possibility it is only one step further to admit that it may lose its meaning altogether. The essential point is, what did it mean at the time of its inception, and that is the province of contemporary criticism. I have myself frequently expressed the opinion that much of the work of Debussy would pass into oblivion, and that even those compositions which survived for a time had small chance of becoming immortal in the loose sense in which critics habitually employ that word. But I cannot see that this in any way lessens Debussy's greatness or importance from the point of view of the critical historian of music. The art could never again be as if Debussy had not existed. Is that not sufficient title to fame?

But, just as a work of art may convey a different meaning to different generations, can it not also affect differently communities of different antecedents? Here we have a contemporary illustration. Brahms, who means so much to the Germanic world and its periphery, fails to excite much response either in that great world whose culture is rooted in Latin soil, or in the new world of the Slavs. 'Objective criticism' is so self-satisfied that it is prepared to dismiss the opinion of half the world as incompetent. Paris rejects Elgar, and is put under the ban as a city of musical barbarians. I need scarcely add that I am not upholding the Parisian point of view. My argument is simply that when among people of high intelligence there can be such divergences as these, it is useless to urge that the soundest contemporary opinion has always been, in the main, right. It is only another way of saying that those who agree with you are right and those who do not are wrong.

Mr. Newman has occasionally shown signs of irritation at a fancied suggestion that, just as the Parisians apparently do not 'understand' Elgar, there may be certain contemporary composers whom he in turn does not 'understand.' On such occasions he sometimes prefaces his subsequent criticism with an elaborate statement of his critical impartiality, which of course convinces only those who share his own views. This really arises from a misuse of the word 'understand.' Nobody who knows Newman's work would for a moment deny him the fullest possible measure of everything implied in that word. As he says, he understands perfectly, but does not

approve. As I should put it, he understands perfectly, but reacts promptly to one set of qualities and only reluctantly to a different set of qualities to which, even when he has fully apprehended them, he attaches less importance precisely because they are not the qualities to which he reacts with ease, and for no better reason. It may be fortuitous that these qualities happen to be those in which the Latin world excels. I believe that he honestly does regard himself as impartial, but whereas he counts it against Ravel that he lacks the qualities of Brahms, which Ravel would not borrow if he could, he nowhere counts it against Brahms that he lacks the qualities of Ravel. His Teutonic bias rather than his score-reading proclivity is the reason why he is so often inclined to defer judgment on a work which he has heard until he is able to see it on paper, for it shows a tendency to seek those qualities which appeal to the eye rather than the ear, and those are in the main Teutonic qualities. He thus sees in 'Pelléas' monotonous strings of incoherent, and, to him, insignificant chords, but their frequent superb appositeness, even when he has apprehended it, is to him a matter of comparatively little importance. It happens to be a Latin quality. In that he is neither impartial nor objective.

The kernel of the entire fallacy which he is at such pains to expound lies in the touchstone of curiosity. He, the most brilliant leader the conservative party has ever had in this country, conforms to the conservative type in the absence of curiosity. If a thing is not full of meaning for him, he has not the curiosity either to inquire of himself whether there may not be unresponsive patches in his temperamental predisposition, or to apply himself diligently to the conundrum why this thing which conveys no meaning to him should apparently convey significance to others as intelligent as himself. He takes the easier course of denying either their intelligence or their sincerity, and calling his own judgment 'objective.' He does it very amusingly, even brilliantly, and those who already agree with him will derive much comfort from his volume, but looking round the musical world of to-day, I find those who disagree with him, on the whole, better company.

DEBUSSY AND THE LEITMOTIVE

By M.-D. Calvocoressi

On June 1, 1903, Debussy's musical feuilleton in the Paris *Gil Blas* contained the following lines:

> It is hard to imagine the condition in which the strongest brain may be thrown by a hearing of the whole 'Ring': it becomes haunted by a quadrille of leitmotives in which 'Siegfried's horn-call' dances with the theme of 'Wotan's spear,' while the theme of the 'Curse' indulges in a weird 'cavalier seul.' Oh! How intolerable those helmeted, skin-clad characters become on the fourth evening! They never appear except escorted by their confounded leitmotive. Sometimes they even sing it—it suggests a mild lunatic who, while handing you his visiting-card, would sing to you the text thereof!

This remarkable passage (one of many not preserved in the posthumous volume 'Monsieur Croche, anti-dilettante') was written several years after the completion of 'Pelléas et Mélisande,' and over a year after its stormy first performance at the Paris Opéra-Comique. It is characteristic of Debussy's attitude towards Wagner's methods at its very worst.

Debussy, in those days, had some reason for being in a pessimistic and perhaps irritable frame of mind. The attitude of certain people (including a number of nominally 'influential' critics) towards 'Pelléas et Mélisande' had been not only hostile, but incredibly rude. Disturbing events were occurring in his private life—events that are little known because the few people who are aware of them have so far refrained from turning them into copy. He also disliked, I believe, having to write articles. In a letter which I received from him at the beginning of 1903, he wrote: 'Il faut pourtant bien qu'il me reste un peu de temps pour composer!' And some of the articles he wrote for *Gil Blas* (especially, perhaps, one on Grieg, which is reproduced in 'Monsieur Croche') bear distinct evidence of ill-humour.

But at all times he was wont to express his objections to Wagner's leitmotives. I wonder whether this is the reason for which it is often assumed that he does not use leitmotives in 'Pelléas et Mélisande.'

The first to put forth this assertion was, I think, the French critic, Pierre Lalo. He was promptly and emphatically contradicted by Frederic Spigl (in the Paris *Revue Blanche*, December, 1902). But there may be some justification in taking up the matter again, for the assertion continues to crop up now and then. For instance, Sir Henry Hadow, in his little book, 'Music,' says of 'Pelléas et Mélisande':

> The exquisite music dispensed with leitmotives—and what had France to do with leitmotives?—bringing back the orchestra to its function of support and commentary.

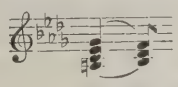
On the other hand, Mr. G. E. Abraham, in an 'Essay on the Leitmotive since Wagner' (*Music and Letters*, April, 1925), contents himself with remarking that 'Debussy . . . . reduced the use of the device to an absolute minimum.' Mr. Abraham's Essay, instructive in many respects, is very perfunctory as regards the French school. It contains no reference to the use of leitmotives in the dramatic works of d'Indy, Dukas, and Magnard, although Bizet and Charpentier are mentioned. As regards Debussy, the use of the words 'an absolute minimum' is not easily accounted for. Turning to the score of 'Pelléas et Mélisande' we see, not only that the alleged 'minimum' is as good as a feast, but that it exceeds—not inconsiderably—what we observe in works by other great composers: for instance, in Moussorgsky's 'Boris Godounov.'

Having been written after 'Pelléas,' Debussy's protest against the Wagnerian leitmotives may represent a change in his outlook. What he

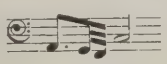
would have done in the various dramatic works which he planned or is alleged to have planned after 1903 (the list includes 'The Devil in the Belfry,' 'The Fall of the House of Usher,' 'Crimen Amoris,' and a 'Tristan' founded on Bédier's version of the old French poem) cannot even be conjectured. But the fact remains that in 'Pelléas et Mélisande' he did use leitmotives. He used them abundantly and systematically. It is true that his characters do not 'sing them,' but the orchestra very often introduces them just when (or before) the characters appear; so that, lacking the needful information, nobody would guess that the outburst I quoted emanated from the very composer who wrote 'Pelléas.'

It is true that these motives are simple and unobtrusive. Rather than organized wholes, they are brief units, cells, so to speak, which go to the making of the musical tissue. Only one or two of them are so far organized as to consist not of a single cell, but of two (*see* below, Ex. 1).

This appears to be a very different procedure from Wagner's, as exemplified in most of his motives: but even in Wagner, typical and much used motives appear, which are but single cells. For instance, the 'Servitude' motive in the 'Ring':



or 'Walther's Wooing' in the 'Mastersingers':

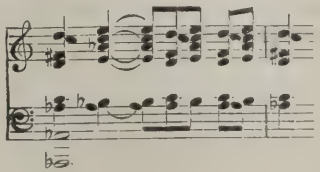


I shall not attempt to count and label the motives in 'Pelléas et Mélisande.' But to make my point obvious, I must indicate at least a few of the principal motives with their characteristic reappearances. Five, I think, ought to suffice.

What we label them does not, of course, matter in the least. For the sake of brevity, I shall label the first three, the Golaud, the Mélisande, and the Pelléas motives, although quite aware that they may (and probably better had) be taken as standing not for the characters as individuals, but for what the characters stand for in the play—even when they do reappear very nearly like 'visiting cards.'

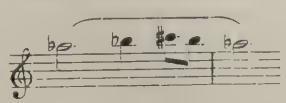
With the fifth bar of the brief Introduction one motive appears:

Ex. 1.



and with the twelfth another:

Ex. 2.



That the first is as closely associated with Golaud and the second with Mélisande as any motive in the 'Ring' will be found to be associated with a character, should be clear to all students of the score.

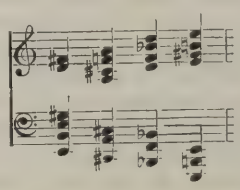
The Golaud motive reappears in the first scene (pp. 5 & 17. I quote from the original vocal score, not from the later edition with additional interludes which came, not as Debussy's own after-thought, but to provide extra time for shifting the stage settings). It occurs again: p. 43—Mélisande: 'C'est le navire qui m'a menée ici'; p. 45—Geneviève: 'Il est temps de rentrer'; p. 57—Pelléas: 'C'est au bord d'une fontaine aussi qu'il vous a trouvée'; p. 65, before the curtain discloses Golaud lying wounded. A dozen other characteristic instances might be quoted. A particularly significant reappearance is on p. 223, under Mélisande's words: 'Je ne mens qu'à ton frère.'

The function of Mélisande's motive is so obvious that I hardly need dwell upon it. It will be observed on pp. 25, 34, 46, 47, 89, 138, 161, 167, and so on, until the last reappearance, p. 279.

We also find it combined with the Golaud motive on pp. 43 and 188; with the Pelléas motive on p. 125; with the Wisdom or Arkel motive (referred to further) on p. 177; and with a motive which may be called the 'Threat-motive' on p. 264.

The part played by this 'Threat-motive' is remarkable, and definitely recalls Wagner's use of certain motives in the 'Ring' and in 'Tristan.'

It first appears, very significantly, on p. 22 in the interlude between the first two scenes—viz., at the point where the dramatic conflict is about to begin. And let it be remembered that I am referring to the original form of the interlude (this may serve to explain why I preferred not to quote from the lengthened, more easily accessible, edition):

Ex. 3

It reappears, p. 32—Arkel: 'Nous ne savons pas ce que le retour de ton frère nous prépare,' and p. 80, 'Il est vrai que ce château est très vieux et très sombre.' Naturally, it is very much in evidence during the scene in the underground cave (pp. 126, *et seq.*). It also plays a vital part during the scene between Golaud and Yniold (pp. 143, 144, 149). It is heard when Golaud is about to maltreat Mélisande (p. 191), and when Pelléas says to himself, 'Je ferais mieux de m'en aller sans la revoir' (p. 210).

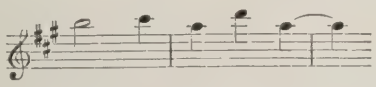
Although the 'Wisdom-motive':

Ex. 4.

is closely connected with Arkel (pp. 22, 26, 34, 177), it would be most inaccurate to consider it as

an individual motive, after noting the subtle association which leads to its reappearance (p. 58) under Pelléas's words, 'Ne jouez pas ainsi au dessus d'une eau si profonde.' Equally significant of the motive's true function are the reappearances, p. 181—Arkel: 'A mon âge,' and p. 277, 'Vous ne savez pas ce que c'est que l'âme.'

Often the part played by the fifth and last motive I wish to adduce is that of an individual motive, standing for Pelléas. It appears just before we see Pelléas for the first time (p. 30):

Ex. 5.

and, as a rule, escorts him faithfully (pp. 36, &c.). It is used, also, for purposes of allusion: p. 74—Golaud: 'Tu dois me cacher quelque chose'; p. 159, 'Restons un peu dans l'ombre; on ne sait pas'; p. 190, 'Je suis moins loin des grands secrets de l'autre monde'; and p. 262—Mélisande: 'Je l'ai aimé.' On the other hand, it is used to underline the expressive import of Pelléas's utterances on p. 209—'Je vais fuir'; p. 217—'Il y aurait plutôt de quoi pleurer'; and p. 228—'Viens dans la lumière'—which fact militates against its being described as a purely individual motive (if indeed such a thing can exist in music that is *music*).

These five instances, I am sure, are enough for my case. I am not out to allege that the score of 'Pelléas et Mélisande' is improved or deteriorated by Debussy's use of leitmotives, nor even that Debussy's practice and his theory were two different things. If they do happen to be different (although it is quite easy to realise that what Debussy objected to was the way in which Wagner applied the principle rather than the principle itself), then, of course, I am more grateful for the practice which gave us 'Pelléas' just as it is than for any theory which might encourage us to devote to being annoyed with Wagner's mannerisms, energies which are better employed in enjoying Wagner's genius.

In 1902, M. Spigl, rightly contradicting M. Pierre Lalo, wisely considered that it would be a pity to dissect and pin down, like dead things, the live elements in Debussy's music. Less wisely, perhaps, I have now thought fit not to profit by his example. My excuse is that my sole purpose was to arrest the progress of a definite fallacy which, as it happens, seems hard to kill. I am quite prepared to plead guilty to the indictment of having made a mountain out of a mole-hill. For what useful purpose can be served by adducing either that a composer used leitmotives, or that he didn't?

THE BANKRUPTCY OF OPERA

The committee responsible for the recent season of opera at Covent Garden took an unprecedented step in issuing before the closing of the season a manifesto in answer to the criticism levelled against certain features of their productions. This statement is of the utmost gravity. It has been interpreted by the daily press as a frank declaration that as the result of their experience the members of the committee have come to the conclusion that opera cannot be made to pay its way. If that is so, then opera is bankrupt as far as London is concerned, and sooner or later its production must be a thing of the past, for the number of wealthy music-lovers ready to risk a large sum with the certainty of losing a part of it must be limited. Yet, on the whole, we should welcome the declaration. If opera is in a parlous condition we owe it in part to the hush-hush policy which has prevailed at Covent Garden. If there is a remedy to the present situation it is in open discussion and complete frankness. Criticism, even adverse and bitter, can do no real harm if it is badly aimed. If it is well aimed, then its usefulness is evident in that it gives those who are responsible the opportunity to press for some needed reform or, maybe, to amend a flaw which had passed unnoticed. For instance, the scenery and lighting at Covent Garden have been the butt of much adverse criticism, and the declaration of the committee frankly admits its justice. Criticism has done good service in this instance by revealing at least one of the contributory causes of the present deplorable state of affairs. The obvious thing to do would now be to drive home the charge, but unfortunately here we have a classical instance of the dangers of the prevailing system. Who is responsible for the Covent Garden scenery? In whose interest would it be to bring it up-to-date and thus add to the attraction of all Covent Garden productions? To these questions, apparently, there is no satisfactory answer. It is not the concern of the recent management, for having paid the last chorister and the last charwoman, it has nothing more to do with Covent Garden. It is not the business of the Royal Opera Syndicate, which, so far as we know, holds only a lease of the house for a brief number of years. The ground landlord obviously cares nothing whether the scenery is good or bad so long as he is paid his rental. Where, then, should we turn? Is it nobody's business to see that the great traditions of the famous opera house are maintained? Surely it should be to somebody's advantage if those who can throw light on this dark subject would do so at the earliest moment. Until something is done any impresario—the Syndicate, the British National Company, or a private concern—must pay the penalty.

We are told that the case of opera is all but hopeless. If that is true, it is high time that something radical should be done, and done at once. If, as we believe, it is not, then the fact that some people believe it true ought to urge us to a thorough revision of our present system, and to strengthen its weak points, if they can be strengthened. Many of us believe that the right policy was that sketched out by Sir Thomas Beecham at the close of his last Covent Garden

season, in the speech he made before the curtain. It was a policy of progress, a policy worthy of the capital of the world. Since Sir Thomas's retirement, however, instead of keeping that goal in view we seem to have gone back to the old and reproduced conditions in which, so far from having a definite policy—or any policy—we are content to drift along as far as possible, and the moment has come, according to the common interpretation of the Covent Garden manifesto, when drifting will lead us into the shallows for good and all. Is it unreasonable in the circumstances to ask for a little more light on questions of considerable public interest, questions which are also of considerable material importance to a large body of professional musicians? A National Trust has been founded to support opera. Any declaration from that body, which defined a little more clearly its aims and intentions, would be exceedingly welcome. It would be all the more welcome if it gave some consideration to the peculiar problems of London, and expressed a clear opinion as to what London can expect not only as regards material assistance, but rather in the way of advice and guidance. A responsible committee would do as much good in this way as in any other, especially if some kind of understanding were arrived at with the authorities at Covent Garden. In open discussion and combined effort may lie the salvation of opera. Such a committee could assume the responsibilities which apparently rest at present on nobody's shoulders.

Before concluding, however, it must be said that if the facts stated in the manifesto are distinctly interesting, the conclusions are not always convincing. In the first place, although the season resulted in financial loss, we are not told how heavy that loss was. In the second place, any loss incurred could be easily ascribed to errors of judgment committed with the best intention, or to the fatal lack of understanding between our opera concerns, whereby we must have either two theatres open to opera within a few yards of each other, or none. As for errors of judgment, these were not a few, if mainly due to inexperience or to failure to appreciate the conditions in which opera seasons can be run at Covent Garden. Some members of the orchestra, for instance, were beyond doubt the best players that could be engaged. Others, however, were not equal to the responsibilities of their position; it was a plucky (and expensive) thing to engage so many veritable 'stars,' but stars have a way of 'bossing the show' which does not make for good ensemble, especially when the time allotted to preparation is limited. In engaging foreign conductors the management was only following a tradition, but a foreign conductor who knows neither the orchestra nor the language of the country, is hardly likely to get the best results with a few rehearsals. This is not to disparage what has been done. But if we are to set our house in order, the errors of the past, remembered, will be the best means of avoiding errors in the future. B. V.

Ad Libitum

By 'Feste'

Q.—Would you go so far as to say that grand opera is the keystone for the building of a musical nation? What about chamber music, symphonic music, instrumental music of all kinds?

A.—I feel strongly that we cannot become a really musical nation until we give first consideration to grand opera. I believe it is the most representative of all musical art forms because it takes on all of them for its successful expression.

William S. Brady,
in an interview in 'The Musician.'

A few months ago I 'released' some disparaging remarks on opera as a form; a reader, not without heat, challenges me to make them good. Far be it from me to knock at a door and run away, so I take up the challenge with alacrity.

Although my objections to opera are mainly concerned with the artistic side, and above all with the music, I am inclined to think that perhaps the most damaging charge to be brought against it (at all events in the present economic crisis) is that it calls for an expenditure out of proportion to the artistic result. I am well aware of the short-sighted folly of demanding that art shall 'pay' in the direct, hard cash sense of the term. The real profit that the community derives from any artistic or cultural enterprise is of the kind that cannot be appraised, so we must not look too closely at the bill. At the same time the bill cannot be ignored, and when it is so heavy as it is in the case of opera, we shall be foolish if we don't inspect it pretty closely, and ask ourselves if so costly a game is worth the candle.

The recent season at Covent Garden may well provoke such a question. During the eight weeks, full houses were the rule, despite summery weather and a heat wave that killed most indoor entertainments. Theatrical folk and concert-givers looked enviously on the opera queues, and thought of the handsome profit they would have made out of such patronage. Yet all this support did not avail, and there was a loss on every week. One would not complain of this if a complete and indisputably artistic success had been achieved. But this can hardly be claimed, in view of the quality of certain of the works put on during the Italian weeks, and the frequently poor standard of production generally. (In regard to this latter point, critics who poke fun at the adsurdities of opera were provided with ample powder and shot.)

This unfortunate Covent Garden balance-sheet comes at an awkward moment for those who are holding forth on the blessings of State-aided opera. Yet opera is the very last form of enterprise with claims on the State. Not only does it yield a poor artistic return for a vast outlay; there is the further objection that whereas concerts, free libraries, public parks, playing fields, &c., benefit the major part of the population, opera can be enjoyed only by the minimum. There is hardly a small town, large

village, or drab suburb, unable to benefit from some at least of the amenities provided by the rates, whereas opera can be given only in the large towns and cities where there is a theatre fit for the purpose, and a public large enough and sufficiently affluent to fill it. When this country once more finds itself with money to burn—say in our great-grandchildren's time—and has done all that can be done in the way of subsidising orchestras, competitive festivals, touring chamber-music and other concert parties, &c., it will be justified in considering the subsidising of opera, and not before.

Until that day the enthusiasts for opera—a *mélange* that takes half-a-dozen fine arts and spoils the lot—must be prepared to foot the bill themselves.

The indignant reader who protests against that last sentence must calm himself and face the facts. Out of all the many hundreds of operas, are there more than a mere handful that can be regarded seriously from the combined points of view of music, literature, drama, and scenic effect? Very few will bear scrutiny on the score of music, and we can enjoy these as a rule only by closing our ears to the absurd libretto, shutting our eyes to the acting or scenery (or both), and switching our intelligence off from the plot. Apart from the pick of Wagner, I doubt if there are half-a-dozen operas that a musician can whole-heartedly admire so far as his art is concerned. (This is a test that cannot be shirked, seeing that opera is often claimed as the greatest of musical forms.) One of those few exceptions is Verdi's 'Falstaff,' and it is a damning fact that this masterpiece is one of the least performed of the composer's works. Would this be the case if operatic audiences were on the same level of musical intelligence as those who attend orchestral and chamber concerts? (I am not forgetting the practical difficulties that are alleged to prevent frequent performances of 'Falstaff.' But so long as the opera public is content with repetitions of a few inferior favourites, managers are not likely to put themselves out over 'Falstaff.' The work was given twice recently by R.A.M. students, and so ought not to be beyond the scope of a company recruited at ruinous cost from the ends of the earth.)

The fact is, opera is necessarily so hampered by conventions, makeshifts, and compromises, that a first-rate composer touches it at his peril. Wagner is the only one of the giants who has come out of the ordeal with flying colours, and even he provides the best of evidence as to the weakness of opera as a musical form. If opera were so successful a blending of the arts as is claimed, how comes it that practically all the music of his best operas can be enjoyed in the concert-room? In whole stretches of 'The Ring,' 'The Mastersingers,' 'Tristan,' and 'Parsifal,' we can dispense not only with the scenery and action; we can even replace the voice with an orchestral instrument, and listen to the result with more pleasure than is given by many a purely orchestral work. The explanation is that Wagner was not so much an opera composer as a great symphonic writer who took the wrong turning. The time may yet come when we shall see that one of the greatest disasters in the history of music was Wagner's stopping at his first Symphony. What a group of masterpieces he might have given us—a dozen that might have left Beethoven's nine in the shade—had he not messed about at the hopeless task of opera reform!

Musicians who attend a Wagner opera go to hear rather than to see. I know many who can enjoy 'The Ring' only by closing their eyes—in other words, by ignoring all the constituents of opera save one. Give them the music, and anybody may have the remainder—the long-winded text, the dragons, swans, and all the rest of the clumsy paraphernalia. The Zoo, the circus, and the cinema can supply most of these things far better. Of all the standard operas there are few which combine music that will bear scrutiny *qua* music, a text that is at least a sound piece of work on literary grounds, and a story with human appeal and probability told with genuine imagination. When you have mentioned 'The Mastersingers,' 'Carmen,' and 'Falstaff,' you will find yourself stuck. (And of these three, 'Falstaff,' as we have seen, is rarely off the shelf.)

On the other hand, the most successful operas are usually the work of third-rate composers who have what is called 'a sense of the theatre'—which often means a knack of writing music just good enough to help out the dramatic situation, but not sufficiently good to distract attention from it. A similar lowering of standards prevails in other departments. Thus, it is a physical and psychical impossibility for the principals to give us simultaneously acting and singing of the very best. Also, the text must not be unduly witty or significant, because the exigences of vocalism will make it difficult or impossible to 'put across.' Even if it can be delivered convincingly the hearer is so busy watching the acting and listening to the music that he can spare very little attention for the text. So it follows that opera demands of its constituent arts that they shall be always an appreciable degree below their best, in order that they may not kill one another. Only in the Overture or Intermezzo may the composer let himself go, whereupon enthusiasts for this 'greatest of musical forms' usually drown it with chatter. Is it surprising that with scarce an exception the most popular and successful operas have been written by composers who have done little or nothing worth hearing in the shape of pure music? This is another way of saying that they couldn't or wouldn't write music good enough to stand on its own feet and hold our interest unaided. On the whole I think 'couldn't' is the word. If you disagree, look down the list of opera composers in Kobbé's 'Complete Opera Book.' They are all

there—the merest handful of somebodies and a host of nobodies. You will see a score of Bellinis, Donizettis, and Hérolds for one Beethoven with his solitary work (never heard nowadays, though described by an authority as 'standing almost alone in its perfect purity, in the moral grandeur of its subject, and in the resplendent ideality of its music.' But perhaps that's why it is neglected. A public that wants little more than the blood and passion of the 'Cav. and Pag.,' and 'Tosca,' or the inanities of the *prima donna* show-piece, is not likely to have much use for 'Fidelio').

All this time, says a reader, you have shirked the name of Mozart. Not a bit of it. His operas bear out what I said above. Only the music is worth listening to; who cares tuppence about the stories? And even so, for one performance of a Mozart we have dozens of a Puccini or a Leoncavallo.

The literary and dramatic feebleness of the average opera is admitted on all hands, and is tolerated for the sake of the music, or of a few brilliant snippets. No other form of art is allowed to cumber the ground on such slender excuses as appear to be sufficient for the repeated performance of certain operas. At the recent Italian season at Covent Garden several works—*e.g.*, 'Fedora' and 'Lucia di Lammermoor'—were put on merely to give a *prima donna* an opportunity for display. This is true to tradition. For example, I learn from Kobbé that Donizetti's 'Elixir of Love' was revived at the Metropolitan, New York, in 1904, solely in order that Caruso might be heard in the romance in Act 2, 'Una furtiva lagrima.' Nobody pretends that this early example of Donizetti contains anything else worth hearing. Yet a huge audience sat out a feeble work lasting a whole evening in order that a tenor might disport himself in one air!

A similar point is made by M. César Saerchinger in his *Musical Courier* article on the Covent Garden season. Speaking of 'Lucia di Lammermoor' ('with inches of dust covering its once brilliant score'), he says:

> With all due respect to the genius of Donizetti, the creator of 'Don Pasquale,' I cannot squeeze a full half hour of genuine music out of all this noise. If a great coloratura must have that mad scene for her vehicle, why not give it and be done with it, throwing the sextet in for good measure? But to set a great apparatus in motion, and have all these people making believe at creating an illusion which is admittedly no longer possible is economic waste.

Burning the pigsty in order to roast the pig is an economical proceeding by the side of it. Imagine a parallel case in any other form of music—an orchestral concert of poor music, selected with a view to giving the conductor a five minutes' purple patch, or for the sake of a little bit of solo work by one of the players! It would never happen, simply because, with all their faults, concert-goers know pretty well what's what in orchestral music. If it be objected that they allow virtuoso conductors to confine themselves mainly to hackneyed works, the answer is that usually the hackneyed works are fine music. Moreover, what is hackneyed to the critic and to the regular concert-goer is often novel to many in the audience. The C minor Symphony perhaps holds no more thrills for you and me, but to the man in the next pew it may be a revelation. What has the 'Elixir of Love,' or 'Fedora,' or 'Lucia' to reveal to anybody?

Space is running out, so I must merely sketch the rest of my indictment of opera. Briefly, then, owing to the social glamour that still hangs round it, and to the absurd publicity given to the more brilliant of its exponents (especially if they quarrel to spitting point), opera attracts an amount of attention out of proportion to its real value. Think of the yards of space given recently to Jeritza's hair, to her jewellery, to her appearing in a church scene with uncovered head, to her singing 'Vissi d'arte' lying prone on the stage, &c. In no other form of art is so much fuss made over the things that don't matter, and so little over the things that do.

Opera does harm to the cause of singing in a variety of ways. One of the worst bits of singing I have ever heard was in 'Pagliacci,' when the performance of the Prologue was marked by practically every vocal fault—wobble, bad intonation, *portamento ad nauseam* and distorted rhythm. But the singer (I forget his name) looked the part and certainly could act, so the doped and dazzled audience roared its approval of singing that would have been tolerated nowhere else. There must have been a good many young students of singing present: what sort of a lesson and example was it for them? Again, consider the gramophone records of operatic singing in which the tenors alternately yell and sob, the baritones blast and bellow, and the women mostly scream. I do not exaggerate when I say that of every dozen of such records barely one is free from bad taste or bad vocalism, or both. What sort of a lesson is *that* for thousands of young singers?

But the crowning weakness of opera is that it leaves practically nothing to the imagination. To-day it is the fashion to sneer at oratorios and cantatas as Victorian and unimaginative. We are told that it is absurd for an oratorio soloist to personate (say) Elijah. 'Elijah,' says the scoffer, didn't wear a boiled shirt, and didn't denounce the prophets of Baal to an orchestral accompaniment.' (A similar objection of course might as reasonably be made to the singer of any kind of song demanding characterisation, or to most elocutionary performances.) But which representation of 'Elijah' calls for more imagination on the part of performers and audience? An oratorio, in which the text and music alone tell the story? or an opera, wherein the Prophet is given a flowing beard, sandals, and a kind of toga?

If, instead of seeing in your mind's eye the prophets of Baal leaping on the altar and cutting themselves with knives, you demand that a group of 'supers' or chorus singers shall more or less nimbly leap and pretend to carve themselves, your imagination must be in a bad way. Your place is in the cinema, where that particular kind of mental deficiency is provided for. Thus, when the heroine scornfully pulls the ring from her finger and throws it on the ground, you will be given a 'close-up' showing, first the ring on her finger (a finger the size of a well-nourished adult leg), then the pulling-off and throwing, and finally another 'close-up,' wherein you will see the ring reach the ground and go bounding off like a child's hoop. (This sample of brainlessness was seen at a London cinema not long ago.)

We can listen with pleasure to much of the music of the 'Flying Dutchman,' if we are allowed to imagine certain of the scenes. But when we see (as I saw once at a performance of this work) a score of stout mariners hauling laboriously at a rope that proved to have nothing more substantial at the end of it than a mere knot; or (as happened at a recent revival) two ships side by side, one in calm water, the other in rough, and with the wind blowing strongly two ways at once, we are not thrilled, but merely disrespectful.

The absurdity of the objection to oratorio is shown at once by the fact that 'Gerontius' fills the biggest hall in the country every year, and quite obviously moves those present as very few operas can do. Who cares a rap what John Coates wears when singing the name-part? Is the 'Angel's Farewell' a bit less exquisite for being sung by a wingless woman in crêpe de chine? Let a composer come along with a 'Gerontius,' or a cantata equal to 'The Revenge,' and he is sure of a public as large as that for opera, and a long sight more imaginative and intelligent.

Opera will continue to be the scorn of a very large proportion of musicians, and of such of the public as have not the cinema-mind, until it sheds its crude and childish realism and properties, gives us first-rate music, stories that are not ridiculous, and texts that are not stilted and sometimes even ungrammatical. All the signs point to the gradual decay of 'grand' opera—the type in which absurdities were thickest. Few, if any, more works will be written in that style. The Wagner music-dramas will continue to be given; we shall endure the *longueurs* and the comic properties for the sake of the music. But new works will be short, slighter in texture, and based on stories worth the telling.

'The Beggar's Opera' has shown us that the old ballad opera was not so foolish a form after all. Given good dialogue and first-rate songs, it may yet have a new lease of life. And I am inclined to think that Holst, in his Falstaffian Interlude, has taken the first step towards something like a new type—one in which rapid prose speech will for the first time be a constituent. Its setting presents problems that were not all solved in 'At the Boar's Head.' Even when the problems are solved there will be a further wait while the singers acquire a diction as quick, clear, and significant as that of the patter-song artist at the music-hall. There will then be another halt while audiences become sufficiently 'quick in the uptake' to keep abreast of a text that moves almost at speech-pace instead of being doled out fatly at the rate of about twelve words per minute. This is not to say that all new operas will be of the quick-fire order, but merely that the future lies mainly with the racy rather than the long-drawn 'grand' type.

'Grand opera' is not in our bones. As a nation we are too conscious of its absurdities and incongruities. Our real bent is shown in Gilbert and Sullivan, and by our flocking to the revivals of 'The Beggar's Opera' and 'Polly.' There is hope and significance in the fact that our composers are now working on lines that promise to be far more characteristic and suitable to our needs than the imitations of foreign 'grand' opera that were being produced a couple of decades ago.

(Since the above was written I have read Mr. Bonavia's capital article in the July *Music and Letters*, on 'At the Boar's Head' and other operatic signs of the times. Apropos of the choice of subject he makes the excellent suggestion that English fiction presents a good field for our composers, and he mentions specially the picaresque novels of Smollett as offering likely material. I am glad to see that so good a judge as Mr. Bonavia thinks as I do concerning the significance of 'At the Boar's Head.' His remarks on certain problems of opera composing should be read by all interested in the future of opera.)

Finally, we are sometimes told that opera is a good means of approach to pure music. 'Get the man in the street into the opera house, and he is half-way to Queen's Hall.' Only half-way, though, and likely to stay there. The man who makes his introduction to music through opera will inevitably associate the art with all sorts of extraneous things—stories, acting, appeal to the eye, &c., and will be so accustomed to regarding music as a mere constituent, that the genuine article will come as a cold douche. No; for one concert-goer made by opera, there are a hundred made by gramophone and wireless. The opera-house is not the place for the neophyte, but for the seasoned musician. The neophyte, imposed on by the glow and glitter, is easily persuaded into believing that he is assisting at an important artistic function, and so his taste is vitiated. The musician knows better. For him the average opera is merely a superior and very expensive kind of variety show, to be attended indulgently, and mainly for social reasons. But generally speaking, if he wants the best drama and the best music he takes them separately at the theatre and concert-hall.

A NEW PSALTER

[In the June *Musical Times* we announced that Dr. Charles Macpherson, Dr. E. C. Bairstow, and Dr. Percy C. Buck were preparing a new Psalter embodying freer methods of chanting than have hitherto been the rule. We have received so many inquiries on the matter that we have asked the Editors for a brief statement of their aims and methods. In response, they kindly send us the following. For typographical reasons three of the excerpts are reproduced in facsimile. The next issue of the *Musical Times* will contain a specimen page.]

It will be agreed by all that it is possible to chant badly. And it is clear that the faults to be found in bad chanting may be grouped in two categories: those due to the singer, and those due to the psalter from which he sings.

Failings of the former kind are, and must always be, the business of the choirmaster. The absence of rhythm, or its presence in a stilted and mechanical form; the lack of clearness in diction, or a clearness that is laboured and artificial; such faults constitute the problems of choir-practice. But the errors due to the pitfalls of the Psalter are at least as numerous, and are of even greater importance, since they appear to have produced a widespread distortion of the English language that is universally lamented. This distortion, moreover, is not only ugly in itself, but also, by its faulty verbal and syllabic stress, presents the words in so strange and unnatural a way that the mere comprehension of their meaning becomes a matter of difficulty.

The Editors of the new Psalter have tried to remedy this reproach by introducing principles which have in recent years met with an ever-growing acceptance by lovers and singers of the Psalms. The first principle is that no consideration should deter them from giving singers the opportunity for making their words as fluent and natural as in speech. The structure of Hebrew poetry and the idiosyncrasies of 17th-century punctuation are matters of interest to scholars; but it is unreasonable that reverence for them should persist to the point of murdering one's mother-tongue. Consequently many verses have been bracketed in couples, to be sung to one single chant—a stratagem used, and possibly invented, by Bishop Westcott in his 'Paragraph Psalter.' It is manifestly impossible, for example, to sing to an Anglican chant, without gross distortion of the English language, such a verse as:

> Behold, they speak with their mouth, and swords are in their lips: for who doth hear? (Ps. lix., 7),

but Bishop Westcott's method immediately solves the problem.

Another principle is that the first minim after each reciting note, and the final semibreve of each melodic section, should invariably carry an accented syllable. Thus the old pointing of Ps. xli., 9:

> Yea even mine own familiar friend | whom I | trusted: who did also eat of my bread hath | laid great | wait for | me,

becomes

Yea even mine own familiar | friend .
whom I | trusted;
who did also eat of my | bread hath |
laid great | wait for me;

and Ps. l., 5:

> Gather my saints together | unto | me: those that have made a covenant with | me with | sacri- | fice,

becomes

Gather my saints to- | gether | unto .
me,
those that have made a | cove-nant with |
me with | sacri-fice.

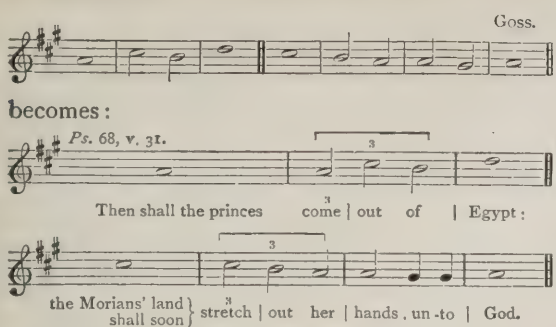
There can be no need to catalogue the complete list in justification of every new departure made by the present Editors—though it would be easy to write at great length, as any experimenter in 'pointing' will agree, on such an apparently simple issue as the treatment of 'unto,' 'into,' and other enclitics. But a word must be said on the one and only innovation made: the use of the figure 3 over certain syllables to signify a triplet. If such sentences as are given below are read in a natural rhythm, few will dispute that the triplets are true:

O let my mouth be | $\overset{3}{\text{fi}}$lled with thy |
praise. (Ps. lxxi., 7.)

so shalt thou make their image to |
vanish | $\overset{3}{\text{o}}$ut of the | city.
(Ps. lxxiii., 19.)

The method by which the music is adapted to the triplet is simple, and has been found easy (and many experiments have been made) even by those quite inexperienced in chanting: the first of the two minims of the bar is sung twice. The only difficulty in the process has proved to be that *experienced* chanters are apt, from ingrained habit, to sing | ♩ ♩ 𝅗𝅥 | instead of a true triplet. But with a little practice the rhythm becomes free and attractive to sing, and no one who has mastered it will willingly return to the old rigidity.

One form of this triplet, however, will require practice, and this is the sole feature in the new edition which the laziest singer could pretend to find difficult. Occasionally the figure 3 will be found over the final syllables of the recitation; in which case that word, and the two minims succeeding it, form a triplet. The following instance should make the process clear:



Many people, however, will demand from the Editors no apology for the fact that just one departure from common usage will make it essential to *practise* the psalms—at all events for a time—before singing them in Divine Service.

Music in the Foreign Press

MUSIC IN RUSSIA

In the *Revue Musicale* (July), L. Kochnitzky writes:

> It seems as though musical taste, while spreading through the Russian masses, has become shallower and poorer. The Soviet Government is accomplishing an unparalleled effort to promote musical culture. Never in modern times has a system of education ascribed so important a place to music. But the tendency is to propagate, glorify, and maintain certain tendencies that properly belong to the 19th century only—especially the heroic romanticism characterising the period from Wagner to Strauss, and the folk-lore (or rather, bogus folk-lore) current. Referring to over a hundred concert programmes, I was surprised to note the almost complete absence of the names of Bach, Handel, Gluck, and Mozart. Debussy and Ravel seem likewise proscribed. The Russian peasants and workmen are gluttons for plays and music. After a performance of Tchaikovsky's 'Onegin' at a workman's centre near Leningrad, the audience vociferously claimed, *by way of an encore*, Beethoven's 'Choral' Symphony, which had been performed there a week before. Composers who received their education under the old *régime* will never be able to adapt themselves to present requirements. What the younger composers can achieve is yet uncertain. At least five or six years should elapse before we venture a judgment on present-day production. The performances given at the Leningrad and Moscow Operas are splendid. The famous Ballet School at Leningrad was carefully preserved, and is now in full sway.

The May issue of *Melos* contains, among various other articles on Russian music, the end of Sabaneiev's article on contemporary Russian composers (*see Musical Times*, June, p. 606).

Samuel Feinberg's music is worthy of attention; it is characteristic of a high-strung individuality, whose outlook is almost hysterically visionary. Anatoli Alexandrov is quieter, and has undergone various influences — from Scriabin and Ravel to Rachmaninov. Gödicke is determinedly conservative, and, broadly speaking, not unrelated to Brahms. Roslawetz is essentially a 'neo-academic' composer, at the very antipodes of Scriabin. Sabaneiev describes his own compositions as showing affinities, so far as tendencies are concerned, with the German romanticism of Schumann, Wagner, and Liszt. He names a dozen junior composers, briefly characterising each one of them.

CRITICISM AND WAGNER

By a remarkable coincidence, at the very moment when most of us (at least, I hope so) are anxiously weighing the evidence adduced by Mr. Newman in order to do away with the current notion that truly original composers are often abused and condemned by contemporary writers on music, Prof. Max Chop is writing in the *Signale* on 'Richard Wagner in the Light of Contemporary Criticism.' Only five instalments (June 10-July 8) are available so far; but one cannot help wishing that the author had drawn more extensively on the 'better-class criticism of Wagner in his own day,' to which Mr. Newman refers ('A Music Critic's Holiday,' p. 281), and less on Tappert's 'Schimpflexicon'—which Mr. Newman says, 'does not tell a quarter of the story.' It would be interesting to know how many of the men who wrote for the Press really proclaimed the greatness of Wagner's music when this music first came to light. The number of those who abused it is truly formidable. The list, as summarised by Prof. Chop, distinctly conveys the impression that readers who sought enlightenment in the daily Press, or in musical periodicals, must have found good grounds for thinking Wagner a poor musician indeed. When will the better-class criticism of 'Tristan' in 1865, of 'The Mastersingers' in 1868, or of 'The Ring' in 1876 be re-published, so that all of us may judge how many critics really displayed perspicacity on these momentous occasions?

A SNAPSHOT OF DEBUSSY

In the 'Nouvelles Littéraires' (quoted in the July *Revue Musicale*), Jacques Emile Blanche gives the following thumb-nail sketch of Debussy:

> He, who was so materialistic and so saturnine, except when the question arose where to obtain caviare or some other food for which he had an inordinate liking, so lethargic, so heavy, so intent on 'bagging' publishers—he whom Pierre Louys used to help in all sorts of ways to drive the devil from the door . . . would undergo a complete transformation as soon as his fingers, otherwise most clumsy, touched the keyboard. Then we would forget Wagner, and even our beloved Fauré. . . . At the end of those meetings, he would enter a pastry-cook's shop, Rue Favart, and with much prodding—to the shop-girl's disgust—select some luscious *croustade*. Then Pierre Louys and Tinan would take him to dine; and all night long the three wandered from bar to 'brasserie.' Debussy hated the theatre. Circuses and acrobats were already in vogue.

FRENCH SOCIETY AND MUSIC

In the same issue, E. Vuillermoz describes the new French fashions in art, thus:

> For the past few years Diaghilev, under the influence of an evolution which started in society circles, has worked chiefly for the painters. Painting is the art now in vogue. Wagner compelled high society, at least for a time, to display an interest in music; but fashion has changed. It is far smarter, nowadays, to think of Picasso than of Ravel, to collect canvases or drawings than to read music. The movement has reached the provinces. At Lyons, for instance, where music used to reign unchallenged, it is only in brushwork and pigments that thrills are sought.

A HUNGARIAN COMPOSER

In the same issue, Arthur Hœrée writes on Tibor Harsanyi, a Hungarian pupil of Kodály, and describes various works of his as attractive, and rich in promise of greater things to come.

M.-D. CALVOCORESSI.

New Music

CHURCH MUSIC

A setting of 'Ye Holy Angels Bright,' composed for the two hundred and seventy-first Festival of the Sons of the Clergy, by Stanley Marchant (Novello), should make a welcome addition to the repertory of good choirs. It contains some skilful and highly-effective writing for the voices—without, however, providing any really serious problems for the average singer. The opening section (*Andante maestoso*) is for four-part chorus, with frequent subdivision of individual parts. 'Ye blessed souls at rest' opens with bass solo (*tranquillo*), and is continued by semi-chorus (S.S.A.). There is considerable diversity of key and treatment before the original key is reached on page 14. The final pages are broadly-written, and lead to an imposing close. Choirmasters should note that orchestral parts may be had on hire.

The outstanding features of E. W. Naylor's setting of 'We have heard with our ears' (Novello) are broad, smoothly-written voice-parts, quite easy to sing, and an interesting free organ accompaniment. The opening movement—in march time—develops through several pages a stately theme first given out by tenors and basses in unison. This may be used as a separate anthem. A short, vigorous section, 'Let us now praise famous men,' leads into an expressive movement, 'O pray for the peace of Jerusalem,' set for bass solo and chorus (S.S.A.T.B.). This also may be used separately. The work concludes with a recapitulation of the opening chorus.

A volume of Twelve Introits or Short Anthems (Novello) by various composers should prove useful in many churches. The pieces vary in length from two to four pages, and include, amongst others, Purcell's 'Let my prayer come up,' S. S. Wesley's 'Lead me, Lord,' Richard Farrant's 'Hide not Thou Thy face,' John E. West's 'Hide me under the shadow of Thy wings,' C. Lee Williams's 'Blessed Lord,' and 'O Lord, increase my faith,' by Orlando Gibbons. Each Introit is also published separately. From the Oxford University Press comes the first of Six Short Anthems for the Seasons of the Church, by Henry G. Ley. This is a setting of the Easter hymn, 'The strife is o'er,' to a melody of Melchior Vulpius (1609). The tune, which is a strong one, has been admirably treated by the composer, and we have as a result a fine, stately little work which has the double advantage of being short and also perfectly easy to sing.

From the S.P.C.K. come 'Three Simple Motets' (under one cover) by Geoffrey Shaw, and 'A People's Harvest Music' put together by Eleanor C. Gregory. The Motets are simple arrangements for four voices unaccompanied of (*a*) the melody from the Mechlin Gradual ('Therefore, we before Him bending'), (*b*) the Proper Melody, 'Adoro Te,' from the Solesmes Version ('Thee we adore'), and (*c*) the Proper Melody, Rouen Version, for 'Hail, true Body.' Needless to say, these are all laid out by Mr. Shaw with admirable taste and skill.

It is to be hoped that Miss Gregory's 'Harvest Music' will be widely used in those places where elaborate music is either not possible or not desired. It falls into five sections, under the headings: Our Daily Bread; Man does not live by bread alone; The Bread of Life; Labourers into the Harvest; The End of the World. Each section comprises one or more hymns and a reading. The people share in the singing of most of the hymns, in some of which variety is obtained by the occasional use of descant. There are two 'Choir Interludes' which, except for one simple verse, directed to be sung unaccompanied, are sung either in unison or by alternate men and boys. In the 67th Psalm, sung to Tone 5, alternate verses are sung by people and choir, the latter singing a faux-bourdon by Viadana.

'The Easter Hymn with Faux-bourdon,' by Martin Shaw (Curwen), is the well-known 'Jesus Christ is risen to-day.' Mr. Shaw uses the version altered from the melody in 'Lyra Davidica' (1708), and his faux-bourdon is an excellent example of its kind.

In his setting of the Magnificat and Nunc Dimittis in C (Stainer & Bell) written for the 1925 Festival of the Rochester Diocesan Church Choir Association, C. Hylton Stewart has evidently aimed at simplicity and freshness. The treatment generally is restrained and subdued, and strenuous singing is rarely called for. Settings of this type are none too common, and choirs of all sorts will doubtless be glad to add the work to their repertory. In the third bar of line 2, page 2, the treble B is a misprint for C.

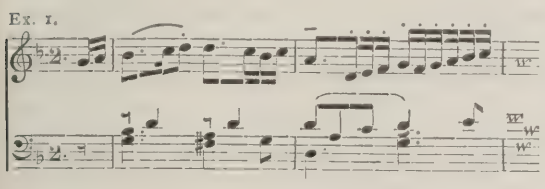
The issue by the Oxford University Press of fourteen Full Anthems, by Dr. John Blow (1648-1708), should prove of exceptional interest to choirmasters. These are published for the first time from transcriptions of the original manuscripts by Dr. Heathcote D. Statham. They display a great variety of treatment, and while some are fairly easy, others require a skilled choir. Most of them may be sung unaccompanied, but a few have a definite organ part. No. 1, 'Praise the Lord, O my soul,' has a verse part for double choir, and the greater part of No. 8, 'Bow down Thine ear, O Lord,' is written for S.A.T.B.B. Otherwise, four-part writing is the rule. It is impossible to discuss this fine series in detail, and choirmasters should take advantage of the offer of the publishers to supply specimen copies on application. G. G.

PIANOFORTE MUSIC

The issue in five books of the complete keyboard works of Orlando Gibbons is a practical way of observing his Tercentenary. The patient and enthusiastic editor and transcriber is Margaret H. Glyn, and the volumes are published by Stainer & Bell. (Books 4 and 5, consisting of pieces mainly intended for the organ, were discussed in last month's *Musical Times*.) The collection inevitably contains a proportion of matter that is of little more than antiquarian interest—sometimes not even that—but there are delightful things. One feels that the need now is for a single book containing the undoubted pick. The average player is not likely to spend five half-crowns in order to find a few plums in each book, but he will not grudge one for a well-selected album. The complete edition is for the library. There are two publics for old music—the comparatively small and special one which likes to have it handy for reference, and therefore wants complete editions; and the larger one that is genuinely anxious to play and teach such works as are practicable and interesting to-day. Unfortunately, those responsible for revivals have too often catered only for the former. Hence the wealth of delightful music of all kinds hidden, *e.g.*, in the vast tomes of the Purcell Society, and unknown to the general musical public. These volumes of Gibbons contain fifty-two pieces, consisting of Masks and Dances (Book 1), Variations (Book 2),

Pavans and Galliards (Book 3), and Fancies (Books 4 and 5). The Masks and Dances are the simplest, and perhaps the most immediately attractive. The Variations contain some thin and tedious pages, as well as some of real charm. The more elaborate of the Galliards call for a very good player. Miss Glyn contributes a long and interesting preface, and each book contains a list of corrections made by her. It is a pity these corrections could not have appeared as alternative readings on the pages in which they occur. The player comes across some progression that gives him pause, and if he wishes to know whether it stands so in the original, he has to turn back to a lengthy list (that in Book 3 contains nearly seventy entries) and painfully take up references to page, line, stave, bar, beat, and MS. reading. By the time he has got back to his page and laboriously tracked down the exact beat, he has probably forgotten what the list told him about the MS. version. Granted the need for such a list, it might easily have been made a good deal less formidable. Such obvious slips as an omitted tie, for example, might have been amended by the editor without further reference. Some of Miss Glyn's emendations in the matter of accidentals may be questioned; and, on the other hand, some progressions are passed that certainly seem to call for correction. Thus, on p. 6 of Book 2, in the opening bars of the French Coranto, we have this:

Ex. 1.



Can there be much doubt that in the second bar the F's should be sharpened? Here, surely, is an omission on the part of the copyist, and its non-correction points to a lack of either care or courage on the editor's part. Miss Glyn's estimate of certain of the pieces will probably strike some players as over-enthusiastic. For example, she describes the set of variations on 'The Hunt's Up' as 'a masterpiece of exquisite contrapuntal expression.' I have been a Gibbonsite for a good many years, but the fact does not hinder me from finding a large portion of the figuration in this piece puerile. If I didn't know that Gibbons shows far more resource and beauty elsewhere (*e.g.*, in the really beautiful and expressive 'Ground'), such lavish praise would merely set me against Gibbons as a keyboard writer. Again, speaking of the Fancies for organ, Miss Glyn says:

> His Fancies, in reality free fugues, are the greatest of their kind that have ever been written, and they open a new door in the fugal line. After three hundred years, he is still in the van of development.

But the pieces are, after all, mere early feelings of the way towards the fugal form, and inevitably contain much that is experimental—even dull. Such efforts may be 'the greatest of their kind,' and yet be far from intrinsic greatness. Nor do I see how they 'open a new door in the fugal line,' or how in this respect Gibbons is 'in the van of development.' Like the early *canzoni*, *ricercari*, and other primitive fugal essays of the 16th-century Italian composers, they have been superseded by the fugue, and neither they nor their composers can be described as being *still* in the van. They were pioneers then, but not now. I dwell on this point, not out of disrespect to the memory and achievements of a great man, nor in any desire to belittle the work of Miss Glyn, but because I am sure that the cause of old music is damaged by indiscriminate praise. With these reservations I join in the chorus of thanks to Miss Glyn for giving us in these books much that is of historic interest, and not a little that is beautiful as well.

Bach's Toccatas have just been issued in an album by Augener, with fingering and expression marks added by an unnamed editor. From the same house comes a book of fifteen of Schumann's songs, arranged for pianoforte solo under the title 'A New Album for the Young.' The aim of the arranger, Alex Roloff, is to provide studies in melody playing. The pieces serve well for this, and also for other technical purposes; some, for example, are excellent for rather simple four-part playing. Inevitably a few of the songs suffer in transcription—a pause or repeated phrase that is full of significance when allied with words, often becomes feeble when merely played. But the pieces, which range from easy to moderately difficult, will provide good material for the young student. Mr. Roloff has added full fingering, and his arranging is tasteful and musicianly.

Alexander Tcherepnin is very much to the fore lately, his pianoforte works being edited and fingered by Isidore Philipp (under whom he studied), and published by Durand. His 'Sonatine Romantique,' like the rest of his work, shows not a little of the influence of Prokofiev, but there are signs that he will go farther than that composer. He seems to have a good deal more invention, and although he is still over-fond of the brittle higher reaches of the keyboard, his writing for the pianoforte shows a fine knowledge of effect. For one thing, he is rarely guilty of the modern fault of overloading his score. Generally his texture is on the lean side. His Sonatine consists of four movements, linked up thematically. There is a bleakness about much of it that the title does not lead us to expect, and, like a true Russian, the composer is prone to harp on a little scrap of tune, trusting to insistence for his effect. The work calls for an agile player, and one who will not flinch at asperities. Tcherepnin is still young—in the twenties—and his works point to his being a very considerable figure later on.

Harry Hodge's pianoforte music has been so favourably spoken of that I expected a good deal from his two works just published by Breitkopf & Härtel—'Eine Melodie mit Veränderungen' and 'Eine Kaffee-Fantasie.' The air in the first is simple, and rather too obviously *alla* Mozart. Neither it, nor the variations to which it is subjected, seem to be worth the very considerable technical effort involved. The Kaffee piece is on a necessarily angular theme, C A F F E E, and is in the form of a prelude and fugal Allegro. Such ingenuities as the combination of two different themes based on the letters are purely paper effects, and the music as a whole has an inappropriate dryness.

Frederick Nicholls's Toccata has spirit, though on the whole the keyboard writing is conventional. But some harmonic piquancies keep the interest from flagging. It makes a good show in return for a moderate degree of effort.

Under such a title as 'Trois Danses Exotiques' a composer may let himself go, and certainly

Leo Kok is 'all out' in his 'Danse de l'esclave,' 'Valse un peu sentimentale,' and 'Danse Passionnée' (Chester). In the third he gives us a kind of chopstick effect, the right hand being in E minor, and the left in F sharp major. Throughout the set, the player has to play up to the titles with 'en extase,' 'désespéré,' 'le plus fort possible,' 'nerveux,' 'en délire,' &c., and at one point is bidden to play 'comme flûte et tam-tam, tres doux.' If he does, will the hearer be aware of it? In the Valse the right hand plays over and over again *ppp* the little clump of notes F sharp, G, A sharp, and B. Like the rest of the 'progressives,' the composer seems to take an almost childish delight in harping on some little feature of this kind. A player with a good range of power and tone-colour could make a hit, and easily acquire a reputation for up-to-dateness with these pieces, in which effect is everything and music next to nothing.

One doesn't need to look over much of the so-called 'advanced' type of new music in order to see that its composers fall into two groups. There are those who have something to say and who can say it in a manner that is genuinely novel, and yet natural and sincere. And there are the others. That Arthur Bliss belongs to the first group has always been evident to most of us. His 'Masks,' four pieces, just published under one cover by Curwens, strike me as being among the most significant of new pianoforte works. They abound in passages that look all wrong, but sound extraordinarily right. This, of course, is merely another way of saying that the composer knows his job; and it follows that the player must know his, too. He must not only be a good man of his hands; he must be able to manage the nice adjustment of tonal values necessary for the due effect of the more dissonant passages. Incidentally there are some bits of polytonality that have their natural place in the scheme, instead of being worked in as a kind of 'stunt.' Welcome, too, are the hints that Bliss is becoming less a mere clever, irresponsible leg-puller—for example, No. 3 is an *ostinato* with a curiously wistful touch. As is implied above, these pieces are difficult. They are not everybody's meat, but the player who is not at once repelled, and who perseveres with them, will find himself more and more attracted.

Frank Bridge's three Lyrics, 'Heart's Ease,' 'Dainty Rogue,' and the 'Hedgerow,' and two other pieces, 'Retrospect' and 'Through the Eaves,' all published separately (Augeners), vary a good deal in attractive power, and strike me as being more persistently dissonant than is usual with this composer. The first two make their way with one readily enough, but the others are slow in yielding up their charm. In fact, I am bound to confess that they have withheld it from me so far, although they contain much that is harmonically striking, and are, of course, very skilfully written for the keyboard. All are difficult except 'Heart's Ease,' which requires mainly singing-tone and delicacy of touch.

Scriabin may have had the best of his day as an orchestral composer, but the charm of his lesser pianoforte pieces will probably keep his memory green for a long while. A 'Scriabin Album' (Belaieff, Leipsic: Hawkes), containing thirty-three of his pieces, mainly Preludes, will meet the need of the large number of players who have no use for the Sonatas. The selection ranges from Op. 9 to Op. 56, and so gives a good idea of his development as a composer. Dr. Eaglefield Hull contributes a biographical preface, and a brief note to each piece. In the latter he unfortunately adopts the bad old habit of suggesting titles—'Outbreak of Anger,' 'Impending Tragedy,' 'Linked Sweetness,' 'Gloom,' &c.

In Edward Ballantine's Variations on 'Mary had a little lamb' (Arthur P. Schmidt Co.) we have a clever bit of fooling. The ten variations are in the styles of various composers. The imitation is generally good—sometimes with a touch of malice, as in the Mozart 'Agneletto in C,' and the Debussy 'Evening of a Lamb.' The titles and directions are as good fun as the music. Thus, the player of 'Evening of a Lamb' is exhorted to 'exagérez toutes les nuances, sans la moindre exagération,' 'épatez les bourgeois,' &c.; and the final direction, 'dans une sonorité muette et nostalgique,' appears thus in 'Editor's translation': 'Press the keys without them to make sound. Quit the last chord with a little noise of the keys and the pedal which rise suddenly.' Mr. Ballantine's *jeu d'esprit* calls for a nimble as well as a humorous player. H. G.

NEW VIOLIN MUSIC

The violin pieces published during the last month will not detain us long, for they amount to three—an arrangement of Goltermann's Cantilena from the 'Cello Concerto (Paxton), and two short pieces, 'From the Canebrake' and 'From the Rockies,' by Samuel Gardner (Hawkes). The Goltermann Cantilena has been arranged by Mr. C. Neil, and is as suitable for the viola as for the violin. Indeed the violinist can play it all without ever touching the E string, the arrangement consisting in directing him to play a bar on the E which can be equally effective on the A string. As for its artistic worth, Goltermann is no longer *sub judice*, and his name has completely disappeared from concert programmes. That there still exists a public which cherishes these innocent and straightforward ideals is more than we are prepared to assert. At any rate, since the printing is very neat we hope the publishers' confidence will be justified.

Mr. Gardner's composition suggests somehow that the 'Rockies' and the 'Canebrake' are not far removed: whatever merits or demerits one piece possesses, are shared with the other. Both make pretty play with double stops, and in both the harmonization is either very simple or obscure. It is not that any of the chords used by the composer are difficult or objectionable. No chord, however complex, is inadmissible to-day. But there is method in the apparent madness in the best moderns, and it is in the logic of harmony that Mr. Gardner seems somewhat unconvincing. B. V.

VOCAL SCORES

English versions of the Bach Cantatas steadily increase. The Oxford University Press has just issued 'See, now' ('Sehet, welch eine Liebe') and the secular Cantata, 'False Love' ('Amor Traditore'), edited by Dr. W. G. Whittaker, with English text by Dr. Sanford Terry. 'See, now' calls for soprano, contralto, and bass soloists. The choir work consists of three Chorales (instead of the solitary example usual in these works), and a splendid fugal chorus, fourteen pages in length. The choral parts of this work are in Staff and Tonic Sol-fa notations combined. 'Amor Traditore,' as everybody knows, is for bass solo, and is one of Bach's little group of essays in the Italian solo-cantata form.

Dr. Whittaker as editor takes us all with him, but as composer he sometimes leaves us guessing. His setting of 'The Cœlestial Spheares' (a fine poem by William Habington) is extremely difficult, and a reading of the vocal score does not convince us that the hard nuts always yield a kernel worth the effort. Perhaps the enterprising Philharmonic Choir will crack them for us and let us see. We feel that so practical a musician as Dr. Whittaker would not lightly set down these craggy and complex pages without being sure of his ground.

The vocal score of 'The Town of the Ford,' the pageant recently produced at Guildford, has been published by T. Andrews, of Guildford. The composer, Mr. Thomas F. Dunhill, is well fitted for work of this kind. He has a capital vein of tune, bold, graceful, and expressive by turn, and always vocal, and he is happy, too, in his treatment of traditional airs. There is ample material in this pageant music for an attractive suite, and no doubt the composer will take some such step to save the best of his music from the oblivion that otherwise might swallow a work primarily of local interest.

From Curwens comes Ethel Smyth's latest opera, 'Entente Cordiale,' described as 'a post-war comedy, founded on fact.' The composer has provided her own libretto, despite recent warnings as to the advisability of composers, like shoe-makers, sticking to their last. Judging from the songs—written in tolerable rhyme—the humour is somewhat elementary. The music is tuneful, and strikes one as over-facile. If the dialogue is good, 'Entente Cordiale' will probably make an attractive entertainment; but prophecy is vain where new operatic work is concerned, and we must await the event.

A vocal score of one of the Gloucester Festival novelties comes to hand—Sir Walford Davies's 'Men and Angels,' a choral suite for use in churches, for chorus, tenor solo, orchestra, and organ (Curwen). The text consists of half-a-dozen poems by unnamed authors, one of them Bunyan, whose now familiar 'True Valour' is given a fine extended setting. One or two of the other poems strike us as being perhaps too intimate and personal for choral use. The mystic flavour we expect from the composer is present, especially in the beautiful ending.

FULL SCORES

Adam Carse's Suite in C, for string orchestra, is written with an eye to amateur and school orchestras (with or without double-basses), and seems admirably adapted to their use. There are five movements, all tuneful and straightforward, and on the short side. The Suite may also be played as a string quartet. Our review copy is a version for piano-conductor, from which most of the music could be played effectively as a violin solo (Augener).

Benjamin Dale's 'A Holiday Tune' is also for small orchestra—strings, one flute, one oboe, two clarinets, one bassoon, and two horns. Here, again, is music that presents no problems (Augener).

A work that is all problem is Edgar Varese's 'Octandre' (Curwen). It is scored for flute (alternating with piccolo), clarinet, oboe, bassoon, horn, trumpet, tenor trombone, and double-bass tuned down to C. I have looked long at 'Octandre' without being able to gain much idea of its effect. It is consistently dissonant, and bristles with dynamic marks, *sfff* and *ffff* being as thick as peas. One must wait for a performance before deciding whether it is all worth while. On paper it looks incoherent—which is, perhaps, what the composer means it to be in performance. If one knew who, what, when, or where Octandre is, it might be a help.

From the same enterprising house comes a very handsomely bound and printed full score of Arthur Bliss's 'Colour' Symphony. Another performance of this work is surely overdue. I believe the composer is at present in this country; if so, it would be a graceful act to play the Symphony before he leaves us again. It would probably be a draw for one of the symphony evenings of the 'Proms.' The sight of the score raises hopes and desires that way. In default of the Symphony, perhaps we might be given Mr. Bliss's 'Mêlée Fantasque,' which has also just appeared in full score (Curwen). Bliss's music has been undeservedly neglected of late. Personally I should welcome his high spirits as a relief from much of the dismal grubbiness that prevails among the very Art-iest circles just now. His work has far more vitality and sincerity than much of the sham-antique that at present is the fashion in our academic groves. Let us hope the issue of these full scores will serve to remind conductors and public of a composer who is a far more considerable figure than the Aurics, Honeggers, and Prokofievs, not only by virtue of his achievements, but even more by his promise. And he is notable as one of the few composers who can be humorous—even witty—in terms of music.

A couple of scores come from the Oxford University Press. Edgar Bainton's set of three pieces, 'Pavane, Idyll, and Bacchanal,' is for string orchestra with, in the Idyll, a part for flute which may be taken by solo violin; there is an *ad lib.* tambourin in the Bacchanal. The pieces are moderately difficult, free in style, and attractive. An arrangement of Bach's Organ Prelude in C (that associated with the great five-voiced Fugue) has been made by Bernard Jackson for an orchestra of strings, two flutes, and two oboes. This fine movement is capable of more than one interpretation. Organists play it loudly or softly with equally good effect provided they manage the rhythmic flow. On the whole the flavour is pastoral, and Mr. Jackson has taken that view of it, even to the extent of calling it 'Pastoral Prelude'—a step in the wrong direction. It would have been more to the purpose to give the source of the work. Not many musicians outside the organ loft will identify it as an organ work, for, attractive as it is, performances of it are comparatively rare. In its small orchestra dress it should be very effective. The music, with its clear texture and pastoral mood, lends itself remarkably well to strings and wood-wind, and is well within the power of good amateur players.

Messrs. Hawkes send a full score of E. J. Moeran's First Rhapsody—an attractive-looking work for large orchestra, based on folk-tunes.

Gabriel Fauré's Quartet in E has just been issued in miniature score by Durand (Novello). H. G.

The Oxford University Press announce that they have appointed Mr. Norman Peterkin as manager of the Anglo-French Music Company, of which they have recently acquired control. Editorial and publishing matters of both businesses will be dealt with at Amen House, E.C., by Mr. Hubert J. Foss.

The Musician's Bookshelf

'Ear-Training, Including Musical Appreciation and Rhythmic Movements.' Part 1. For Children from Five to Nine Years of Age. By Mabel Chamberlain.

[Novello, 6*s*.]

There is no more hopeful augury for the future of music in this country than the skill and enthusiasm spent on the subject in our schools. Much still remains to be done—for example, it ought not to be beyond the power of the education authorities to ensure that every school has the benefit of the services of a good musical instructor, either as a visitor or a member of the staff. At present the standard in singing varies to a degree that would not be tolerated in any other subject. We cannot imagine, for example, two neighbouring schools differing so much in the matter of arithmetic that their respective standards would be marked at 100 per cent. and 40 per cent. Yet it is no exaggeration to say that such inequality may be found where music is concerned. Any reader who has had much experience of children's days at competition festivals will have heard performances as wide as the poles asunder in regard to vocal quality and sight-singing, despite the fact that the children belonged to the same district, and were of the same type. Would a test in any of the 'three R's' have yielded so discrepant a result?

Clearly, then, there is much to be done; that it will be done, and in the near future, seems certain. The standard is steadily rising, and the official mind is becoming aware of the value of music as a factor in human life. Above all, the ideas and experiences of enthusiasts who are both musicians and trained teachers are gradually being made available for the rank and file, so that method is rapidly taking the place of muddle.

The mere title-page of Miss Chamberlain's book is an indication of the progress made during recent years so far as fundamental principles are concerned. As Dr. Borland says in his prefatory note, real ear-training formerly had no place in musical education, whether in school, college, or musical academy, and only recently have we come to see the importance of rhythmic training in the very earliest stages of musical education. No less significant is the fact that this large book is concerned only with the teaching of children of an age that was formerly provided for (if at all) by the casual picking up of a few songs 'written down' to the supposed capabilities of small children, and rarely of any musical value. To-day we know that there is no more justification for giving youngsters bad tunes to sing than there is for thinking (as our grandmothers thought) that any old tin-kettle of a pianoforte was good enough for practising purposes. Miss Chamberlain's book thus has the great merit of being based on the unassailable principles that the children must be caught young, put on the right path from the start, and systematically directed.

Those two last words may give pause to the folk who in a vague sort of way regard method as being necessarily inimical to music. An art so largely a matter of taste and imagination, they feel, is apt to lose rather than gain by a systematic treatment where the very young are concerned. But all depends on the system. That laid down in this book has nothing to do with the dry bones of music, but is concerned mainly with its life (rhythm) and its beauty (melody).

The plan of the work is roughly as follows; a few pages of practical hints as to teaching; five Steps dealing with the five years concerned; sections on rhythmic movements; Tonic Sol-fa hand-signs for pitch; arm-beating; the gramophone (with a valuable detailed list of records of various kinds—nursery rhymes and stories, marches, records suitable for lessons on the various instruments of the orchestra, &c.); illustrations of all the orchestral instruments; and an Appendix of exercises in tune and rhythm. This ends the letterpress part of the work. The musical section consists of about fifty songs of various kinds (nursery rhymes, national songs, studies, chants, rounds, descants, &c.; thirty-one rhythmic studies) various kinds of time-stepping, running, tripping, and dancing; and twenty-six pianoforte pieces for use as illustrations, recreation, &c., leading off with a two-part Fugue by Bach, and passing, viâ Handel, Couperin, Beethoven, Schumann, Chopin, and other classical composers, to a few arrangements of national tunes.

It is a capital idea thus to include under one cover all the music necessary for the carrying out of the scheme of the book, instead of merely referring the teacher to the source. As Dr. Borland says, formerly the musical examples would have called for 'a pile of volumes precariously poised on the pianoforte top.' Nor is the music confined to this section. The letterpress also contains many pages of music, and is sprinkled with music-type illustrations.

The reader may wonder what can be done in the way of teaching the young idea how to shoot in the case of five-year-olds. The first step is in the direction of cultivating musical memory, and for this purpose Miss Chamberlain suggests the use of such sounds as the child-mind has already recorded. Thus, he may be asked to give his recollections of bird-calls, cries of animals, motor horns, clock chimes, &c. Even the blast of a factory siren and the 'S.O.S.' of a police-whistle are laid under contribution—horrid sounds that will give the town youngsters a chance. This is an excellent way of beginning, for, as Miss Chamberlain says, 'the act of recollecting is in itself a feat of memory.' The same plan is adopted in the matter of rhythm, the first example suggested being the postman's knock, and (a happy touch) his double knock when he wants an answer. These and other rhythms may be tapped on a blackboard, or, more realistically, on a cupboard door.

The perception of differences in the quality, pitch, and pace of sounds is developed on the same homely and attractive lines, and so the way is prepared for simple exercises in time and tune. These five-year-olds also make the first steps towards part-singing by observing when music consists of a single part or of several; they are taught to show the values of crotchets and quavers by walking or running steps; the more obvious types of expression, such as *soft* and *loud*, *slow* and *quick*, are shown by various pieces; the crowning point of Step I. being the interpretation, in rhythmic action, of a few simple pieces and songs. Such a scheme not only ensures that the foundation is well and truly laid; it also provides lessons of an attractive and healthy type. One can be quite sure that the best musicians in the class will also be the brightest and best developed little people. Those of us who have had much to do with the training of choirboys

know that the same thing holds good in later childhood. As has often been shown in this journal and elsewhere, one of the main advantages of choir-school-life is that the regular daily study and performance of music develops character and alertness: the best singers and sight-readers almost invariably make their way to the top in other subjects.

The remaining Steps in the book proceed on much the same practical and enjoyable lines. Each places the cultivation of memory in the forefront—a feature so valuable that one wonders whether it exists in any other branch of school work. If not, why not? Surely the development of memory, and its kindred faculty, observation, would be infinitely more valuable than some of the educational trimmings over which a good deal of time is spent. (I have in mind a boy who applied to a friend of mine for a post as office-boy. He didn't know what county Oxford was in, but had a smattering of information on winds, tides, and currents!)

The reader may ask what is the result of this first year's work.

The child will have acquired a sense of (approximately) absolute pitch through memorising the note C (octave above middle C on the pianoforte); he will have memorised as a kind of standard the pace, crotchet = 60, with its subdivision, quaver = 120; a good number of stock sequential figures will also have been got by heart (a particularly useful feature, this, for a variety of reasons); Tonic Sol-fa names (the scale and *fe*) will be familiar, and the child grounded in the relationships of the various notes; the use of the modulator will have been started by the class forming a 'human modulator,' aided by a chalk-marked floor; the time-names will have been learned, with time-beating as a part of regular work; ear-tests will have become quite advanced; part-singing will be well on the way with two-part ear-tests and the singing of three- and four-part rounds; and a few of the elements of form, such as the structure of simple melodies, &c., will have been grasped. Expression and imagination will have been helped by an explanation of the most frequently used directions, and by the study from an interpretative point of view of a few of the pieces from Schumann's 'Children's Album.' Here is ground well-prepared for future culture! Now, when you and I were aged five to nine . . .

A scheme of such amplitude depends a good deal on its setting forth. Here Miss Chamberlain is to be complimented warmly. Nothing seems to have been overlooked. The page is large, and the varied types convenient; cross-references are numerous; the illustrations are apt and ample. A special word of praise is due in regard to the arrangement and harmonization of the songs and other exercises. It is a frequent complaint that music for use in schools is too difficult, the song accompaniments, for example, often demanding highly-skilled players. Here the needs and limitations of the average teacher have been considered. The bulk of these accompaniments and arrangements are signed 'H. A. C.' Good work of this kind deserves something better than the semi-obscurity of initials. It is not easy to make such things both simple and interesting. The task calls for self-denial as well as musicianship, and many a teacher will bless Mr. Chambers for his use of both.

The book appears to be remarkably free from error. I note that Chopin's Prelude in C minor is called Etude; on page 7, in the music-type figure illustrating the horse's gallop, a crotchet appears instead of a quaver, with jazzy effect; and I am sorry that Miss Chamberlain should use the labels 'Harmonious Blacksmith' and 'Moonlight' Sonata save as alternatives to the proper titles of the works concerned. I must part company with her, too, in a detail of Step I. Speaking of the familiar lavender seller's song, she says that 'a little girl from the class would render the song feelingly, especially if she were provided with some bunches of lavender.' The suggestion as to the lavender comes as a surprise, seeing that Miss Chamberlain shows throughout a full realisation of the importance of developing the imagination. I mention this small point, because a good many teachers are inclined to materialistic methods of interpretation. I recall two instances that occurred in action-song classes at competition festivals. In a song called (I think) 'Dolly's Bedtime,' a class of small girls came on to the platform clad in nightdresses, bearing dolls and *lighted candles*, the latter being placed on the floor during the song! The hall was packed, the gangways were impassable, and a strong draught blew across the platform between two open doors. I have not spent many more uncomfortable spells than the ten minutes during which Dolly was put to bed. And I need hardly say that the adjudication contained a little bit of plain speaking on the folly (and in this case the appalling danger) of being too literal minded. The other occasion was merely funny. The song was 'Caller Herrin',' and the young fishwives entered with baskets on their arms. It was a hot summer's afternoon, and the song had barely started when I thought I detected an ancient, fish-like smell. Sure enough, with the start of the refrain twenty lassies waved as many bloaters! (When I told this story to a Scots audience, apropos of the abuse of properties in action-songs, there arose a howl of laughter that puzzled me until I was reminded that 'caller' means 'fresh,' and that the unimaginative Southrons with a passion for realism had waved salted ones instead.)

The letterpress and music of the work may be had separately. Dr. Borland contributes an appreciative Preface, and the author's note returns thanks for help received from a group of prominent educational experts. The book is a well-planned bit of work, thoroughly well carried out, with skill, patience, and enthusiasm manifest in every page.

H. G.

'Saint-Saëns.' Par Georges Servières. ('Les Maîtres de la Musique.')

[Paris: Alcan, 7 fr. 50 c.]

This short book is a model of its kind, and an example of French neatness and orderliness in book-making. Nor does it lack the flavour of a delicate irony, *e.g.*, on p. 78, which describes the Saint-Saëns family vault, with all its massy emblems symbolising the composer's

> . . . passion for astronomy, his musical vocation, and his love of fame.

The biography occupies rather more than a third of the book. The composer came of Norman peasant stock. There is nothing in the oft-repeated suggestion (based merely on the dimensions of his nose) that there was a Jewish strain. The child was puny, and extraordinarily precocious musically:

> At five he played sonatinas, practised transposition, and analysed the works he played. Before he was seven he was jotting down little compositions, waltzes and galops, with resorting to the pianoforte.

At his first orchestral concert he was delighted by the strings, but horrified by the brass. This reminds us of the child Mozart's horror of trumpets.

Saint-Saëns was lionised as an infant prodigy, but although his development was all that could be expected, and he became a most brilliant technician, the Paris of the Second Empire does not seem to have been very generous to the young man. That Paris was afraid of musical 'science'—Saint-Saëns was too capable :

> His organ compositions, his fame as a contrapuntist, his virtuosity at the pianoforte did him harm.

The celebrated Princess Mathilde was urged to push the young musician's fortunes :

> 'What!' she exclaimed. 'He plays the organ at the Madeleine and the piano in my drawing-room. What more can he want?'

Considering the number of mediocre operas regularly produced year in, year out, by the State theatres at Paris, it is strange what obstacles 'Samson and Delilah' found in its way. The sketch was written at Algiers in 1873, and Act 1 was sung at a concert two years later. The work was published in 1876, and the first performance was at Weimar, on December 2, 1877. It reached Hamburg in 1882, and Rouen in 1890. The Paris production came a few months later.

M. Servières is reticent on the subject of Saint-Saëns's unsuccessful marriage (1875). Husband and wife were not divorced, but made a private agreement to live apart. The two children died in infancy.

Saint-Saëns was enraged by allegations of his 'facility,' and insisted that he worked slowly and laboriously—except when orchestrating :

> I could go on scoring without trouble twelve hours a day.

Our author has seen him :

> He stood upright at a big desk, scattering swarms of notes over the staves with extraordinary velocity and not the least hesitation, and chatting meanwhile with me.

For all his successes and the delight he must have had in the exercise of an art in which he was such a master, Saint-Saëns was not a happy man. He was excessively ambitious, and was unable to rejoice in the progress of rivals. Hence the enthusiasm of Paris at different times for Wagner, for Franck, Strauss, and Stravinsky was a succession of bitter doses for him.

M. Servières reckons 'The Deluge,' 'Samson and Delilah,' and the C minor Symphony as Saint-Saëns's best music. He reproaches pianists ('the most conventional sect of musicians') for forgetting the 'Auvergne' Rhapsody and the 'Africa.' The Scherzo for two pianofortes, Op. 87 (1889), is classed as one of Saint-Saëns's most personal works, witty and elegant.

The early Pianoforte Trio in F remains one of the best-liked of the chamber compositions, but the 'Cello Suite, Op. 16, of the same period, has more nervous vigour. M. Servières considers the 'Cello Sonata, Op. 32, and the first Violin Sonata, in D (the second is colder and less spontaneous), as masterpieces. It is unfortunate that Saint-Saëns was at his most frigid in his string quartets. In one of the last works, the simple Clarinet Sonata, M. Servières finds

> . . . the most moving *Adagio*, perhaps, which the master ever wrote—a sort of religious chant, in a grave-side mood. . . . Was the composer's imagination haunted by the thought of death? It seems likely, for the large consonant chords, of a great nobility, of the *Coda* of the movement suggest a glimpse of the Beyond.

Discussing the symphonic poems our author demands a high place for 'Phaëton.' There is, it seems, good music in the opera 'Proserpine,' though it suffers from a bad libretto. The plan of 'Samson' may be 'really too rudimentary and of a simplicity which, pushed to that point, becomes indigence' (Dukas). That is due to its having been conceived as an oratorio, and that very fact has helped in its survival, for Saint-Saëns in writing it was independent—unhampered by the exigences and fashions of the contemporary opera-house. And so 'Samson' has survived the pieces of Saint-Saëns written expressly for the theatre.

Melody was not the chief of Saint-Saëns's gifts, and M. Servières reproaches him for some indifference towards his first material. His harmony was always 'just, correct, and classic.' Above all, Saint-Saëns was a contrapuntist. Counterpoint was his natural language. His first ideas may be nondescript, but there is virtuosity in his episodical inventions. The flexibility of Saint-Saëns's counterpoint is less to be sought in the expected places (masses, motets, oratorios) than in the chamber music, orchestral works, and symphonic pages of the operatic pieces.

The most original element of Saint-Saëns is his rhythmical inventiveness. By his varied rhythms he differs principally from Mendelssohn, with whom he has oftentimes been compared. 'Mendelssohn wholly lacked that French fancifulness, caprice, and impulsive mobility.' Two things have worked against the popularity of his music—the lack of warm-heartedness in it, and its refusal to stoop and flatter any vulgar taste. Saint-Saëns's eclecticism is put down by our author not as a concession, but as a sign of a 'timorous, average, self-suspicious character,' and he hints that this 'playing for safety' came to Saint-Saëns as an inherited characteristic from the petty civil servant, his father, who would naturally have been bound by red tape and hedged in by circulars and administrative precedents.

But Saint-Saëns was a true and passionate lover and servant of music. As an executant he was the apostle of Bach, Handel, Mozart, Beethoven, Schumann, and Liszt. In an unmusical period he initiated the French public into the serious side of the art.

C.

'Pronunciation for Voice-Production.' Part 2 of 'Eurhythm: Thought in Action.' By H. H. Hulbert.

[Novello, 1*s.* 6*d.*]

It may be remembered that in response to many inquiries for Novello's Primer, 'Breathing for Voice-Production,' Chapter 8 of 'Eurhythm: Thought in Action' (which is 'Breathing for Voice-Production,' re-written and brought up-to-date) was recently issued as a separate treatise. All those interested in singing and speaking will be glad to hear that Chapter 7, 'The Sounds of the English Language,' and Chapter 9, 'The Articulatory Apparatus,' from the same work, are now issued as another separate treatise, entitled, 'Pronunciation for Voice-Production.'

The author has treated his subject in a very exhaustive manner, and copious exercises follow the analysis of each sound. Some comments on the *oo* sound are worthy the attention of choir-trainers, in view of the reaction against the excessive use of this vowel in choir-training:

> It is necessary carefully to differentiate between the musical tone of the pure *oo* sound, and the absence of music in its weak imitation by those who advocate the 'kooing' method of voice-training. The *oo* vowel has its own special harmonics, and if all of these are produced, like the other vowel sounds, it is full of music, but can easily be deprived of this music by a faulty shape and faulty production. So many musicians are tired of hearing the somewhat dove-like, feeble results of the 'kooing' training, that they have waged an unfair warfare against the pure *oo* sound. It is just as absurd to attempt to train a voice upon one sound only, as to expect to get good educational results from a part of a subject. All the sounds of a language must be learned if it is desired to speak or sing that language correctly.

Concerning nasal resonance the writer remarks that

> . . . in the speaking of English there is a marked absence of nasal resonance, and consequently English people suffer much more from nasal catarrh than they should do, from the neglect of the proper use of the nasal chamber in making the nasal vowels 'm,' 'n,' and 'ng.'

The value of the nasal cavity as a resonance chamber is emphasised, and the opinion is expressed that

> . . the possessors of phenomenal voices probably possess large nasal accessory cavities with very thin walls as well as a perfectly symmetrical vocal apparatus.

The discussion on diphthongs is particularly illuminating. Dr. Hulbert says:

> . . . the neglect of the proper pronunciation of the musical English diphthongs is so remarkable that it can be stated without fear of contradiction that no educated English person can pronounce them properly unless he has been carefully trained to do so by some one possessing the gift of an ear sufficiently musical to detect their real value.

The second part of the book contains a lucid description of the articulatory apparatus, illustrated by diagrams. Another diagram shows the various shapes for the vowel sounds. Included also are exercises for the soft palate, the tongue, the lower jaw, and the lips. G. G.

'A Cyclopædic Dictionary of Music.' By Ralph Dunstan.

[Curwen, 25*s*.]

This is the fourth edition of a work that has long since proved its value. It now contains 632 pages—a hundred more than formerly—and the additions comprise about four thousand new musical terms, a series of short articles on, and definitions of, plain-song terms and other musico-liturgical subjects, articles on Jewish music, about three hundred new biographical references, and about a thousand additions and corrections to the existing entries. The work has been done by an editorial board representing the various European countries, South Africa, Canada, the United States, and India, the translation and collation being in the hands of Dr. G. A. Pfister. A casual glance has revealed some interesting developments. For example, in the new edition the valuable bibliography shows fifty-six works on the organ and its repertory against thirty-two in the old edition. Musical periodicals in this country have increased very little—from twenty-one to twenty-four. But one cannot be certain on this point, for the new list seems to have been added to, but not revised. The addresses of several journals are out of date. The *Musician* no longer exists, having been absorbed by the *Music Teacher;* the latter appears under its old name the *Music Student;* that fine quarterly *Music and Letters* is given as a monthly; the *Musical Standard* has long since been a fortnightly, not a weekly; *The Organ*, a well-established quarterly, does not appear, nor does the monthly *Musical Mirror*, the *Scottish Musical Record*, nor *Music and Youth* and its junior companion, *Pan-Pipes*. On the other hand, one or two of the journals mentioned seem to be defunct; at all events, we never see or hear of them. Happily the few other references we have examined appear to be correct. We have always kept 'Dunstan' within arm's reach, and found it a very present help. Despite that largely fictitious list of musical journals, we expect the new edition to be even more of a stand-by, so up it goes, next to 'Grove.'

'Nuova Teoria dell' Armonia.' By A. Gentili.

[Bocca, Turin.]

A large volume of nearly six hundred pages testifies to the industry of Signor Gentili, who provides in his 'Nuova Teoria' an exhaustive examination of harmonic problems, viewed in the light of strict logic and history. It is a work which will commend itself to the theorist rather than to the practitioner. Signor Gentili takes us right through to modern times, and gives all that is due to the masters of previous epochs. And this is exactly matter which the historian and the theorist can most appraise. For the average student the theory of harmony is something different, and perhaps the time is not far distant when the whole curriculum will have to be reconsidered. As those whose duty it is to consider the work of young people well know, the most common error is not ignorance of harmonic laws, but ignorance of the canons of logic and good taste. The admirable work of Signor Gentili provides an excellent and stimulating grammar of music; but it is meant for the grammarian rather than for those who turn to a grammar merely as a means to an end. Naturally enough, we should all of us be the better for having mastered thoroughly every possible branch of our art. But if art is long, life is short, and our student days shorter still. Hence the need to find the shortest way to the goal. This is worth saying, perhaps, because it is a little disheartening to reflect upon all this thought and labour failing to reach the wide public. To our thinking the present need is not for a more complex system, but for shorter and more direct methods. There is no apparent reason why the teaching of composition should not follow in its main lines the teaching of language. Both share a common aim, *i.e.*, to give an artist command of his medium. But while in the teaching of language the practical application is placed constantly before the student, in the teaching of composition the theory is often years behind practice. To some extent this can be explained by the rapidity and thoroughness with which changes and modifications take place in music, while the tools of the writer change hardly at all in a whole century. But unless we attempt somehow to neutralise the ill-effects of the phenomenon, and fill

in as best we can the lacunæ, we run the risk of leaving young students without guidance just when guidance is most necessary. They will inevitably turn to the heroes of their own time; they cannot resist the glamour of a Strauss or a Debussy. What, in the circumstances, is the duty of the teacher? Obviously not only to explain how new harmonic combinations come into being, but their æsthetic purpose and exact æsthetic worth. There is the pitfall which so many young people seem utterly unable to avoid. They seem wanting in the power to discriminate between the right and the wrong place for a certain chord. They use a Stravinsky pattern for twenty bars, and then plunge with perfect sang-froid into Haydn's manner. They use light and piquant harmonies in a heavy and clumsy manner. The immense majority seem utterly unaware that economy of means is a test of fine workmanship. The only remedy to all this is, in our opinion, the study of the best modern models. These alone can inform the natural tastes of the student and direct him in the way he should go—short, of course, of powerful individual genius. But the schools cannot take into account or provide for genius. Genius is well able to take care of itself. What the schools can and must do is to make the best of talent. Signor Gentili has cleared with great patience and learning the roots of harmony. This would be admirable if there were not an urgent need to disentangle and thin out the topmost branches.

B. V.

'Wagner's Music-Drama of "The Ring."' By L. Archier Leroy.

[Noel Douglas, 12*s.* 6*d.*]

This handsomely-printed volume of a hundred and ninety-six pages covers familiar ground. Pages 2-13 are simple biography; pages 61-188 tell the story of the tetralogy straightforwardly and readably, with cursory reference to the Leading Motives. It is in no sense a musical analysis. Three pages of rather fanciful music-type at the end quote the principal Motives.

Wagner's own reading of the origin of the Nibelung myths is quoted uncritically. The author's chief originality, perhaps, is the importance he attributes to the dramatic as opposed to the musical interest of 'The Ring.' Mr. H. S. Chamberlain recently published a book to extol Wagner as a dramatist, but it is a view commoner in Germany than here. Mr. Leroy is so bold as to associate Wagner with Æschylus, Shakespeare, and Molière as one of 'the four corner-stones of the great world-theatre.' Here is the most original suggestion in the book:

> Unfortunately, thanks in large measure to the fact that the music-mind had dominated pre-Wagnerian opera, post-Wagnerian criticism and exegesis has been limited almost entirely to musical authorities. This peculiar inelasticity is demonstrated to-day very clearly by the fact that our principal journals send their musical critics to deal with Wagnerian opera, when, if they cannot send both dramatic and musical critics, it is perfectly obvious that preference should be given to the former.

Yet it is not obvious at all. But it is a happy thought. Only we fear that on the day it is carried out Wagner will get a drubbing such as will make the most vicious attacks of the mid-Victorian musical critics look like mere gnats'-bites. No; Wagner's librettos considered as pure drama will simply not hold water. Mr. Leroy does not attempt to prove his case. Still, we should like to see his happy thought adopted just once in a way, for the sake of the gaiety of nations.

Mr. Leroy is, it will be gathered, little enough interested in music. The older operatic arias were, he thinks, 'mere lifeless exercises for the larynx of some popular soprano.' An unsubstantiated and absurd statement.

The author sees in Wagner's plot 'a criticism of the finance-materialism of his time,' and an 'underlying criticism of bourgeois mentality,' but again he does not develop the thesis. (But Mr. Bernard Shaw did so well, for what it is worth, many years ago.)

He desires far more spectacular and realistic performances of 'The Ring' than we know. He feels it seriously that 'no theatrical engineer has yet provided a really workable steam-curtain.' He appears to be in no wise alarmed at the aids to Wagnerism he foresees for posterity, such as 'perhaps the three-dimensional and panchromatic kinema of the future, combined with synchronised reproduction and amplification of voice and orchestra.' This seems to us a vague but terrible threat, and on the day of its realisation Mr. Leroy's bugbear, 'the tyrany of the music-mind,' will certainly be routed with humiliation.

The book is provided with an introduction by Mr. H. R. Barbor, who is also in favour of something new and dashing in the way of Wagnerian stagecraft; and with wood engravings by Mr. Paul Nash, of an extremely austere and grim cubism.

For ourselves we do not believe for a moment in this passion for dressing a great artist of the past 'up-to-date.' The works of Æschylus, Shakespeare, and Molière are best seen in the conditions for which they were written. Why not leave Wagner his Bayreuthian scenery of 1876? It may be quaint, but it belongs to the period—it is Wagnerian, and that, Mr. Nash's cubes and Mr. Leroy's 'synchronised reproduction and amplification of voice and orchestra' never will be.

C.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Modern French Music.' By Edward Burlinghame Hill. Pp. 406. George Allen & Unwin, 15*s.*

'Rubato, or the Secret of Expression in Pianoforte Playing.' By J. Alfred Johnstone. Pp. 56. Joseph Williams, cloth, 4*s.* 6*d.*; paper, 3*s.*

'The Appreciation of Music by Means of the "Pianola" and "Duo-Art."' By Percy A. Scholes. Pp. 155. Oxford University Press, 5*s.*

'Musical Taste and How to Form It.' By M.-D. Calvocoressi. Pp. 88. Oxford University Press, 2*s.* 6*d.*

'The Common Sense of Music.' By Sigmund Spaeth. Pp. 374. Bodley Head, 7*s.* 6*d.*

'Ti-me-kun-dan, Prince of Buddhist Benevolence,' A Mystery Play. Pp. 128. (Translated from the Tibetan text by Millicent H. Morrison.) John Murray, 3*s.* 6*d.*

'The Moral Destiny of British Music. Pp. 24. London: L. V. Hatt.

The autumn tour of the British National Opera Company will open at Leeds on September 14, and will go on until December 12, with visits to Glasgow, Edinburgh, Newcastle-on-Tyne, Manchester, Sheffield, and Birmingham.

SOME VARIETIES OF OPERATIC EXPERIENCE

By Frank Howes

Opera, we know, is a bastard art that has achieved respectability by the sheer tenacity of its existence. At any rate the two chief families now move in the very best circles. The one still maintains the mode of life of its Italian forbears, and lives and has its being to continuous musical accompaniment. The other branch with German blood in its veins is less high-minded, and tolerates the flippancy of spoken dialogue. But beside these two aristocratic and unexceptionable houses the past history and the current practice of the arts show a number of more obscure descendants from the union of music with the stage. The ballet, since its return from Russia, is accepted as a well-connected art, and does not concern us here, but some of the poorer relations have had a remarkably good show during the season just ended.

From the 'Agamemnon' of Æschylus to Coleridge-Taylor's 'Hiawatha' is a fair step, a matter of twenty-three centuries or so in time, and an immeasurable change in any respect one can think of save one—both are attempts to present in artistic form a story set in a musical commentary. The boys of Bradfield College gave us the chance of making the acquaintance of this venerable ancestor, and the Royal Choral Society its very pert posterity, between Monday and Saturday of a single week in June.

In the Greek drama the lyrical portions of the chorus are of equal importance with the action, but the two are kept sharply apart: so that there is no difficulty in their relations—less even than in a ballad opera. The difficulty which Mr. D. G. A. Fox, who wrote the music for the Bradfield play, had to tackle was of a different kind. To be strictly archæological was impossible, though Mr. Abdy Williams once tried to get the nearest thing possible to genuine Greek music. To use modern technique and instruments would be hopelessly incongruous with the other Greek stage conventions employed. Mr. Fox's compromise preserved the spirit of the tragedy and the Greek method, but avoided outraging modern ears by its strangeness. The choral recitative was set to a free melody of a plainsong type, with frequent changes of time-signature, and was sung for the most part in unison in accordance with Greek practice. This strictness, however, was not rigidly observed, since here and there the chorus broke into two and three parts, and the accompaniment had a measure of independence. The instruments used were six lyres and four *auloi*—the latter being copied from an ancient bas-relief—simple pipes with a reed mouthpiece and emitting a very quiet noise in quality like the alto and tenor registers of a harmonium. When the limitations are remembered, Mr. Fox's achievement is seen to have been remarkable. The interesting thing to the opera-goer is that action and commentary are kept strictly separate, but that the musical part moves faster than the dramatic, and that the balance of interest is almost equal, with a slight preponderance to the dramatic side.

If from Æschylus we turn to Strauss we find all this reversed. Anything less like a Greek tragedy than 'Elektra' would be hard to find: for not only has the fundamental restraint (*σωφροσύνη*) of the Greek artistic temper gone, but the actual balance of interests has shifted, though the component elements are much the same except that a dozen elders or slaves who chant poetry have become a hundred orchestral players. In 'Elektra' the dramatic interest is almost nil. Orestes and Elektra do recognise one another on the stage, but no one pays any attention to them because their volcanic emotions are boiling over out of the orchestral crater. The opera is really a symphonic poem with voices *obbligati*, in which the pace of the music is far slower than that of the drama and its interest incomparably greater.

We now leave Covent Garden and go to the Albert Hall. Here we find a good deal of violence being done to artistic forms, but it is a jolly entertainment and stills the protests of a too energetic conscience with a new appeal to the eye. 'Hiawatha' is a narrative, not a drama, and to put it on the stage at all involves not a few dramatic absurdities. Thus Iago is superfluously present in the flesh while his doings are being related by the chorus. But a semi-dramatic interest is added to the work by giving it in operatic form and at one point comes to the aid of the music. Every one feels the weakness of the third cantata, 'Hiawatha's Departure,' compared with the first two parts; the musical interest peters out so that one becomes bored with the hero and a little hazy about what he is doing. When, however, eight hundred Indians stretch out sixteen hundred arms towards him as he embarks in his canoe one is made to feel what the music alone fails to convey—that this is the culmination of Hiawatha's career, the climax of the story. And so the work gains a new unity. Moreover, we get a new union of the stage with music in which the place of drama is taken by spectacle—a kind of cinema-art, perhaps, but better, and full of possibilities.

The possibilities, in fact, could be seen at Guildford a week or two earlier, where a compound of many arts was presented in a pageant play, 'The Town of the Ford.' Here the main skeleton of the structure was again dramatic, though the real interest was spectacular. The text, admirable for its purpose, could not be called a great literary work, and was really subordinate to the arts of colour and movement. Music was in this case reduced to a mere embellishment, but it had been worked into the fabric of the pageant so skilfully as to appear an integral part of it. In an ordinary historical pageant this can hardly ever be done because of the discrepancy between historic and poetic truth that arises when the attempt is made to unfold the two together, and at the same pace. But this 'pageant-play' contained several fanciful episodes in which music appeared a natural medium in which to say and do things. In the episode of 'The Fair Maid of Astolat,' melodrama (in the strict sense) was successfully employed, and formed an easy transition between speech and song. At one point the spoken words of the drama were accompanied by a harp and subdued female chorus, and the voices of the River calling for Elaine mingling with the litanies of her bower maidens, formed a kind of counter-subject to the fatal course of Elaine's love for Launcelot, with the voice of the River prevailing in the end. Mr. Thomas F. Dunhill, the composer of this quite considerable amount of incidental music, used melodrama fairly liberally, but only in non-realistic scenes where, if skilfully performed, it is effective. The other big musical episode was a Masque of Gloriana. But if we are considering Masques, we had better go down the line a few stations to Haslemere.

In 'Cupid and Death,' a Masque by James Shirley, with music by Christopher Gibbons and Matthew Lock, which Mr. Anthony Bernard gave at Haslemere, at Whitsuntide, we come full cycle to a play in which action and music are separated. We have a chorus of the Greek type commenting on the action but taking no part in it, but we also have an orchestra contributing interludes and dance music of its own. As in a ballad opera we also have an early example of recitative beside the set songs. Like its modern descendant, the revue, the masque provides an opportunity for the display of pretty frocks and other spectacular allurements, and we have some most entertaining comic scenes, including a hilarious dance by two ancient couples rejuvenated on the edge of the grave by Cupid's arrows shot at them in error.

And so it would appear that the possibilities of blending music with the arts of the stage are endless. In the June *Musical Times* 'Feste' complains that 'At the Boar's Head' has been wrongly criticised as 'undramatic.' It may not be an opera, it may be merely a 'musical interlude,' in which the action leads to no dramatic climax; its interest may be, as he says, literary and musical. That in itself does not make it a failure. Drama is not the only art of the stage, and there are more ways than one of compounding works of art out of music and stage-craft. Bastards are they? Perhaps, but good citizens for all that.

Occasional Notes

Within a few days of the publication of this issue of the *Musical Times*, the thirty-first season of the 'Proms.' will have started. Few changes are in prospect, and those few will, we believe, be for the better. More of Mozart will be heard than in the past, a large number of his works being down for the Tuesdays—Symphonies, Divertimenti, and Serenades. Hitherto a symphony has always been a feature of Wednesday; this year the programmes on that evening will be alternately symphonic and classical, with Bach predominating in the latter. Thursdays will, as heretofore, contain a proportion of new and unfamiliar works, with a capital new feature in the English Singers. This is a very happy idea. There must be many a promenader who hears little of what is now being done in the way of madrigal singing, and no doubt there are others (members of choirs, conductors, &c.) who will welcome this opportunity for an object-lesson. Moreover, the vocal music at these concerts has too long been confined to operatic extracts in the first half of the programme and ballads in the second. A group of unaccompanied items will be a relief of a delightful and instructive type. On Fridays the 'Nine' will of course be played. This year, however, the old plan of playing them in chronological order will be restored.

We may take some small credit for Saturday's innovation. For some years past we have pleaded for the proper use of the organ as a solo instrument, pointing out that this country is rich in fine players worthy to rank beside our other instrumental soloists. The former use of the organ as a mere provider of 'religioso' backgrounds to a few items such as Handel's 'Largo' was a shabby treatment of organ, organists, and organ composers, and we are glad to see that on every Saturday evening an organ solo will be played by a representative English organist. We have only one small complaint to make in regard to this new feature: all the items are by Bach. That John Sebastian should have the biggest show in organ solo work of course we admit, but other composers have written organ music hardly less worthy. We believe the Saturday promenaders would thoroughly enjoy (say) the Reubke Sonata, the splendid Liszt Fugue on 'Ad nos,' a Vierne movement, or even some of the organ music of British composers—Howells, Frank Bridge, Harwood, Stanford, Wolstenholme—these and others have written works worth playing in any company. However, we must not be in a hurry. Now that the organ is to be given a fair show, there is hope that its repertory—which is less meagre than most non-organist musicians imagine—will soon be similarly favoured.

Mr. Jack Hylton's advertisement for an orchestrator for his 'jazz-band' drew 678 applications. Report says that the post has been given to Mr. Hubert Bath. A good deal of speculation was raised by Mr. Hylton's announcement in the Press that the 678 aspirants included one who is 'perhaps the most distinguished British composer alive to-day.' Had there been no 'perhaps' we should naturally have feared that Elgar's gifts in orchestration were to be lavished on Mr. Hylton's band. It now turns out that the composer referred to was Mr. Josef Holbrooke. Mr. Hylton told a *Daily Graphic* interviewer that Mr. Holbrooke is about to write a work for his (Mr. Hylton's) band that will, in his (Mr. Holbrooke's) own words, 'petrify the critics.' Mr. Hylton himself, however, seemed not at all excited at the prospect. Indeed, he was quite patronising. 'I don't know that Holbrooke will be absolutely wonderful for my class of stuff,' he said, 'but I should say we might do something with him.' Clearly, if anybody is to be 'petrified,' it won't be Mr. Hylton.

Here is one way of describing a singer's return to his native town. We take it from the *Musical Courier*, which 'conveyed' it from a 'gatling-gun weekly' called *Time*:

> With a brand new paper suit-case, in look-me-over suitings and silk cravat, small boys see themselves in dreams returning, rich, famous, to astound the goateed station agent, the paunchy hotel proprietor, the sheriffs, rumdums and soda clerks of their old home town.
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> * * *
>
> Last week Lawrence Tibbett, twenty-eight year-old U.S. baritone who came to fame one evening in 'Falstaff' at the Metropolitan Opera House, returned to the hamlet of Bakersfield, Cal. His travelling appointments and haberdashery were in perfect taste. In the local opera house, he lifted the voice that had made the gallery-ghouls of the Metropolitan beat their palms red and had thrilled the tympana of the Diamond Horseshoe. Striving to please, Baritone Tibbett continued his concert three-quarters of an hour overtime. 'I gave my best,' he said. Bakersfield bankers and merchants agreed that his tone was pleasing, his diction creditable.

From *Punch*:

OUR CYNICAL ORGANISTS

At a wedding:

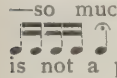
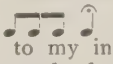
> During the signing of the register the anthem, 'See that ye love another' (Wesley), was rendered by the choir.—*Local Paper.*

Gramophone Notes

By 'Discus'

COLUMBIA

The first note concerns prices. The Company asks me to refer to the fact that on August 1 the prices of the Light Blue label series will be reduced, the 12-in. by one shilling, the 10-in. by sixpence. This means a substantial reduction in the cost of symphonies and other long works. For example, 'The Planets,' in album, now costs 45*s.* 6*d.* instead of 52*s.* 6*d.* This change is gratifying to musicians, because it has been made possible by the large sales of such works, and so proves their contention that the gramophone public for good music is large enough to be catered for generously. It took the various companies some time to realise that there are some hundreds of thousands of folk with no use for shop ballads and jazz, but it is to their credit that, having realised it, they rose to the occasion handsomely.

The chief item in the July list is Beethoven's fifth Symphony, played by the London Symphony Orchestra under Weingartner. It fills eight sides, and for the benefit of readers who wish for a movement only, I point out that the opening movement is on the first record, the *Andante* on the second, and the *Scherzo* carries us half-way through the second side of the third. This is a really good set. The detail is clearer than usual; for once in a way we hear the ominous drum-part in the bridge-passage between the *Scherzo* and the *Finale*. The playing is first-rate, except in one respect: in the opening movement the three quavers of the 'knocking' motive are not always unanimous —so much so that in one case the figure is  rather than  (I presume this is not a peculiarity due to my instrument.) The *Scherzo* is particularly good, the *fugato* section especially so. The interpretation is of the sound, classical type that Weingartner stands for. Some people like it, others prefer a more vivid reading. I mention this so that readers who don't know Weingartner shall have no cause to complain on finding he is not a Toscanini.

The Bach Chaconne, transcribed for viola solo, is played by Lionel Tertis (two 12-in.). In some respects the work gains; there is more richness and breadth. On the other hand the more brilliant variations perhaps suffer somewhat. String players will find this an engrossing record; the rest of us, in the outer darkness of Philistia, will still feel that this great work is best with accompaniment. A solo violin or viola has to work desperately hard to make some of the chord-playing convincing.

The only other instrumental record, apart from the usual lively lot of dances, is one of the Grenadier Guards Band, conducted by Lieut. George Miller, playing Jullien's 'British Army Fantasia' (two 12-in.). An interesting survival, this, with its naive programme, from Daybreak to the Night Tattoo, Alarm, Attack, and Victory. The work was originally known as the British Army Quadrilles, and it made a mighty hit on its production about seventy years ago. There is some extraordinarily good playing in this record, especially on the part of the wood-wind.

Vocal records call for few words, and those not pleasant ones. It is something of a shock to hear such a singer as Elsa Stralia stooping to a couple of the feeblest of songs by d'Hardelot—'Sometimes in my dreams' and 'Because.' It is a satisfaction to be able to say that she sings them as badly as they deserve, especially 'Because.'

Riccardo Stracciari is heard, with orchestra, in a couple of extracts from Leoncavallo's 'Zaza'; here again the music is not worthy of the singer. Other operatic records are of Arnoldo Lindi in airs from 'Carmen,' 'Tosca,' 'Aïda,' and 'Forza del destino' (two 10-in.); Benvenuto Franci, who draws on 'Lucia di Lammermoor,' 'Gioconda,' and 'Andrea Chénier' (two 10-in.); and Ernesto Badini, in extracts from 'Gianni Schicchi' and 'The Magic Flute.' These records on the whole (like most operatic vocal records) suffer from a lack of balance. We hear too much of the voice and too little of the orchestral part. The result is that at times the harmonic progressions are difficult to follow. This frequently means a loss of effect in the voice-part. Many a simple vocal phrase is nothing in itself; it derives its significance largely from the harmonic background —some striking progression, an enharmonic change, &c. If we don't get this background, away goes a lot of the interest. All the recording companies need to look to this point.

H.M.V.

Debussy's 'Fêtes' (No. 2 of Three Nocturnes) makes a brilliant record. I know of few, if any, better in regard to vivid tone, colouring, and clarity of texture. It is a happy thought to record 'Fêtes,' for gramophonists appear to have little of this side of Debussy—a side that records better (and wears better) than his more elusive (I had almost said invertebrate) essays. The performance of 'Fêtes' is by the Albert Hall Orchestra, conducted by Sir Landon Ronald (12-in.).

Another excellent record is that of the Catterall Quartet's playing of Beethoven's Op. 18, No. 2, in G (three 12-in.). This is an early work, transparent and wholly delightful.

The only remaining instrumental record that has come up for review is also a first-rater—a 12-in. of Erika Morini playing Wieniawski's Capriccio Valse and Romance (from Concerto No. 2). This young violinist made a very successful London début recently, and hearing her playing of the first of these two pieces, with its extraordinary finish and delicacy, one can back up all the handsome things written of her. In the Romance, however, the *vibrato* is rather too pronounced.

On the vocal side, a good deal of interest attaches to a 12-in. of a couple of duets from 'Der Rosenkavalier,' sung by Eva Plaschke von der Östen and Minnie Nast. The voices are delightful, but the total effect is not entirely satisfactory, especially in the duet from Act 2, where the texture is confused. There is a batch of operatic records—Toti dal Monte in 'Una voce' (yet one more to add to the stack of records of this battle-horse!) and 'Caro Nome' (12-in.); Maria Jeritza in two excerpts from 'Fedora'—poor music, this, and not to be saved even by Jeritza (10-in.); and Dinh Gilly in the Prologue to 'Pagliacci' (12-in.). This last is a fine bit of singing, but Mr. Gilly's English, though clear enough to shame most of our own singers, is too quaint to allow us to be serious all the time. Even so, no doubt, does English singing of strange tongues sound to foreign ears!

A 10-in. gives us the Trinity Choir singing a 'Prayer of Thanksgiving' (an arrangement of a Netherlands folk-song) and the hymn, 'Hark, hark, my soul,' to Dykes's tune. I don't know where this Trinity Choir hails from; no indication is given. Its singing is raucous, and frequently out of tune. I marvel that H.M.V. should make and circulate this appalling record of feeble music badly sung. In the monthly list it appears on the page headed 'Vocal and Humorous.' It is courtesy to call it 'vocal,' and it certainly made me laugh, so perhaps . . .

VOCALION

There is always a welcome for Purcell, and here is one of his best works—the so-called 'Golden' Sonata, for two violins and pianoforte (arranged by Moffat), played by Adila Fachiri and Jelly d'Aranyi, with Ethel Hobday at the keyboard. A thoroughly enjoyable bit of work all round (two 12-in.).

A capital military band record is that of H.M. Life Guards, conducted by Lieut. H. Eldridge, in a selection from 'Carmen' (12-in.). Vladimir Rosing rivals Chaliapin, in a 12-in. of Moussorgsky's 'Death's Serenade' and 'Trepak,' both from the composer's 'Death Cycle.' If you can hear these, especially the first, without a thrill that is positively uncomfortable, it takes more to harrow you than me.

Horace Stevens sings vigorously in Elgar's 'Pipes of Pan' and 'Hiawatha's Vision,' both with orchestral accompaniment. But he is too consistently hard in tone, and the few quiet passages lack resonance. Some of his loud singing leads to the defective balance already mentioned: it temporarily wipes out the orchestra—a thing it would never do on the concert platform.

DIRECTORS OF MUSIC IN SECONDARY SCHOOLS

By the kind invitation of Sir Hugh Allen, the annual summer Conference of the Union of Directors of Music in Secondary Schools was held at Oxford on July 1 and 2. A representative gathering of about forty members assembled, by permission of the Provost and Fellows, in Worcester College, which with its beautiful gardens provides an ideal setting for such proceedings.

In opening the first meeting, Sir Hugh Allen emphasised the change which had taken place during the past twenty-five years in the standard of musicianship shown by those who came up to Oxford from the public schools. What would have taken two years to do at the beginning of this period could now be done in a term.

The Rev. A. Ramsbotham (Preacher of the Old Charterhouse) read a paper on 'Public School Music from the Point of View of a Parent and an Old Boy.' In his own school-days, he said, there was no office of musical director. The position was filled by a gentleman who was also house-master and form-master, but who was the only member of the school staff with any real knowledge or initiative with regard to music. In those days there was little or no recognition of music as an educational factor.

In dealing with present conditions the speaker referred, amongst other things, to the orchestra at St. Paul's Girls' School, where, under Mr. Holst, anyone, apparently, can be called upon to play any instrument without previous warning! The encouragement of concerted music of all kinds, instrumental as well as vocal, was warmly advocated. Enthusiasm was far more important than technique, for in the public schools there were few budding professionals. The gramophone, again, was valuable as setting ideals of performance, but the music should always be explained and followed from the score.

Dr. T. Wood (late of Tonbridge) said that the primary duty of a musical director was to foster discrimination amongst the rank and file of boys. A love of good music would be easy to foster if only good music were heard; but jazz had the fatal defect of being fashionable in boys' homes. How was it to be dealt with? If they, as teachers, did nothing, the music heard and played at school would be unfavourably contrasted with the music heard and played at home. An attitude of superiority was useless. The matter should be explained to the whole school; boys could not be trusted to draw their own inferences from merely hearing good music as well as bad.

The animated discussion which followed the papers covered a wide range of topics. Sir Hugh Allen protested against the identification made by some speakers of 'popular music' with jazz. Popular music, he said, was what we all enjoyed—Bach's Orchestral Suites, for example. The Rev. A. H. Peppin (late of Rugby) considered that a school orchestra was the ideal method of meeting the desire of educational psychologists for something which combined technical skill with team work. Dr. J. W. Ivimey (Marlborough) deprecated the use of vocal gramophone records. One of his singing pupils had modelled his style on Caruso records, but his successful imitation of them included the scratch. Mr. C. M. Spurling (Oundle) said that any boy could be made to like the best music if only he took a part in it. The question of jazz in schools was also discussed by several speakers.

At the second meeting, Sir Michael Sadler was in the chair, and Mr. H. C. Colles spoke on 'The Place of Taste in Education.' The training of taste, he said, originated in this generation. Aural training, though technical, was an absolute necessity. 'Appreciation'—a term he did not like—needed careful watching. The use of the gramophone had certain disadvantages. Its tone was not musical, and it was apt to make the worse music appear the better. The young had probably no power of making a mental translation into the tone-qualities of a real performance. The simple things—*e.g.*, the distinction between pure and impure tone, between vigorous and feeble rhythm—should come first. Most people liked music, and a few needed it enough to pay for it. Those who needed it were only those who had the perception to distinguish its fundamental points.

After discussion, Mr. Cyril Bailey (Fellow of Balliol) spoke on 'The Needs of the Amateur.' He began with a delightful musical autobiography, and urged teachers not to treat amateurs as though they were professionals, but to tell them just enough technically to show how music worked—the elements of harmony; the functions of inner parts; the structure of Sonatas, Fugues, and Variations; the differences between the styles of different composers, and so forth. Music was now recognised in schools; the next step was to bring it into relation with other subjects of study.

Other guests of the Conference were the Provost of Worcester College (the Rev. F. J. Lys), Dr. Ernest Walker (Balliol), and Dr. C. B. Rootham (St. John's, Cambridge); while among the members attending

were the Musical Directors of Ampleforth, Berkhamsted, Charterhouse, Cheltenham, Denstone, Eton, The Leys, Malvern, Marlborough, Mill Hill, Oundle, Rugby, and Wellington. The arrangements were in the hands of Mr. F. H. Shera (Malvern), this year's President, and Dr. R. S. Thatcher (Charterhouse), the hon. secretary.

Player-Piano Notes*

BY WILLIAM DELASAIRE

CLASSICAL

Beethoven's Sonata, Op. 10, No. 2, in F, is issued this month in straight-cut form (A.C. T24,640/2), but in my opinion is valuable more as a contribution to a complete library of the Sonatas than for any intrinsic merit. The Alberti bass is well to the fore, of course, but without the compensating advantages of strong themes or striking design. I am reminded of the remark of Mr. Deems Taylor recently quoted in these columns: 'With what reluctance no one will ever know, I am being driven to admit, after several seasons of enforced listening to Beethoven, that he has his points.' No doubt many of my readers would willingly engage a modern Torquemada to deal with such heretical implications, but I suggest that this work was not one which played a prominent part in Mr. Taylor's conversion. And with some trepidation I should couple with it the Minuet in G, played by Ethel Leginska (A.C. A799). It may be that I am merely tired of it, having heard violinists deal with it so frequently, but I can record only that I do not like it, the reason why I cannot exactly tell.

Two 'Animatic' rolls of outstanding merit are César Franck's Prelude, Chorale, et Fugue, played by Cortôt (A.N. 51,837/8). No player-pianist who takes his instrument at all seriously should be without this work, which will provide him with a never-ending source of interest — thematic, harmonic, constructional, and emotional. The climax, where the three themes are combined, is surely one of the great moments of pianism. And with any sort of attention to your playing, and with Cortôt's help, you should be able to rise superior to many performances of ambitious débutantes, for whom its technical difficulty is a fatal bar to the interpretation of its mystic beauty. Incidentally, in these, as in all 'Animatic' rolls, many notes which the recording pianist had perforce to 'clip' are lengthened to their full value, thus making it much easier to use the sustaining pedal properly. With many hand-played rolls it is difficult to catch short but essential bass notes with the pedal unless the automatic sustaining device is used—and this is notoriously unsatisfactory.

Chopin's Scherzo in B minor is finely played by Myrtle Elvyn (A.N. 56,366), and gives us the composer in a vigorous and dramatic mood, contrasting well with the Nocturne, Op. 55, No. 2, in E flat, played by Sapellnikov (A.N. 50,104). This, of course, is much more sophisticated than the too-popular one in the same key, and is remarkable for some beautiful long phrases and numerous little harmonic touches to which the player gives emphasis. These are all accented on the roll, and make it a fine example of the hand-played variety.

POPULAR

The majority of the 'Duo-Art' rolls are in this category, the biggest being Liszt's 'Hungarian Rhapsody' No. 14 (A.C. 6,808). I think I need do no more than merely record this, and add that Friedman's playing could not be surpassed. Paderewski's 'Polonaise,' Op. 9, No. 6 (A.C. 6,463) played by Harold Bauer, strikes me as rather commonplace. The harmony of the first subject is exceedingly irritating to me, and the subsequent treatment does nothing to remove this impression. Genevieve Pitot again provides three salon pieces, in which her playing is often worthy of better material. The best is quite a good arrangement of Wieniawski's 'Romance' from his Violin Concerto in D minor, Op. 22 (A.C. 6,801). The others are 'Eldorado,' by H. N. Bartlett (A.C. 6,688), which hardly lives up to the title, and Terschak's 'Murillo' (A.C. 6,746), which is pattern music at its emptiest. I had hoped that by this time the 'Dying Poet' was comfortably dead, but I find that his lingering end is once more prolonged by Josef Martin (A.C. 6,055). From merely dying we pass upwards to be greeted by the 'Angel's Serenade' (A.C. 6,723), in which the agnostic's gloomiest prognostications are confirmed.

George Gershwin plays the latter portion (*Andantino* and *Finale*) of his much-heralded 'Rhapsody in Blue' (A.C. 6,878). I have endeavoured to listen to it with an open ear, but am bound to say that it appears to me to be not much more than a collection of harmonic clichés done into syncopation. Despite the label, the composer has played only some of the notes, the roll being amplified to an alarming degree in places, at which points it becomes merely noisy, in my opinion. It is an interesting roll, but beyond saying this I prefer to sit on the fence a little longer.

I like Rachmaninov's Prelude in G minor, Op. 23, No. 5 (A.C. A.803), immensely. Hand-played by Hofmann with a fine, rhythmic impulse, it has a splendid opening theme, while the lyrical outburst of the second subject is an inspired example of the virtue of contrast. With equal intensity I dislike German's 'Torch Dance' from the 'Henry VIII.' Dances (A.C. A.805), but would not wish my personal prejudices to deter anyone from playing it, so will add that Robert Armbruster's playing is unexceptionable.

The best of the 'Animatic' rolls is Paderewski's Thème Varié, Op. 16, in A, magnificently played by Backhaus (A.N. 50,777). It is an excellent example of the variation form in which a simple theme is treated in a manner at once interesting and perfectly suited to the pianoforte. I most certainly recommend this roll. Margarete Isenberg plays Arensky's lovely Etude, Op. 41, No. 2, in F sharp (A.N. 5,007). It is much in the style of Chopin's Prelude in the same key, and I make bold to say that it might well have been signed by him. Bearing no traces of his impressionist style, but none the less a charming little piece, is Debussy's first Arabesque, in E, played by Michael V. Zadora (A.N. 51,802); it lends itself very well to the player-piano, and provides much opportunity for fine phrasing. I have had a pleasant surprise in Louis Brassin's Nocturne, 'Au Clair de la Lune' (A.N. 50,064). The composer is almost unknown to me, but assisted greatly by the player, Sally Liebling, one hears a delightful little tune accompanied by an excellent left-hand part; the second subject provides a fine solo in the tenor octave supported by right-hand arabesques—the whole making a splendid pianistic piece. Elgar's

* A.C. = Æolian Co., Ltd.; A.S. = Sir Herbert Marshall & Sons, Ltd.; A.N. = Hupfeld, Ltd.

well-known 'Chanson de Matin' makes a very pleasing pianoforte solo, and exhibits unfailingly the marks of the musician—immature, of course, but none the less recognisable. The 'Animatic' batch is completed with an early indiscretion of Landon Ronald's, 'Sur le Lac' (A.N. 50,360), Thomé's 'Andante Religioso' (A.N. 51,280)—more spurious religiosity—and a pianoforte arrangement of Blumenthal's 'Evening Song' (A.N. 52,319), which doubtless will please many.

SONGS

Roger Quilter's setting of 'Come away, death' (A.C. 26,488; A.S. 72,523) is a song roll of exceptional merit, and in my opinion one of the finest ever issued. I suppose, however, that it is not likely to have too ready a sale, which makes the enterprise the more praiseworthy. I recommend every one to purchase this most distinguished roll. 'A Birthday,' by Cowen (A.C. 26,482; A.S. 72,522), makes a charming little fragment, in which the words of Christina Rossetti deserve much more than their usual share of honour; and the 'Toreador's Song' from 'Carmen' needs only a mention (A.C. 26,480). Eric Coates's 'I pitch my lonely Caravan at Night' (A.S. 72,376) is more in the conventional ballad style, but makes quite a pleasing roll.

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

X.—Christopher Tye, Mus.D.

The musical career of Christopher Tye has been so fully treated by Mr. G. E. P. Arkwright in the second edition of Grove's 'Dictionary of Music and Musicians,' that I at first hesitated about including him in the present series; yet, at the suggestion of many correspondents, I have decided to summarise his biography, with a few additional facts, so that the interested reader may have the leading biographical data of this famous late Tudor composer.

Christopher Tye was born in $149\frac{8}{9}$, and was in the choir of King's College, Cambridge, from 1510 to 1515, becoming lay-clerk in 1527. He graduated Mus. Bac. in 1536, and on September 10, 1541, was appointed organist and Master of the Choristers of Ely Cathedral, proceeding to Mus. D. of Cambridge in 1545. Three years later (in 1548) he was incorporated at Oxford, and was soon after admitted a Gentleman of the Chapel Royal.

It is probable that on the recommendation of his friend, Dr. Richard Cox, Tye gave music-lessons to Prince Edward in the years 1544-47; but it is certain that he retained his post at Ely from 1541 to 1561, when he was succeeded by his son-in-law, Robert White. Numerous sacred compositions, including the Mass 'Euge bone,' the Mass 'Western Wynde,' and a Mass for five voices, as well as Latin Motets, by Tye, were in vogue during the years 1535 to 1548. It is of interest to note that a Motet for five voices, 'O splendor gloriæ,' is the joint effort of Tye and Taverner, the first part being by Taverner, and the second, commencing 'Et cum pro nobis,' by Tye (Christ Church Part-Books).

Under Edward VI., if not earlier, Tye embraced the reformed doctrines, and hence, on the accession of Queen Mary, he retired from the Chapel Royal. His best-known work, 'The Actes of the Apostles,' was compiled in 1552, and published in 1553, in the last months of Edward VI.'s reign, and yet, as Mr. Arkwright says, 'was not written for church use.' As a fact there were only fourteen chapters published, being, according to Bishop Frere, 'an incredibly bald translation of the early chapters of the Acts of the Apostles.' As is evident from the wording of the title-page, this fragmentary work was written 'to synge and also to play upon the Lute, very necessarye for studentes after their studye, to fyre theyr wyttes.' It is dedicated to the young King in a rhymed Preface, of which the following verse is typical:

> That such good thinges your grace might move
> Your lute when ye assaye;
> Instede of songes of wanton love
> These stories then to play.

It is no small testimony to the enduring popularity of Tye's music that three of his tunes in the 'Acts of the Apostles' have furnished the material for three hymn-melodies, namely, 'Go to dark Gethsemane,' 'Winchester Old,' and 'Windsor' or 'Eton.' These three adaptations of Tye, in Chapters 12, 8, and 3 respectively, are to be found in 'Hymns Ancient and Modern,' as Nos. 126, 64, and 97 (Historical Edition, 1910).

Tye can have been for only a short time a member of the Chapel Royal, as there is good evidence that he was organist of Ely Cathedral from 1541 to 1561, and his name is not to be found in the list of Edward VI.'s Chapel, as printed by Burney and Hawkins. He was not a Gentleman of the Chapel Royal under Queen Mary, on account of his unorthodox views, but he continued at Ely during her reign, and until 1561. Ordained a deacon by Bishop Cox, in July, 1560, and promoted to priest's orders in the November following, he retained the benefice of Doddington-cum-Marche, in the Isle of Ely, till his death, obtaining two other benefices, Wilbraham and Newton, which he had to resign in 1567 and 1570 respectively.

Although Doddington was one of the richest rectories in England, Tye occasionally continued his musical labours, for one of his Motets, 'In quo corriget,' set to Latin words, is dated 1568. This has been interpreted as a likelihood that he had a leaning towards the old faith in his latter days, to which may be added that he 'did not contribute to the Prayer Books and Psalter published by Day in 1560-65,' as Davey writes. Moreover, he was friendly with John Lesley, Catholic Bishop of Ross (1566-96), who had been a prisoner in the custody of Bishop Cox, of Ely, in Holborn (London), from May 14 to August 19, 1571, and who gave Tye some verses to translate into English. On the other hand, Tye certainly subscribed some Articles of Doctrine as Rector of Doddington, with others of the clergy of Ely, on August 27, 1571, though, in the end, he probably 'verted to the ancient creed. The exact date of his death is not recorded, but it was probably during the Christmas of $157\frac{2}{3}$, as his successor was appointed on March 15, $157\frac{2}{3}$.

Tye has been called 'the father of the Edwardian Anthem,' but his principal title to musical fame rests on his Masses, the 'Western Wynde,' *c.* 1535, and his six-part 'Euge bone,' *c.* 1545, the latter 'having probably been written for his Doctor's degree,' as Mr. H. B. Collins writes. Mr. Collins also adds:

> His most important composition to Latin words . . . shows him to have been unquestionably the first English composer of his time, at least from the point of view of technique. The counterpoint is fluent and melodious to a remarkable degree.

Although Dr. Ernest Walker does not rate this Mass so eulogistically, he admits that it is 'very grandiose and finely built throughout,' and he praises very highly two Latin Motets by Tye, viz., his five-part 'Miserere mei, Deus,' and five-part 'Omnes gentes plaudite manibus,' with its jubilant trumpet-calls—both of which, in their very different ways, represent the highest level of Tye's pre-Reformation music.

Mr. Arkwright gives an almost complete list of Tye's Masses, Motets, Latin Services, Anthems, and English Services in the second edition of 'Grove,' to which the reader is referred. In the British Museum (Add. MSS. 29,246-7) is a setting of Tye's Motet, 'Crucifixus,' with lute accompaniment, while Add. MSS. 30,513 (Mulliner's Book) contains an organ arrangement of his, 'I lift my heart.' Some of his 'In Nomines' and other pieces arranged for viols are to be found in the Museum (Add. 31,390).

Wireless Notes

BY 'CALIBAN'

The B.B.C. deserves congratulations on its issue of the *Radio Supplement*. This detailed list of the Continental programmes for the week does more than tell us what's on—it appeals to the imagination as well. Inevitably one begins by comparing the foreign programmes with ours. I have not yet had time to do this in more than a general way; I may discuss the point in detail later. So far, however, I have an impression that Britain comes well out of the test. One result of the *Supplement* will no doubt be an increase in the number of subscribers eager to equip themselves and their sets for picking up Continental transmissions. Next winter ought to be a very interesting time for wireless enthusiasts. The setting-out of these foreign programmes has been well done on the whole. Improvements will no doubt suggest themselves from time to time. There are a few misprints, but I mention only a couple of candidates for 'Sharps and Flats': the Berlin programme for July 17 contained 'Symphony in D sharp (Haydn),' and 'Pianoforte Recital in C major (Mozart).'

Having said nice things about the *Radio Supplement*, I must say the other sort about the *Radio Times*. I do not forget that the journal has to cover all the interests of wireless users, and so cannot be expected to specialise on music or on any other art. But we have a right to ask that when the *Radio Times* does deal with an art, it should not do so in such a way as to suggest that the office-boy or a typing flapper has been left in charge. One of the weekly items for some time past has given that impression. I allude to the feature headed 'Songs you ought to know.' Now, the only songs qualified for appearance under such a caption are really good songs that are less familiar than they deserve to be. Run on these lines the feature would be of interest and value. But what are the songs the Editor of the *Radio Times* thinks that you and I ought to know? Here are one or two chosen at random: 'I hear you calling,' 'A perfect day,' 'My dreams,' 'Two eyes of grey,' and so forth.

No doubt we shall in due season be exhorted to learn 'A little grey home in the West,' 'Love brought a little gift of roses,' 'Because,' 'Mother o' mine,' 'Pal o' mine,' 'Baby o' mine,' 'Sweetheart o' mine,' and all the other o' mines. Why, bless the Editor's innocent heart, most of these songs have been only too well known for years. He should change the caption to 'Songs we should be glad to forget,' or 'Songs we wish had never been written.' Readers may object also to the touch of commercialism in the feature. The words are always printed 'by permission of Messrs. So-and-So,' who are no doubt highly delighted with a (presumably) free advertisement, which may revive the flickering sales of these faded futilities. Anyway, the whole thing is irritating to the many musical readers of the journal. A series of 'Books you ought to read' would not include novels of the Ethel M. Dell type. Even in music nobody would dream of suggesting that among 'Piano pieces we ought to play' are 'The Maiden's Prayer,' 'Warblings at Eve,' or 'In a Monastery Garden.' On a similar plane are the articles giving a full, true, and particular account of the composition of such 'famous songs' as 'When you passed by,' 'Come to the Fair,' &c. The *Radio Times* should put its musical department in the hands of a sub-editor with sufficient knowledge of the art to save the journal from making itself a laughing-stock among musicians.

Among last month's items were two of great interest to pianists. There was a tip-top recital by Pouishnov, whose playing came through remarkably well. (But the B.B.C. should be above the 'yellow press' trick of calling him 'the mystery pianist,' merely because he played a few items incognito a week or two before.) And Marcelle Meyer's performance of the transcription of a big slice of 'Petrouchka' was astounding. Much of the music has little significance when heard apart from the ballet, but one was genuinely interested in the skill of the transcriber, surprised at the resources of the keyboard, and amazed at the dexterity of the player. The wireless does good service to musicians in an item of this kind, inasmuch as it gives them an opportunity for making acquaintance with a work that they will hardly have a chance of hearing in the ordinary way.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

PRESENTATION TO DR. HARDING

An event of a private character, but of more than ordinary interest, took place at the R.C.O. on Friday afternoon, July 17, immediately preceding the Council meeting.

Dr. Richards (the President) opened by saying how delighted they all were to see the hon. secretary, Dr. Harding, restored to health after his recent severe illness. They had periodically to place on record, and to state in public, how greatly they appreciated the loyal and devoted services of their hon. secretary, and it was quite possible that Dr. Harding might sometimes think these were merely formal and official compliments. It had, therefore, occurred to some that his birthday, which was due in a few days' time, would give them an opportunity for showing that they really meant what they so often had to say, and they were taking that occasion of making him a small personal present accompanied by an illuminated address. He had received many letters from members of the Council, saying with what pleasure they sent the small amount to which the subscription had been limited, and their only complaint was that a larger sum had not been asked for; but those who had started

the idea felt certain that Dr. Harding would prefer something of a small and personal character as a gift, rather than anything more elaborate. This little present consisted of a case of two silver-mounted pipes, and an address illuminated on vellum, and signed by the President on behalf of the Council, for whom he now handed these to Dr. Harding as a birthday gift from his old friends on the Council.

Dr. Harding in his reply said how genuinely surprised and delighted he was both with the Address and the gift. He had no idea that anything of this sort was even contemplated, and he greatly appreciated the very kindly feelings which had prompted it. He looked upon all present as very old and dear friends—especially the President—and hoped to have health and strength to serve them for some years to come.

The wording of the Address was as follows:

'THE ROYAL COLLEGE OF ORGANISTS

'To H. A. HARDING, Esq., Mus. Doc.

'July 25, 1925

'Your friends, the President and Council, wish to offer you their congratulations on your seventieth birthday. At the same time they desire to assure you of their gratitude for the whole-hearted way in which, since 1908, you have devoted yourself to the services of the College, as its Hon. Secretary, and it is their earnest hope that the happy relations which you have always fostered may continue for many years to come.

'On behalf of the Council

'(*Signed*) H. W. RICHARDS.
'*President*, 1925.'

DIPLOMA DISTRIBUTION

The President, Dr. H. W. Richards, presented the diplomas to the recently-elected Fellows and Associates, and to the successful candidates at the CHM. (choirmaster) examination, on Saturday, July 18. The following announcements were made by the hon. secretary (Dr. Harding): Forty-one candidates were examined for the Fellowship paper, and seventeen passed. Sixty-one candidates were examined for the Fellowship organ-work, and thirteen passed. For the Associateship paper work, a hundred and fourteen were examined, and thirty-six passed. For the Associateship organ work, a hundred and sixty-seven were examined, and sixty-one passed. Twelve Fellowship diplomas were awarded, and fifty-one Associateship. For the CHM. (choirmaster) examination there were two candidates, and both passed. The Fellowship Lafontaine Prize was awarded to H. Wardale, and the Fellowship Turpin Prize to C. L. Salmons. The Associateship Lafontaine Prize was awarded to G. H. Eldridge, and the Associateship Sawyer Prize to W. J. Emery. With regard to the Lafontaine Prizes, we do not forget that Mr. H. Cart de Lafontaine very generously gives these prizes every half-year. We thoroughly appreciate his abiding kindness to the College.

The President then proceeded to address the meeting as follows:

PRESIDENT'S ADDRESS

DR. H. W. RICHARDS: I have chosen the subject of 'Organist as Teacher' since in all probability many who are present may adopt teaching as their profession. In the early stages, and before the teacher has gained his experience, he will, not unnaturally, be impressed by 'methods,' or by those who claim the invention of an up-to-date or infallible system. Youth is apt to be attracted by 'royal roads' and nostrums, and there are many unscrupulous and quick-witted people who possess the knack of writing cunningly-worded advertisements which succeed in entrapping the credulous. Occasionally one finds a modicum of truth in their claims, but they have to be stripped of all the flowery verbiage before the small kernel of truth is discovered. When the public is assured that by some original system a great Art—the Art of Music, and the study of a life-time—can be mastered in a few lessons or by reading a certain book, then such arrant and obvious humbug must be committed to the wastepaper basket. The primary duty of any honest teacher is to shield his pupil from falling a prey to the charlatan, and to state firmly and frankly that *any* method without the accompaniment of hard work is worthless. We need only turn to the life of any fine artist to learn that, although endowed with most of the musical gifts, he never wearied, but worked with indomitable will and ceaseless effort. I ought perhaps to say that to ensure the best results with the greatest economy of energy, one's work should be scientifically thought out and systematically arranged. I can never bring myself to believe that for the normal pupil education can be amusement or play; even little children are the better for tackling things which are not easy, and which will train them without strain of any sort in thoroughness and accuracy—facing difficulties will help to form their character and accustom them to concentrate. Education of the young surely is the laying of a secure foundation and the cultivation and gradual development of the mind—for it must be evident to all who think, that to sow seed on a soil not properly prepared is sheer waste. Those teachers who have passed our examinations may be satisfied that they have been well grounded, and such students ought now to be able to cope with more intricate work and to broaden their outlook. They can never remain where they are, so let it be impressed upon them in no measured terms that, although they have begun well, they are merely at the threshold of a complex and growing Art. In reviewing one's own work as a teacher, one can safely say that, instead of filling the pupil's mind with obsolete rules, it is far better to urge him to study and play the works of the great masters so that he can see and hear for himself what they have actually done—for theory must be founded upon practice. Gravitate from the text-book rather than towards it; dogmas and formulas which make no attempt to awaken the intelligence are practically valueless. Never try to reduce everything to rule; over-insistence on laws of the type of the Medes and Persians often, certainly with a clever pupil, leads to flights in an opposite direction as soon as he is left to himself and can flap his wings. Personally, I think it most wholesome to allow him the enjoyment of many 'flaps' during his studentship, for reasonable latitude inevitably brings about self-expression. All the recent changes in our paper work have been directed to this desirable end, and the examiners look and hope, not for mechanical exercises, but for ideas which emanate from the candidate himself. Be assured that there is a danger of the pupil thinking entirely in harmony and counterpoint exercises, in fact, getting them on the brain. Up to a point, such exercises may be useful as discipline, but it does not follow that they make for musicianship. With this in view, it is of much greater consequence to stimulate the pupil's imagination and æsthetic sense, for with such training there is more likelihood of his producing something from his own head and his own heart. Whatever course the teacher adopts, he is, after all, only a guide to action, and as, in the end, the pupil must educate himself, the sooner he begins the better. All the more reason, then, for the teacher to bring his authority and influence to bear to awaken enthusiasm and keep it alive. He will be wise never to repress any sign of vitality or to damp ideas, however crudely these may be expressed; on the other hand, he can be as adamant against smattering and mere veneer. Unfortunately there is a race of pupils—they seem to be on the increase—for whom the term 'hard work' has a terrifying sound, because they wish everything to be done for them. No *friend* will ever humour them in this respect, for such indulgence will create laziness, retard progress, and blunt initiative. The successful teacher is he who has the power to inspire his pupils to do their utmost, so that they will, out of respect for him, for themselves, and for their Art, be ashamed to bring work which is either unpractised or inadequately prepared. Problems which are solved, and obstacles which are overcome by one's own efforts, bring their own reward and make for self-reliance—and self-reliance will, in its turn, produce happiness, for enjoyment in work and real progress usually go hand in hand. The old conventional method

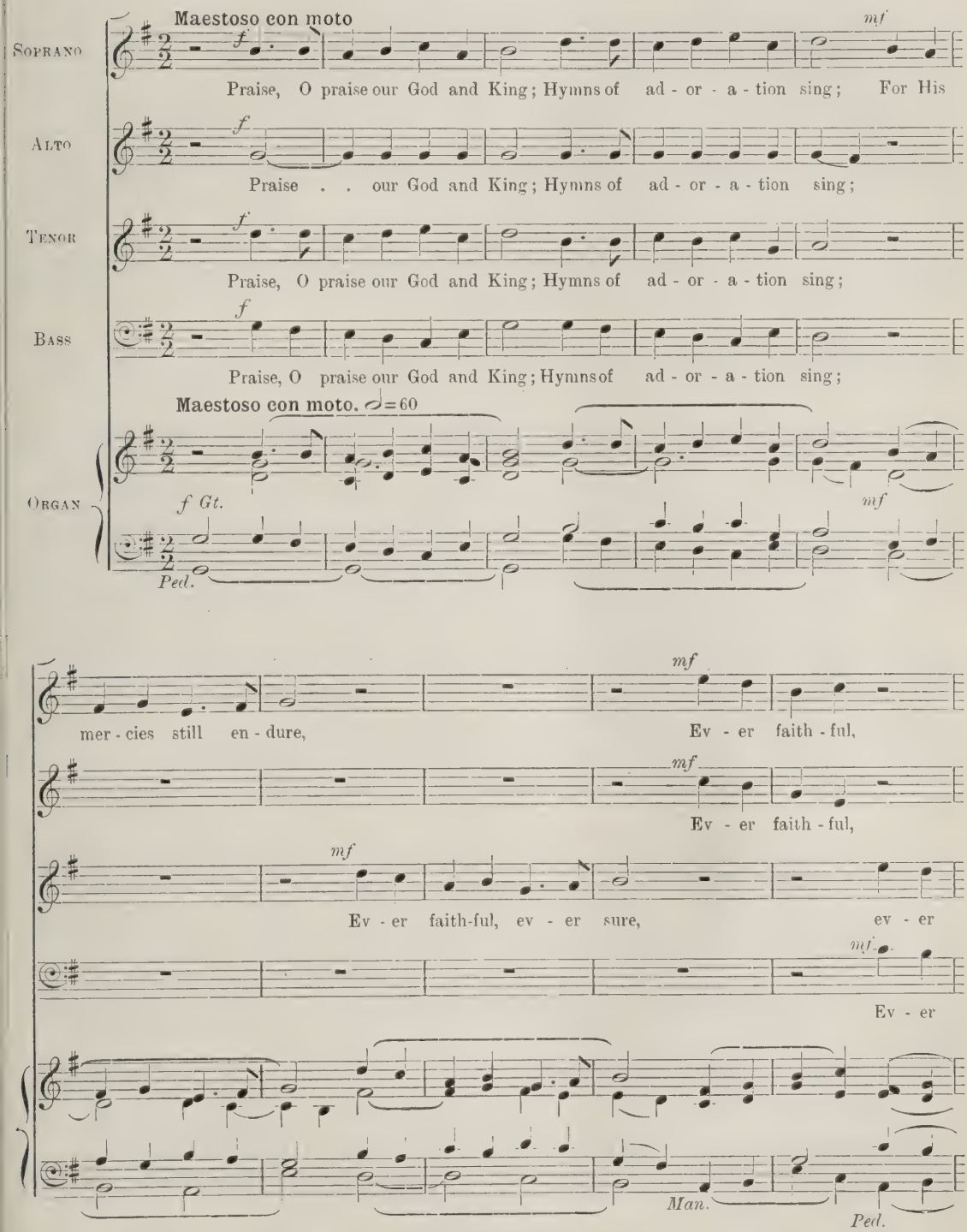
(*Continued on page 726.*)

Praise, O praise our God and King

FULL ANTHEM FOR HARVEST

Words by Sir Henry Baker Music by F. W. Wadely

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Maestoso con moto
Soprano
Praise, O praise our God and King; Hymns of ad - or - a - tion sing; For His
Alto
Praise . . our God and King; Hymns of ad - or - a - tion sing;
Tenor
Praise, O praise our God and King; Hymns of ad - or - a - tion sing;
Bass
Praise, O praise our God and King; Hymns of ad - or - a - tion sing;
Maestoso con moto. ♩=60
Organ
f Gt.
Ped.
mer - cies still en - dure,
Ev - er faith - ful,
Ev - er faith - ful,
Ev - er faith-ful, ev - er sure, ev - er
Ev - er
Man.
Ped.

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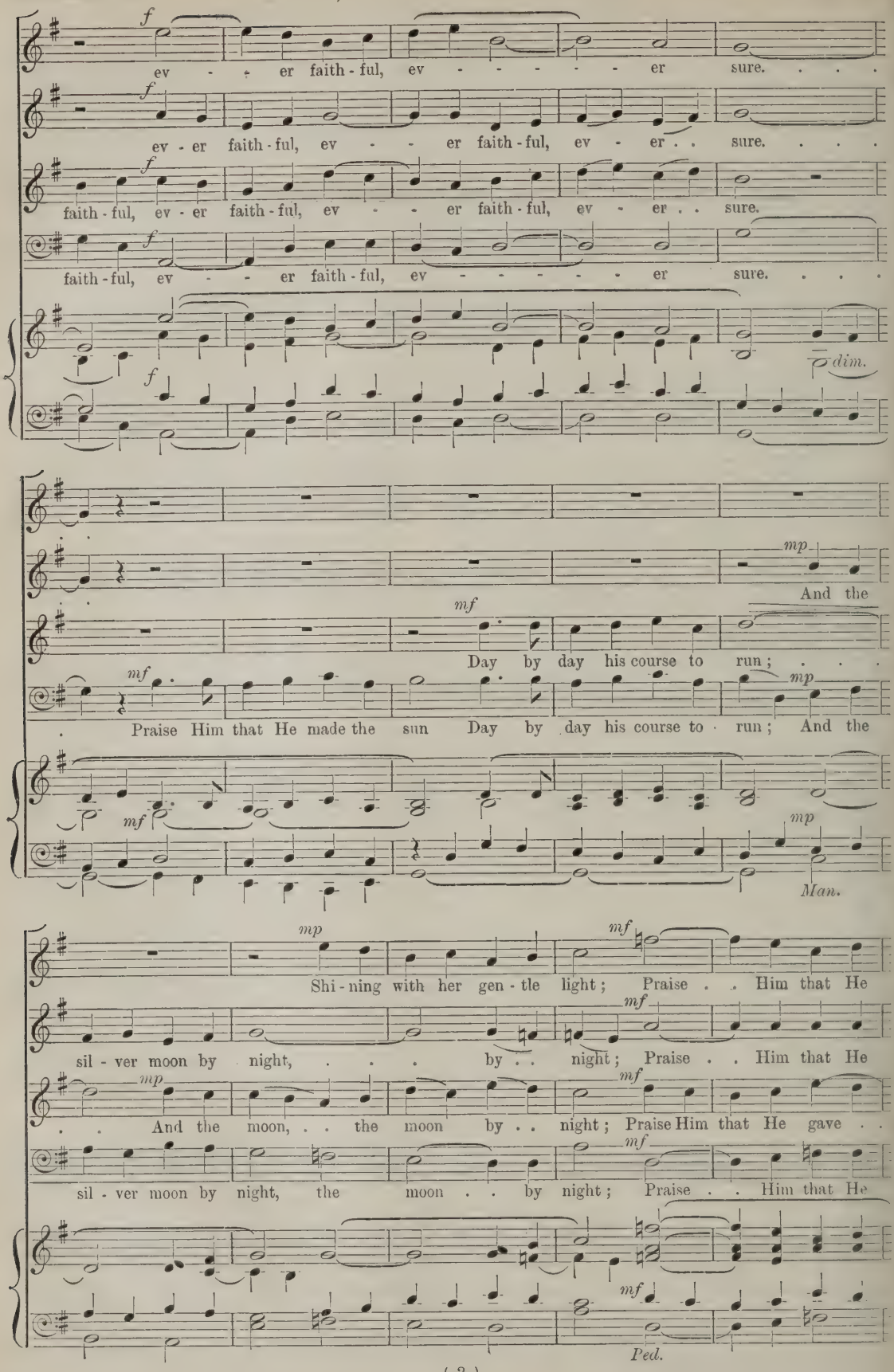
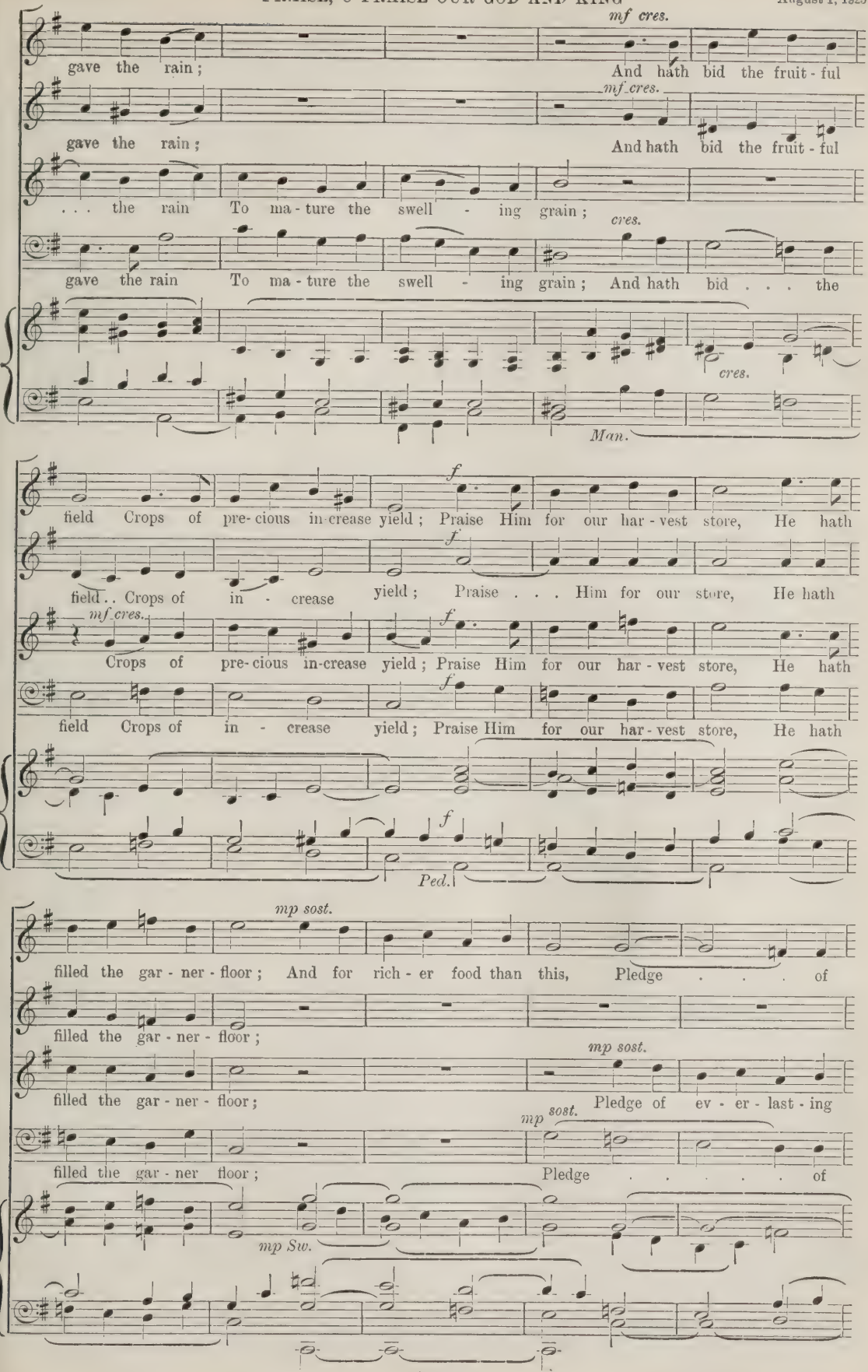
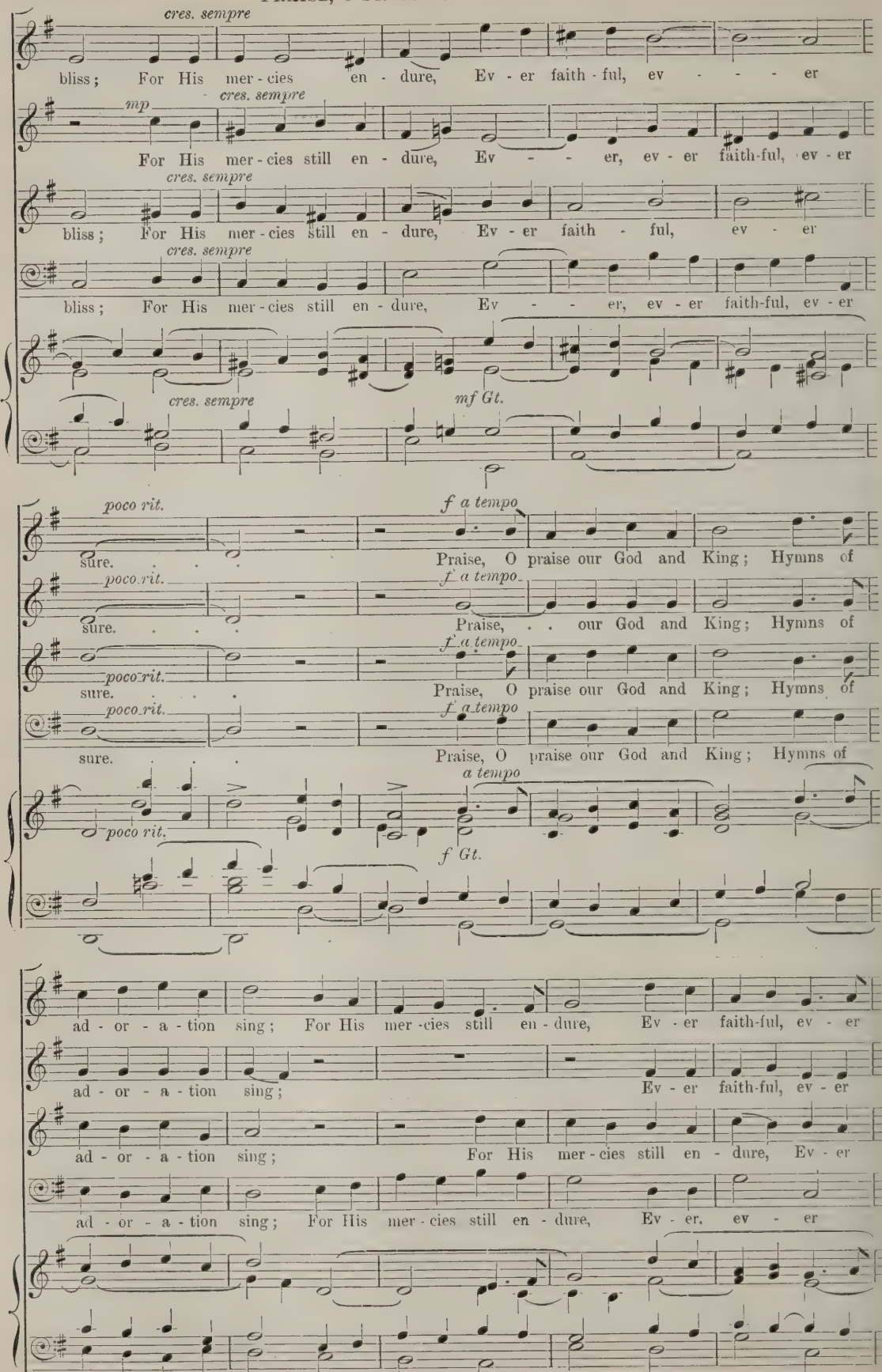
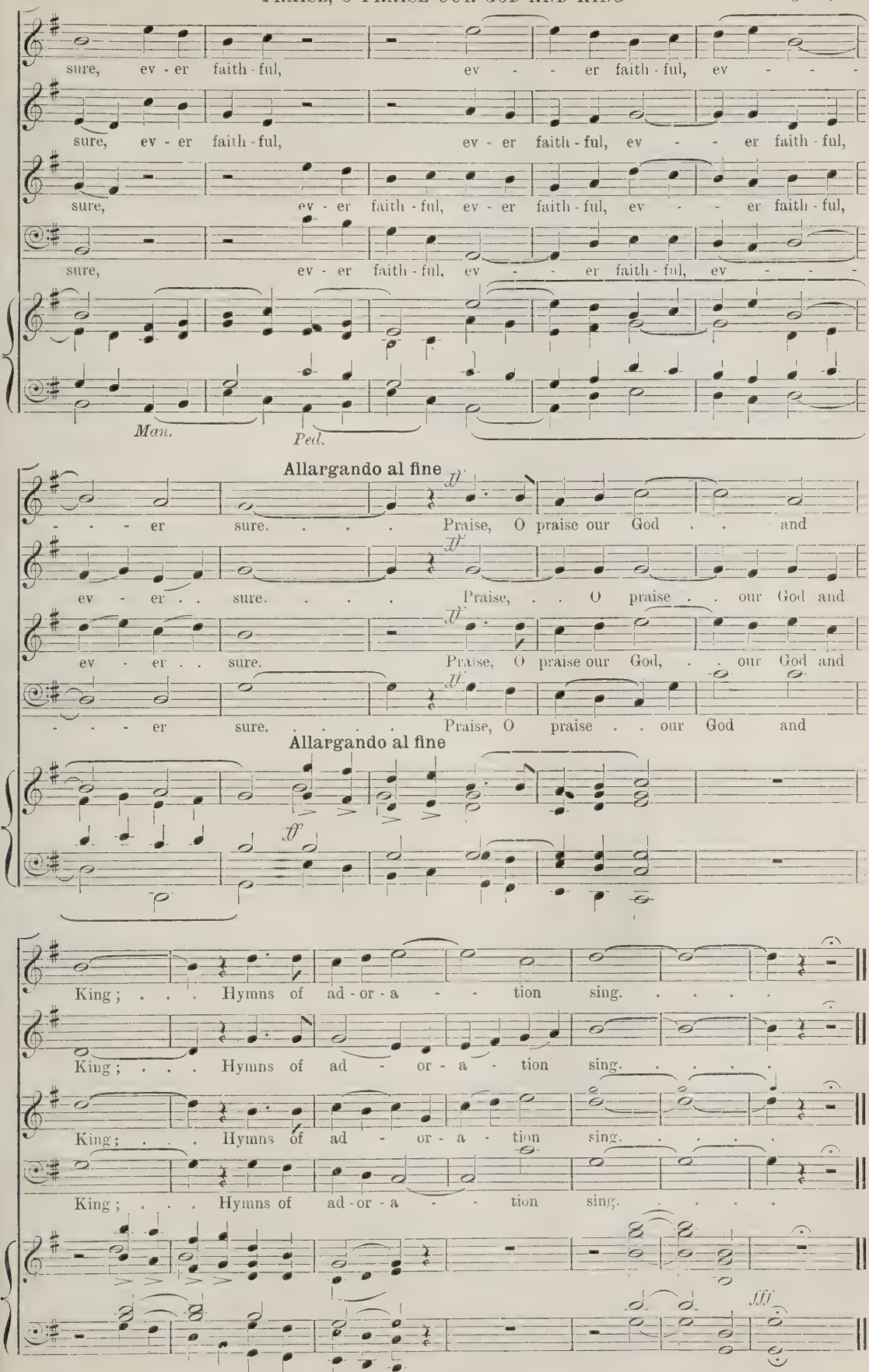

f
ev - er faith - ful, ev - - - - - er sure. . . .
ev - er faith - ful, ev - - er faith - ful, ev - er . . sure. . . .
faith - ful, ev - er faith - ful, ev - - er faith - ful, ev - er . . sure.
faith - ful, ev - - er faith - ful, ev - - - - - er sure. . . .
dim.
mp
And the
mf
Day by day his course to run; . . .
Praise Him that He made the sun Day by day his course to run; And the
Man.
Shi - ning with her gen - tle light; Praise . . Him that He
sil - ver moon by night, . . . by . . night; Praise . . Him that He
. . And the moon, . . the moon by . . night; Praise Him that He gave . .
sil - ver moon by night, the moon . . by night; Praise . . Him that He
Ped.


mf cres.
gave the rain ; And hath bid the fruit - ful
mf cres.
gave the rain ; And hath bid the fruit - ful
. . . the rain To ma - ture the swell - ing grain ;
cres.
gave the rain To ma - ture the swell - ing grain ; And hath bid . . . the
cres.
Man.
f
field Crops of pre - cious in - crease yield ; Praise Him for our har - vest store, He hath
f
field . . Crops of in - crease yield ; Praise . . . Him for our store, He hath
mf cres.
f
Crops of pre - cious in - crease yield ; Praise Him for our har - vest store, He hath
f
field Crops of in - crease yield ; Praise Him for our har - vest store, He hath
f
Ped.
mp sost.
filled the gar - ner - floor ; And for rich - er food than this, Pledge . . . of
filled the gar - ner - floor ;
mp sost.
filled the gar - ner - floor ; Pledge of ev - er - last - ing
mp sost.
filled the gar - ner floor ; Pledge . . . . . of
mp Sw.


cres. sempre
bliss; For His mer-cies en-dure, Ev-er faith-ful, ev - - - er
mp
cres. sempre
For His mer-cies still en-dure, Ev - - er, ev-er faith-ful, ev-er
cres. sempre
bliss; For His mer-cies still en-dure, Ev-er faith - ful, ev - er
cres. sempre
bliss; For His mer-cies still en-dure, Ev - - er, ev-er faith-ful, ev-er
cres. sempre
mf Gt.
poco rit.
sure. . . .
f a tempo
Praise, O praise our God and King; Hymns of
poco rit.
sure. . . .
f a tempo
Praise, . . our God and King; Hymns of
poco rit.
sure. . . .
f a tempo
Praise, O praise our God and King; Hymns of
poco rit.
sure. . . .
f a tempo
Praise, O praise our God and King; Hymns of
poco rit.
a tempo
f Gt.
ad-or-a-tion sing; For His mer-cies still en-dure, Ev-er faith-ful, ev-er
ad-or-a-tion sing;
Ev-er faith-ful, ev-er
ad-or-a-tion sing;
For His mer-cies still en-dure, Ev-er
ad-or-a-tion sing; For His mer-cies still en-dure, Ev-er, ev - er


sure, ev - er faith - ful, ev - - er faith - ful, ev - - - -
sure, ev - er faith - ful, ev - er faith - ful, ev - - er faith - ful,
sure, ev - er faith - ful, ev - er faith - ful, ev - - er faith - ful,
sure, ev - er faith - ful, ev - - er faith - ful, ev - - - -
Man.
Ped.
Allargando al fine
ff
- - - - er sure. . . . Praise, O praise our God . . and
ev - er . . sure. . . . Praise, . . O praise . . our God and
ev - er . . sure. Praise, O praise our God, . . our God and
- - - - er sure. . . . Praise, O praise . . our God and
Allargando al fine
ff
King; . . . Hymns of ad - or - a - - tion sing. . . . .
King; . . . Hymns of ad - or - a - tion sing. . . . .
King; . . . Hymns of ad - or - a - tion sing. . . . .
King; . . . Hymns of ad - or - a - - tion sing. . . . .
fff

(*Continued from page 720.*)

of treating pupils as if they could all be pressed into the same mould is happily dying out. Nowadays the teacher is expected to be observant, discerning, able to penetrate into the mind and diagnose character, so that he can judge between those who will and can't, and those who can and won't! Whether he possess these desirable gifts or not, there is no doubt that his influence often goes deeper than many imagine, and sympathy, encouragement, and co-operation with his pupil will have more enduring and telling effect than omniscience or rigidity. A heavy responsibility rests upon the teacher, and a good example is essential, because the weaker brethren are always prone to imitate. It is amusing, and sometimes sad, to notice how such imitation will extend to mannerisms, not only in playing, but even in walking, speaking, and worse! Individualities are needed, not replicas! To sum up: Self-discipline, well-directed effort, and individual thought, form the bases of sure advancement, and I would urge teachers to preach this doctrine to their pupils from the earliest moment. There are many things which are realised too late in life, therefore never delay in emphasising these truths. In all teaching be rational and reasonable—never pompous, prosy, or indistinct and confused in statement. Remember that pupils usually possess common-sense, and often a strong vein of humour—the most valuable assets in life. Apt analogies and a plentiful supply of apposite examples are vital, but the art of teaching is to *draw out* rather than to dictate—it isn't what a man takes in, but what he puts forth, that matters. Appeal to the pupil's ear, judgment, and taste; teach and convince him through these media; but, when all is said and done, the student is the architect of his future, and he will be obliged *nolens volens* to work out his own salvation. To quote a wise saying of Robert Louis Stevenson:

> 'To travel hopefully is better than to arrive, and the true success is to labour.'

To all, teachers and pupils alike, I wish my final words to take the form of a motto—which is—

WORK HARD AND BE SINCERE!

The distribution of diplomas then took place.

PASSED ASSOCIATESHIP, JULY, 1925

Allison, Miss I. B., Brighton
Andrew, N., Ashton-under-Lyne
Ansell, G. E., London
Bancroft, H. H., Cleethorpes
Billington, F. G., Wakefield
Black, Miss E. G., Brading, I.W.
Bunney, A. W., London
Cannon, H., Oxford
Carter, F., Huddersfield
Chadwick, F., Huddersfield
Crute, F. G., London
Curtis, F. V., London
Davies, D. T., Dowlais
Eldridge, G. H., St. Leonards-on-Sea (Lafontaine Prize)
Emery, W. J., Malmesbury (Sawyer Prize)
Eyres, P. S., London
Forster, Miss C. F. B., Harrow
Gaunt, H. L., Ashford, Kent
Gedge, C. S., Hove
Glock, W. F., Horsham
Grant, W., Bolton
Haine, Miss M. T., Yeovil
Harries, M., Swansea
Hart, C. T., Bury St. Edmund's
Howarth, J. W., Stockport
Hughes, G. J., Swansea
Latham, H. F., Bristol
Lewis, G. F., Bristol
Lockhart, R. P., London
Macrae, J. D., Glasgow
May, H. C., London
McCallum, W. S., Glasgow
Milnes, W. H., London
Monteath, C. E., London
Parker, Miss H. J., London
Payne, W. L., York
Peasgood, O. H., London
Ramsey, C. E., Colchester
Reynolds, A. V., Hove
Roberts, T., Colwyn Bay
Sear, Miss C. H., Taunton, Somerset
Shields, A. M. C., Spennymoor, co. Durham
Smith, E. A., Harpenden
Smith, Miss M. G., Taunton
Spooner, Miss E. M., London
Strange, C. E., London
Thomas, W. F., Bangor, N. Wales
True, A., Preston
Uppington, F. W. A., London
Wagstaff, J. S., Nottingham
Williams, W., London

PASSED FELLOWSHIP, JULY, 1925

Allott, J. E., Liversedge
Balkham, A. E., St. Leonards-on-Sea
Davies, I. R., London
Fitch, Miss F. J., London
Forrester, L., Stoke-on-Trent
Joyce, H. V., Kingston-on-Thames
Neville, G. C. L., Ramsgate
Salmons, C. L., Rugby (Turpin Prize)
Smith, G. K., Narberth, Pem.
Taylor, R. W. K., London
Wardale, H., London (Lafontaine Prize)
Wardale, J. G., London

ALAN W. SHINDLER (*Registrar*).

After the presentation of the diplomas, Mr. E. T. Cook, organist of Southwark Cathedral, played the following organ pieces selected from the January examination, 1926:

FELLOWSHIP

Aria in F ... ... *J. S. Bach*
(Novello, Book 12, p. 112)
Prelude, Fugue, and Variation (Op. 18, No. 3) *César Franck*

ASSOCIATESHIP

Elegy in A flat major ... ...*C. H. H. Parry*
(Novello)
Meditation in F sharp minor ... ... *Guilmant*
(Book 6, Op. 20)
Prelude in G minor ... ... *Stanford*
No. 2 of First Set of Preludes, Op. 101
(Stainer & Bell)

Dr. HAROLD E. DARKE: I am sure you will gladly take the opportunity of giving Mr. Cook a very hearty vote of thanks for his delightful recital. In conjunction with two colleagues I have been listening to this organ for six hours a day for the last week, and during that time we have heard all sorts and conditions of playing. We have so often said to one another, 'What a splendid thing it would be if some of these candidates could have a standard set before them, and be shown what can be done on a rather limited organ like this. You have had that this afternoon, and I feel sure you will be very grateful indeed to Mr. Cook.

Mr. G. D. CUNNINGHAM: There is a real pleasure in seconding a vote of thanks to Mr. Cook. He has laid us under a great obligation, and we are indebted to him for his beautiful playing.

The resolution was carried with applause.

The PRESIDENT: Before we bring this meeting to a close, I should like to say how pleased we are to have amongst us to-day Sir Ernest Palmer. He is patron of a grand institution, and is doing a good work in helping our young executants and English composers. We cannot be too grateful to him for his munificence and help to the younger generation, thus enabling us to stand prominent as a musical nation. Then we are delighted and honoured by the presence of Sir Walford Davies, whose influence in the musical world is so well known and universally appreciated.

The meeting then terminated.

The reports of the Examining Board are appended:

FELLOWSHIP PAPER-WORK

The harmonization of the given bass as a Pastorale for the organ was worked in a style suited to the instrument, and in the large majority of instances was well done. The same, however, could not be said either of the string quartet or the setting of words for vocal solo with pianoforte accompaniment. Many candidates seem to have inadequate ideas both of the character of string quartet writing, and of the nature of pianoforte accompaniments. In the setting of the words, while the accentuation of these was generally good, the accompaniment was frequently crude and clumsy. The workings of the fugal stretto were often weak, and quite a number of candidates regarded the employment of the three parts over a lengthy pedal note as constituting *four real parts*. Candidates would be well advised if they made a special study of the endings of Bach's Pianoforte Fugues. In the orchestration, the allotting of the parts to string and wind instruments respectively frequently revealed a very

limited knowledge of the special character and tone-qualities of the various instruments. The answers to the questions showed that these are not yet regarded in a sufficiently serious manner, or adequate preparation made to give full and intelligent answers. While the work as a whole revealed the possession of a fair amount of musicianship, the technical side was often weak.

FREDERICK G. SHINN (*Chairman*).
H. W. RICHARDS.
A. EAGLEFIELD-HULL.

FELLOWSHIP ORGAN-WORK

The playing has been on a higher standard than usual, quite a number of candidates having shown really musical and artistic qualities as well as efficient technique.

The unsuccessful candidates may be roughly divided into three groups:

(1) The conscientious plodders who were quite accurate enough, but had no imagination or insight. They waded heavily through the Bach C major Fugue, played the Stanford Minuet without lilt or continuity, and never got near to the atmosphere of Vaughan Williams's *Largo* from the 'Sea' Symphony.

(2) Those who had fluency and speed, but without control. The rhythm was never gripped, consequently an unsafe and uncomfortable impression prevailed throughout.

(3) Those who were so palpably unprepared that it was difficult to understand why they ever presented themselves for examination.

It is scarcely necessary to remark that lack of rhythm was the cause of the downfall of the majority. Utterly needless *rallentandos*, which only held up the music and destroyed its vitality, were far too frequent. A very small minority maintained the same pace in Stanford's 'Tempo di Menuetto' when passing from the bars in triplets to those in ordinary quavers. On the other hand, when time variation was really wanted in the Arrangement, it was nearly always absent.

The sight-reading and other tests were well played on the whole. The most gratifying feature of the examination is the continued improvement of the extemporising, in form, harmony, and part progression.

A. HERBERT BREWER (*Chairman*).
W. G. ALCOCK.
EDWARD C. BAIRSTOW.

ASSOCIATESHIP PAPER-WORK

Strict Counterpoint.—The standard of work was only fair. Weak chord-progressions and unvocal parts were common, and the technique was in a large number of cases inaccurate.

Free Counterpoint.—There was a general tendency to make the parts instrumental rather than vocal. The join between the half-close in D major and the next entry of the figure in F sharp minor was badly managed, and there were many elementary blunders in technique.

Pianoforte Accompaniment.—With a few notable exceptions, this work was poorly done. Few grasped the harmonic basis of the given part, and many showed a great lack of foresight by beginning in C major, and not realising till near the end that the key was A minor. Many accompaniments were too thick in texture, while others lacked organic unity, and the writing was generally unpianistic.

Melody and Bass.—On the whole, the work was satisfactory, revealing better musicianship than in the other tests.

Harmonization of Melody.—A large proportion of the workings were poor. The parts lacked independence, melodic interest, and fluency. If there was any attempt to make the parts flow, it was generally of a somewhat clumsy description, and there was very little appreciation of what is meant by style.

On the whole, the paper work was not of so high a standard as we had hoped for.

C. H. KITSON (*Chairman*).
IVOR ATKINS.
P. C. BUCK.

ASSOCIATESHIP ORGAN-WORK

It is gratifying to be able to report a considerable advance in the technical ability of the candidates. Many faults, which hitherto have been only too prevalent, were to a large extent absent. But we wish to emphasise that the organ can, and should, be an expressive instrument.

Generally the performances were far too mechanical, and showed little imagination or understanding of musical interpretation. This was especially noticeable in Guilmant's 'Meditation' and Parry's 'Elegy'—both of which offered peculiar opportunities for artistic treatment. For instance, in the 'Meditation' a judicious use of the Swell Pedal in the L.-H. solo (quasi 'cello) and a slight *rubato* in the R.-H. semiquaver passage would have helped to make the performances more alive and appealing. There was also a lack of flow and continuity in the phrasing, and sometimes a lack of precision in the attack and release of chords. These faults were especially noticeable in the 'Elegy.'

On the whole the management of the organ was good, though sometimes there was a serious lack of judgment in the balance of the various parts. For example, in Bach's Variations on 'Himmel hoch,' the Canto fermo on 8-ft. pedal rarely stood out sufficiently. It might have been advisable to couple the pedals to an 8-ft. manual stop. A definite bass is most important, and it is noteworthy that there were still some instances of candidates playing with 16-ft. tone alone, the result, in a very low passage, being a vague murmur. Some 8-ft. tone should usually be combined with the 16-ft., just as the double-basses in the orchestra rarely play without the 'cellos.

We would again urge the importance of the tests. Several candidates played their pieces well, but failed because the tests were imperfectly done. The score-reading was generally good, but the transposition and accompaniment were weak: first, because candidates were too readily taken unawares by an unusual modulation; secondly, because they failed to read the key-signature before they started playing. It is important that the tests be played rhythmically and *at the speed directed;* a slow, halting pace of course reduces the difficulty. Moreover, the player must remember that in the transposition and accompaniment tests he is accompanying an imaginary performance. A reasonable *tempo* and a steady flow must therefore be attained, even at the cost of an occasional slip. Mere correctness at a pace too slow for singing, or with frequent halts, is useless.

HARVEY GRACE (*Chairman*).
HENRY C. LEY.
HAROLD E. DARKE.

ANNUAL GENERAL MEETING

The sixty-first Annual General Meeting was held at the College, Kensington Gore, on Saturday, July 18, 1925, the President (Dr. H. W. Richards) being in the chair. Amongst the members present were: Sir Ernest Palmer, Sir Walford Davies, Mr. W. H. Cart de Lafontaine, Dr. W. G. Alcock, M.V.O., Mr. E. T. Cook, Mr. C. W. Cunningham, Dr. Harold E. Darke, Dr. Alan Gray, Dr. Eaglefield-Hull, Prof. C. H. Kitson, Dr. Charles Macpherson, Dr. A. H. Mann, Dr. F. G. Shinn, Dr. H. Davan Wettan, Mr. S. B. Allison, Dr. F. N. Abernethy, Mr. Allan Brown, Mr. F. W. Belchamber, Mr. G. Ceiley, Mr. C. H. Merrill, Mr. L. Regan, Mr. C. E. Ramsey, Mr. W. Ratliffe, Mr. E. R. Sutton, Mr. B. Vine Westbrook, Mr. W. G. Webber, &c.

The PRESIDENT: I would like first of all to say how rejoiced we are to see that Dr. Harding, our hon. secretary has been able to come to-day. He has been very ill, but I am glad to see him looking quite his old self again. I want to spare him as much as possible, so I will read the Minutes of the last meeting.

The Minutes of the last Annual Meeting were read and confirmed.

The President read the hon. secretary's Annual Report, as follows:

Your Council has the gratification to report that during the past year the work of the College has been carried on steadily and satisfactorily.

The examination reformations recently instituted continue to justify themselves, and the concessions made to the modern spirit of freer treatment of the old rules of counterpoint and harmony have not proved dangerous to the fundamental principles of our art, but have encouraged musical ability and originality in the work of the candidates.

In the matter of the choir-training examination schemes (both diploma and certificate), for which there appeared to be so strong a demand, your Council regret that optimism is not possible, as the entries were ludicrously small and the expense heavy. Your Council has resolved, however, to continue its efforts in this direction for the present, in the hope that a wider knowledge of the advantages offered by the College may induce Church musicians to consider their attitude towards this very important branch of their profession.

Your Council has every reason to congratulate the College on the great success of the informal conversazione instituted at the diploma distribution in January last. It is hoped that this opportunity for the meeting of old friends and the interchange of ideas may become a regular feature of our diploma distributions.

Your Council has to report that during the past year free lectures were given at the College on 'The General Principles of Choir-training,' by Dr. H. W. Richards; 'The Choir in Church,' by Mr. G. Thalben-Ball; 'Country Choirs and Congregations,' by Mr. H. S. Middleton; and 'Mixed Choirs,' by Dr. Keighley.

The candidates for examination during the past year numbered 446, of whom 89 passed; and 143 new members were elected during the past year.

The Examiners appointed for 1924-25 were: Dr. W. G. Alcock, M.V.O., Sir Ivor Atkins, Dr. E. C. Bairstow, Dr. A. H. Brewer, Dr. P. C. Buck, Dr. Harold Darke, Mr. Harvey Grace, Dr. Eaglefield-Hull, Dr. Keighley, Prof. Kitson, Mus. D., Dr. H. G. Ley, Dr. Charles Macpherson, Dr. H. W. Richards, and Dr. F. G. Shinn.

The hearty thanks of the Council are given to the hon. treasurer, Dr. C. W. Pearce, for his able management of the finances of the College.

The Council also wishes to place on record its appreciation of the indefatigable services of Dr. Harding, the hon. secretary, whose devotion to the work of the College cannot adequately be recognised. It also desires to express its great gratification that he has been restored to health after a severe illness.

Cordial thanks are offered to the hon. auditors, Mr. C. E. Ceiley and Mr. W. Glanvill Hopkins, and the professional auditors, Messrs. Pannell & Co., for their services.

The thanks of the Council are due to the excellent and much esteemed registrar, Mr. Alan Shindler, for the manner in which he has carried out his duties and responsibilities; and the staff continues to merit approbation for admirably discharged services.

Mr. Belchamber proposed the adoption of the Annual Report; this was seconded by Mr. Yarrow, and carried.

The Annual Financial Statement was adopted on the proposal of Mr. Ernest Kiver, seconded by Mr. Herbert Hodge.

THE HON. TREASURER

The PRESIDENT: We all know that Dr. Pearce has suffered for some years from a bad state of health, but in spite of that he still has a very keen interest in the College, and he looks upon his position here with much affection. It will be a great honour for us to retain his services if possible.

Dr. SHINN: I propose with pleasure that Dr. C. W. Pearce be elected hon. treasurer, and that a vote of thanks be passed to him for his work during the past year.

Dr. MACPHERSON: I have great pleasure in seconding this proposal that Dr. Pearce be re-elected.

The resolution was carried.

THE HON. SECRETARY

Dr. ALAN GRAY: The proposal I have to make really needs no words whatever in support of it; it is that Dr. Harding be re-elected hon. secretary. We all recognise how enormous is the work that Dr. Harding has done for a great number of years now, and we trust that he will be able to continue his exertions for many years longer.

Dr. EAGLEFIELD-HULL: I have great pleasure in seconding this resolution.

The resolution was carried.

THE AUDITORS

Mr. Frye proposed and Mr. Temple seconded the election of the hon. auditors, Mr. G. R. Ceiley and Mr. W. Glanvill Hopkins, and the professional auditors, Messrs. Pannell & Co., with hearty thanks for their past services. This was carried.

THE COUNCIL

The PRESIDENT: The scrutineers (Messrs. Bailey and Yarrow) have delivered their report. The voting for the London members of the Council was as follows: Sir Walford Davies, 573; Dr. Davan Wetton, 459; Mr. J. A. Meale, 151. I declare that Sir Walford Davies and Dr. Davan Wetton are elected members of the Council. With regard to the two vacant country seats, Dr. H. G. Ley and Dr. Sweeting were the only Fellows nominated, and they are of course duly elected.

With a vote of thanks to the President, proposed by Dr. Harding and seconded by Dr. Davan Wetton, the annual general meeting terminated.

THREE CHOIRS FESTIVAL AT SALISBURY

Last year the Festival was in abeyance, owing to the fact that the Cathedral choirs concerned—Winchester, Chichester, and Salisbury—took part in the unique service at Westminster Abbey, whereat many of the Cathedral and Collegiate choirs throughout the country were present. On July 1 the gathering once more became local, Salisbury being the venue. Rightly the Festival became in part a Gibbons celebration, the composer being represented by the anthems, 'O Lord, increase my faith' (sung as a vestry prayer before the entry of the choirs), 'Almighty and Everlasting God,' 'Hosanna to the Son of David,' and a concluding Amen. The Magnificat and Nunc Dimittis were sung to Stanford in F, and the remaining anthem was Parry's 'I was glad.' The inclusion of such a large proportion of *a cappella* music (the Stanford service is an unaccompanied treatment of plainsong tones) was a move entirely justified by the fine and effective singing. Dr. W. G. Alcock conducted, his deputy, Mr. Cuthbert Osmond, being at the organ. The organists and deputies of Winchester and Chichester Cathedrals played voluntaries, as follows: Dr. Prendergast, Fantazia of Foure Parts, Gibbons; Miss Hilda Bird, 'Ye boundless realms of joy,' Parry; Dr. M. P. Conway, Trio, 'To God on high,' Bach; and Mr. A. E. Monk, Adagio in E, Frank Bridge.

THE GREGORIAN ASSOCIATION

The fifty-sixth anniversary was kept on June 25. A *missa cantata* began the day at St. George's, Hanover Square, a choir of men singing the Common and Proper from the 'English Gradual.' Evensong was sung at Westminster Abbey by a choir of five hundred voices. The faux-bourdons to the Magnificat were by Vittoria; those to the Nunc dimittis by Viadana. The anthem was Hasler's Motet, 'Sing unto the Lord.' The transference of the Festival from St. Paul's Cathedral to the Abbey, made necessary by the repairs at the former, proved to be advantageous in several important respects. The vast space of St. Paul's, with its echo, was against a light, free method of singing, and the massive dignity that resulted from a slower pace did not always compensate. The singing on this occasion was of a very high order in all respects. Capt. Francis Burgess conducted, and Mr. B. Herrick Edwards was at the organ.

The organ at St. Andrew's Presbyterian Church, Eastbourne, was re-opened, after overhauling and enlargement, on July 8. Dr. M. P. Conway gave a recital, playing three Bach works, Franck's Pastorale, Best's Fantasia in F, the Minuet from Stanford's Sonata in F, &c. Mr. W. J. Read played a Bach Aria, Beethoven's Romance in G, and other violin solos. The reconstruction of the organ has been carried out by Messrs. Hunter & Sons, of Clapham, the instrument now being a three-manual of forty-four stops, fifteen of which are new.

The East Herts Musical Society gave a concert at All Saints' Church, Hertford, on July 7. The programme consisted of choruses by Handel, Mendelssohn, and Brahms, with Holst's Two Psalms. The orchestra played the Overture to 'The Messiah,' Handel's Organ Concerto in G minor (organ, Mr. A. N. Bulmer), and Walford Davies's 'Solemn Melody.' Mr. W. J. Comley conducted, and Mr. Bulmer was at the organ. A collection was taken for the British Cancer Campaign.

The Standon and District Church Choirs Association annual Festival took place at Standon Parish Church on June 24. About three hundred singers took part. The Magnificat and Nunc Dimittis were sung to Lloyd in E flat, and the anthem was Hollins's 'O worship the Lord.' 'O Faith of England,' sung to the grand melody by Greiter, made a fine processional. Mr. E. E. Dennis, of Buntingford, conducted, and Mr. Harvey Grace accompanied and gave a short recital.

We read in the *Church Times* that 'the American Rose Society publishes the Order of Worship for "an undenominational rose service" which includes among its features the singing of "The Last Rose of Summer," and the distribution of roses to "each seated and reverent member of the congregation."' We should find it easier to be seated than to be reverent, so there would be no rose for us.

Dr. Gordon Slater gave a recital to eleven hundred children (many of whom brought parents), at Boston Parish Church, on June 25. He played a Bach Fugue, Chorale Preludes by Blow and Parry, MacDowell's 'A.D. 1620,' Debussy's 'Little Shepherd,' Boëllmann's 'French Rondo,' and the Prelude to Act 3 of 'Lohengrin.' And then the children asked for, and got, an extra piece. Good!

We remind readers of the annual congress of the National Union of Organists' Associations, which takes place at Exeter on August 31 and September 1-3. The programme holds out a prospect of very attractive events. Those who wish to attend should write to the hon. treasurer, Mr. John Hodgkinson, Raby, near Thornton Hough, Cheshire, not later than August 24.

The fine four-manual organ built in 1892 by Henry Willis & Sons for the Brisbane Exhibition is to be enlarged and reconstructed throughout. The instrument will then be placed in the City Hall, now being erected. The work is being carried out by Messrs. Henry Willis & Sons and Lewis & Co.

At St. Luke's, Cheltenham, on the occasion of the twenty-sixth annual Choral Festival, Mendelssohn's 'O come, let us sing,' was performed by an augmented choir of a hundred voices, conducted by Mr. Ernest A. Dicks. Mr. Leslie Betteridge accompanied, and also gave a short recital.

Dr. Caradoc Roberts gave the opening recital on a new organ at Dodworth Wesleyan Church on June 27, playing works by Morandi, Karg-Elert, Wagner, Saint-Saëns, and Sibelius. The organ (by Messrs. Nelson, of Durham) is a two-manual of seventeen stops.

A Gibbons musical service took place at Jackson's Lane Wesleyan Church, Highgate, on June 14. The choir sang three anthems and three hymn-tunes by Gibbons, and Mr. Eric Brough played six of his keyboard pieces.

The twentieth annual Festival of church choirs in Harlow Deanery took place at Harlow Parish Church on July 1, the combined choirs numbering over two hundred voices. The Rev. C. Copland conducted.

Byrd's 'Great' Service has lately been sung twice at York Minster—an ideal building for such music. The performance, under Dr. Bairstow, was notable both for its rhythmic life and its expressive—even dramatic—quality.

RECITALS

Mr. Stanley Lucas, South Croydon Congregational Church—Offertoire in E flat, *Dubois;* Choral, *Vierne;* Variations on 'Our Father, which art in heaven,' *Mendelssohn;* Miserere (In Nomine), *Byrd;* Overture to 'Samson,' *Handel;* Toccatina on 'King's Lynn,' *Harvey Grace;* Voluntary in G, *Worgan;* Chorale Preludes, *Bach.*

Dr. Cyril B. Rootham, St. John's College, Cambridge—A *Bach* programme: Prelude in E flat, Fantasia in G, Fugue in G, second movement of Pastorale in F, Fugue in E flat, and Chorale Preludes.

Dr. Alan Gray, Trinity College Chapel—Prelude and Fugue in A minor, *Bach;* Marche Religieuse, *Boëllmann;* Overtures to 'Saul' and 'Samson,' *Handel;* Pastorale, *Franck;* Fantasia in A, *Alan Gray;* Intermezzo and Fugue (Sonata No. 11), *Rheinberger;* Minuet (Sonata No. 1), *Stanford;* and a *Bach* programme.

Mr. C. E. Blyton Dobson, Bridge Street Wesleyan Church, Mansfield—Toccata in F, *Bach;* Meditation, *Harvey Grace;* Allegro Maestoso (Sonata in G), *Elgar;* Allegretto in E flat, *Wolstenholme.*

Mr. William Robson, St. George's Presbyterian Church of England, Stockton-on-Tees—Trumpet Tune and Air, *Purcell;* Scherzo and Meditation, *Bairstow;* Gothic Suite, *Boëllmann.*

Rev. A. M. Samson, St. Michael and All Angels, Scott Street, Leicester—Prelude and Fugue in C, *Bach;* Canon in B minor, *Schumann;* Chorale Preludes on 'Old 104th' and 'Melcombe,' *Parry.*

Mr. George F. Brockless, St. Mary-le-Bow—Melody, *Bairstow;* Pastel No. 3, *Karg-Elert;* Prelude, Cantilène, and Scherzetto, *Pierné.*

Mr. F. Gostelow, Wesleyan Church, Bath Road, Swindon—Overture in C, *Hollins;* Toccata and Fugue in D minor, *Bach;* March in E flat, *Wely;* Sonata No. 1, *Mendelssohn.*

Mr. Philip Miles, St. Stephen's Bow—Toccata-Prelude on 'Pange Lingua,' *Bairstow;* Sonata No. 20, *Rheinberger;* Final in B flat, *Franck;* Meditation in Ancient Tonality, *Harvey Grace;* Introduction, Passacaglia, and Fugue in E flat minor, *Healey Willan;* Chaconne and Fugue Trilogy with Choral, *Karg-Elert;* Symphony No. 3 (first movement), *Vierne;* and a *Bach* programme.

Mr. W. J. Lancaster, Bolton Parish Church—Overture to 'Otho,' *Handel;* Chant de Mai, *Jongen;* Sketches, *Schumann;* Sonata No. 3, *Mendelssohn.*

Dr. Harold E. Darke, Park Chapel, Crouch End—Toccata in F, *Bach;* Scherzo, *Gigout;* Caprice, *Harvey Grace;* Prière, *Jongen;* Introduction and Fugue, *Reubke.*

Dr. Gordon A. Slater, Boston Parish Church—Grande Pièce Symphonique, *Franck;* Ronde Française, *Boëllmann;* 100th Psalm-Tune, *John Blow.*

Mr. Cyril S. Christopher, Bank Street Wesleyan Church, Brierley Hill—Prelude and Fugue in D, *Bach;* Concert Fantasia on a Welsh March, *Best;* Finale (Sonata No. 1), *Guilmant.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey—Prelude and Fugue in F minor, *Bach;* Allegro in F, *Gade;* Marche de Procession in B flat, *Tombelle;* Scherzo (Sonata No. 5), *Guilmant;* Sonata No. 12, *Rheinberger.*

Miss Lila M. Thornton, Circus Street Congregational Church, Nottingham—Sonata No. 3, *Mendelssohn;* Bridal Chorus, *Guilmant.*

Mr. G. W. Harris Sellick, All Saints', Oxford Road, Manchester—Psalm-Postlude on 'Martyrs,' *Harvey Grace;* Allegro Moderato (Sonata No. 1), *Bach;* Angelus, *Norman Cocker;* Marche Funèbre and Chant Séraphique, *Guilmant;* Minuet and Trio, *Herbert Brewer;* Sonata No. 2, *Mendelssohn;* Fugue in B minor, *Bach;* Imperial March, *Elgar.*

Mr. Alfred E. Dawes, St. George's Presbyterian Church, Blackburn—Prelude and Fugue in C minor, *Bach;* 'Elfes,' *Bonnet;* Passacaglia, *John E. West;* Sonata No. 4, *Mendelssohn.*

M. Marcel Dupré, School Hall, Eton College—Prelude and Fugue in D, *Bach;* 'Noël en Musette,' *d'Aquin;* Final in B flat, *Franck;* Cortège and Litany, *Marcel Dupré.*

Mr. Henry Riding, St. Mary-the-Virgin, Aldermanbury, E.C.—Coronation March, *A. C. Mackenzie;* Melody and Evensong, *C. W. Pearce;* Moto Perpetuo and Intermezzo, *C. E. Ford;* Festival Entry, *Ferrari;* Toccatina, *Hugh Blair.*

Mr. Ernest F. Mather, St. Mary-le-Bow—Sonata in G (first movement), *Elgar;* Psalm-Prelude No. 1, *Howells;* Chorale Preludes, 'St. Peter,' *Harold Darke;* 'Dundee,' *Parry;* and a *Bach* programme.

Mr. Arthur E. Davies, St. Stephen's Walbrook—Andante (Sonata No. 4), *Bach;* Chorale Preludes, *Parry;* Two Sketches, *Schumann;* Postlude in D, *Stanford.*

Dr. Frank A. Chapple, Pontefract Parish Church—Study in G, *Karg-Elert;* Psalm-Prelude No. 3, *Howells.* (Miss Fernandes sang recit., 'My Master and my Lord,' and aria, 'Grief for sin,' *Bach.*)

Mr. Leonard Castle, St. Andrew-by-the-Wardrobe—Fantasia in G, *Bach;* Cantabile, *Franck;* Three Chorale Preludes, *Bach;* Largo from the 'New World' Symphony.

Rev. N. C. Woods, Andover Parish Church—Fugue in G minor, *Bach;* Larghetto in G minor, *Dvořák;* Finale in G minor, *Piutti.*

Mr. W. Hunt, St. James-the-Greater, Leicester—Sonata No. 20, *Rheinberger;* Prelude and Fugue in B minor, *Bach;* Variations on a Ground Bass, *Farrar;* Choral and Prayer, *Jongen;* Epilogue, Rêverie on 'University,' and Scherzo, *Harvey Grace.*

Mr. Wilfrid Greenhouse Allt, Parish Church, Linlithgow—Voluntary in G, *John Stanley;* Chorale Prelude, 'Wachet Auf' and Fugue in E flat, *Bach;* Pax Vobiscum, *Karg-Elert;* Preludes on 'Rhosymedre,' *Vaughan Williams;* and 'University,' *Harvey Grace;* Imperial March, *Elgar.*

APPOINTMENTS

Mr. Stanley H. Burton, choirmaster and organist, St. Mary's (Church of England), Preston.

Mr. C. Hastings Kirby, choirmaster and organist, St. James's, Clapham Park, S.W.

Mr. H. F. Latham, assistant-organist, All Saints', Clifton.

Mr. John A. Rowlands, choirmaster, St. Jude's, Bradford.

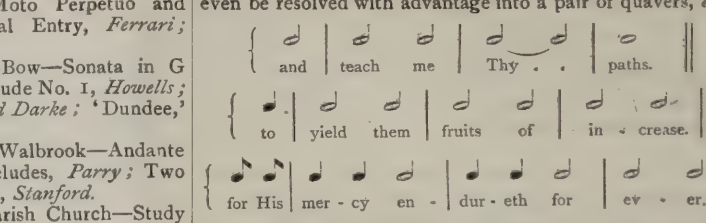
Letters to the Editor

CHANT SETTINGS OF THE TE DEUM, ETC.

SIR,—The old question of chants and pointing has once more been brought into the limelight in your columns. May I suggest that, in addition to the point raised by your correspondent in the June issue, there are three other points, simple enough in themselves, which are apparently not sufficiently realized? There is of course no royal road to good chanting except in patient study of our language, but attention to the details set out below (especially the first) would get rid of most of the worst abuses.

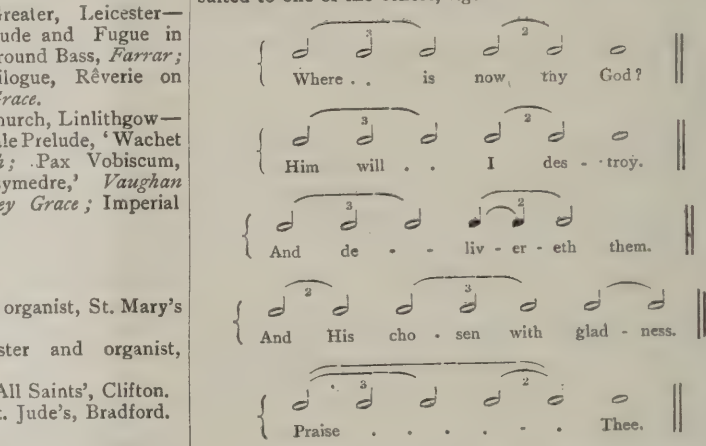
(1.) In the English language many of the smaller words, such as *that, of, to, from, but, and, have, can, shall,* &c., have two entirely different pronunciations, according as they are emphatic or not. *E.g., and,* rhymes with *hand* only when it is emphatic. Otherwise its vowel is the indeterminate *a* of *a*bout, *a*long, &c. Let me quote a line from Tobias Hume's beautiful song, 'Fancying that that harmed me.' This line is capable of two interpretations. The first *that* may be a demonstrative pronoun rhyming with *cat*, and the second a relative; or it may be the second *that* that rhymes with *cat*, in which case it is the second which is the demonstrative pronoun, the first being a conjunction and pronounced quite differently. In the same way the word *to* rhymes with *shoe* only when it is emphatic, as in the phrase 'to and fro.' Otherwise it has quite a different vowel sound, more like the *u* in *put.* Now in chanting, if these small words are pronounced with their correct vowel sounds, it becomes practically impossible to place a false accent on an unemphatic word, whatever the length of the note to which it is sung. We should at once be saved from such horrors as 'Glory be to the Father and *too* the Son.'

(2.) The so-called 'Reciting-Note,' though conventionally written as a semibreve, may be of any length, and it may even be resolved with advantage into a pair of quavers, *e.g.:*



In these three examples I have retained the conventional barring, and wish only to draw attention to the reciting-note.

(3.) Getting rid of bar-lines, the first half of each chant consists of four notes, the second of six, and these can be grouped in a variety of ways. To confine ourselves to second halves, we can have 1 + 4 + 1, or 3 + 2 + 1, or 2 + 3 + 1. The majority of verses lend themselves to the first of these combinations, but many are far better suited to one of the others, *e.g.:*



(There is surely no need to take exception, as many do, to the mere fact of a word like 'Praise' being spread over several notes, provided these notes are made to flow smoothly. It is exactly the kind of word that would be chosen for a run or ornamentation in any other type of composition.)

A remaining essential is that organists shall be content to accompany the Psalms, rather than to drag the choir and congregation through them by trying to make them instrumentally rhythmic.—Yours, &c.,

Oakhurst, Harrow-on-the-Hill. HUGH GARDNER.

SIR,—The singing of this great hymn to chants can never be more than making the best of a bad job. Do what you will with versification—a very daring process—and with pointing, you will still find that the *tune* 'rules the roost,' and not the words. So far as I know, no one has, as yet, got beyond the rulings of the late Walter Marshall in 'The Barless Psalter' (Novello). In verses 6, 7, 8, 9, 10, 12, 13, 14, 15, and 19, he omits one or two of the notes, as is done in plainsong; this helps to put *words* first and foremost, but it offends the congregation and strokes senior choristers the wrong way. So there you are, again! It is all very difficult. Why not read the Te Deum for a few years, then start afresh with plainsong?

One more point, Why do so many composers mark the words 'The Comforter' (verse 13) to be sung softly? *Comforter* means strengthener.—Yours, &c.,

Christchurch. JOHN NEWTON.

SIR,—I have long felt that in its present form, and in the pointing, of the Te Deum, there are serious defects which involve an undesirable method of 'chanting' which in its relation to sense, rhythm, and accent is quite contrary to what is similarly required in good, intelligent reading.

For example, the spasmodic and long drawn-out rendering of such passages as the triple 'praise Thee' in verses 7 to 9; and elsewhere: 'The Father—Only Son—the Comforter—O Christ—of the Father—Govern them,' which are all most undignified.

In vv. 10-13, both inclusive, the real significance of the statement that 'the Holy Church throughout all the world' *does* acknowledge the Three Persons in the ever-Blessed Trinity is overshadowed—if not frittered away—by a needless division of verses, which is unedifying.

The last verse—'in Thee have I trusted,' &c.— is so glaringly inconsistent with all the other parts of the Canticle, in which the first person plural is invariably used, that (in spite of its being contrary to the original) a change from the singular to the plural is desirable.

Objection may be made to the length of some of the recitation parts of my arrangement, but in many of the Psalms there are even longer passages, and it only needs proper care to give clear and emphatic enunciation (without drawl or irreverent scramble) to all the words which go to make up the free recitations in order to secure a reverent and intelligent rendering.

I may add that the reduction of the triple 'praise Thee' to a single phrase is strictly in accord with the original, although the Latin word itself is in the singular number and relates to 'the noble army of martyrs.'

Without claiming that my arrangement is free from blemish, I trust it may be regarded as an improvement on the old form of pointing, and as adding some dignity to this noble hymn.—Yours, &c.,

The Rectory, Kelso, Scotland. W. J. CLARKE.

[The Rev. W. J. Clarke's arrangement of the Te Deum is subjoined:

1. We praise Thee, O God : we ACKNOWLedge Thee to | be the | Lord. :
All the earth doth WORship Thee, the | Fa-ther | ever- | lasting.
To Thee all Angels cry aloud, the Heavens and all the Powers therein, to Thee Cherubin, and Seraphin continually do cry Ho-ly | Holy | Holy.
Lord God of Sabaoth ; Heaven and earth are FULL of the | Majesty | of Thy | Glory.
2. The glorious company of the Apostles; the goodly fellowship of the Prophets, the noble ARMy of | martyrs | praise Thee :
The Holy Church throughout all the world doth acknowledge Thee, the FATH-er of an | INfinite | Majes- | ty :
Thine Honourable, TRUE and | only | Son :
ALso the | Holy | Ghost the | Comforter.
3. Thou art the KING of | Glo-ry : O | Christ.
Thou art the EVER | lasting | Son of the | Father.
When Thou tookest upON Thee to de | liver | man,
Thou DIDST not ab- | hor the | Virgin's | womb.
4. When Thou hadst overCOME the | sharpness of | Death,
Thou didst open the KINGdom of | Heaven to | all be- | lievers.
Thou sittest AT the | Right Hand of | God,
IN the | Glory | of the | Father.
5. We believe that Thou shalt COME to | be our | Judge ;
we therefore pray Thee help Thy servants, whom Thou hast re-DEEMED | with Thy | Prec-ious | Blood :
Make them to be NUMB-ered | with Thy | saints,
IN | glory | ever- | lasting.
6. O Lord, save Thy PEOPle, and | bless Thine | heritage :
GOvern them, and | lift them | up for | ever.
Day by DAY we | magnify | Thee,
and we worship Thy Name ; EVER | world with- | out | end.
7. Vouchsafe, O Lord to keep us this day without sin,
O LORD have | mercy up- | on us :
Have mercy upon us, O Lord, let Thy mercy lighten upon us, AS our | trust is | in | Thee.
O Lord in THEE | have we | trusted,
MAY we | never | be con- | founded.]

SIR,—Reverting to your note about psalm-singing in 'Occasional Notes' and the correspondence about chants, may I be permitted to suggest that the secret of poor chanting lies not with the 'Cathedral Psalter,' but with the fact that so many organists and choirmasters consistently neglect the rehearsal of psalms and canticles, and do not study the choice of suitable chants sufficiently. Constant rehearsal is essential, but unless the director is a master of the art and has had experience of the correct method of doing this difficult and perhaps most important musical portion of the Church Service, it is obvious that the 'block system' of chanting will still be heard in the majority of the smaller churches.

What is needed is that he should constantly seek to listen to choirs *and organists* who are acknowledged as competent to do this work efficiently.

Even though Anglican chants *are* barred, and even though there *are* accents (an unfortunate term for use in this connection), these things are after all only intended as aids to smoothness if treated properly. Obviously the only dominating factor of perfect chanting is the ability to sing the Psalms as freely as they would be read by a good elocutionist. This may seem Utopian, but it is done in more or less degree in our Cathedrals and in many of the larger parish Churches. It should be the aim of every rector to help this work along, and the duty of every choirmaster and organist to use his intelligence and work hard with that desirable object in view.

So far as chants themselves are concerned it is necessary, if one is to make the best of the Psalms, and to make use of those chants written since the 'Cathedral Chant Book' was published, to make a careful and studied selection of all available *good* chants, giving first consideration to the suitability of the chant for any particular Psalm, then to study the interpretation and structure, the changes involved, and, last, but not least, the suitability of the chant for congregational use.

After thoroughly testing and pruning these selections they should be adhered to faithfully, only altering reluctantly; this enables the congregation and choir to give more thought to the words.

Should criticism be levelled at these suggestions, let it not be forgotten that in most churches the Psalms are only *sung* on Sundays, and that it would take a very considerable time for every one to become tired of the chants set permanently, provided that, of course, we are not satisfied to make one chant do duty for several totally different psalms. There are enough *good* chants if sought for to fit every Psalm many times over, and to leave a large number for use for Canticles.—Yours, &c.,

FREDERICK WILD
(*Choirmaster and Organist, St. Paul's Church, Kersal, Manchester*).

115, William Street, Heywood, Lancs.

THE LURE OF THE VIBRATO

SIR,—The letter of Mr. H. J. King in your June issue invites attention to a state of affairs in the singing world, which is of extreme importance at the present day. He writes:

> 'I beg to express my opinion of modern singing. I refer to the incessant *tremolo* upon every note and word. To my idea it is monotonous and unmusical.'

The writer might have gone further, and added that the vice alluded to was a positive danger, physically and spiritually, to the human voice.

It may prove an interesting coincidence to quote the words of the musical critic of the *Sunday Pictorial* of May 24:

> 'The size of the house [Covent Garden] necessitates a type of singing I rarely enjoy. I like the natural singing voice of man as I like the natural singing voice of birds. Imagine a bird's voice trained to reach the gallery. As its beauty in such circumstances would almost inevitably vanish, so vanishes the beauty of the human voice when subjected to the indignity of super-production.'

These are strong words, but, like those of your correspondent, just.

Personally, I do not see how the style of production alluded to in the *Sunday Pictorial* can fail to end in the vice of the *vibrato* censured by Mr. King. It is a purely forced production, radically wrong, and gradually weakens certain parts of the mechanism. The reason for the existence of this voice is not far to find. At the present day the tendency is to sacrifice everything to the achievement of quick results. Special openness and hardness of tone and an exaggeratedly clear pronunciation from the very beginning are striven for, to the utter neglect of any other consideration.

The gramophone and wireless bring this fact home to thousands daily. This practice, in the case of even the most gifted organisms, develops a kind of stridently 'open' quality, quite unsuitable for purely beautiful effect. I leave out of consideration that dark, dull kind of quality so imperatively necessary for the proper expression of deep sadness and hopeless grief. That voice is quite relegated ; the emission must be 'open' or nothing.

But it does not seem to be generally recognised that there are two descriptions of open voice, the declamatory and the cantabile. The former is used rightly for warlike, noisy, angry, violent, &c., modes of expression; the latter for passionate love, brightness, joyfulness, &c.

But to develop this cantabile open voice needs special knowledge, patience, and care. When attained, however, its power, solidity, and penetration are most marked, and its quality is exquisite. The singers of a past school possessed this voice to perfection. They could easily fill any house in the world and preserve beautiful quality, and their voices endured. These points are well worth consideration at the present day.—Yours, &c., H. TRAVERS ADAMS.

16, Warwick Avenue, W.2.

SIR,—A correspondent in your June issue deplores the incessant use of *tremolo* in modern singing. I am inclined to think the writer—whose opinion is backed up by expert professors, and therefore not lightly to be disregarded—holds a slightly exaggerated view of the situation.

It would seem to me—though my professional experience is very limited—that a line of demarcation should be drawn between that obviously manufactured 'wobble' which some singers affect (partly to cover up deficiencies in the sustaining of tone and partly to give an impression of strong emotion) and the natural, pleasant, oscillation or undulating vibration of the voice which is a *sine quâ non* of the finished singer. All good singers have this oscillation or wave in their voices, though in some it is more pronounced than in others. On the gramophone or wireless it is often so marked that it gives the impression of 'wobble' where none really exists.

Perhaps I may be forgiven for making a short personal digression. In listening to a gramophone record of my own voice, I was horrified to notice a distracting wobble in certain parts of the song. This mystified me, for although I am conscious of many faults as a singer, I don't think even my worst enemy would ever accuse me of 'wobble,' in ordinary circumstances. But one lives and learns !—Yours, &c., RONALD SWAFFIELD.

Rossall School, Fleetwood, Lancs.

A REVIVAL OF 'LES HUGUENOTS'?

SIR,—I have just read in one of the newspapers that there are more unlikely things than a revival of Meyerbeer's 'Les Huguenots.' Yes, indeed ! Why this world-famous opera, one of the most glorious ever written, has of late years fallen into disfavour is an absolute mystery to me. I know that Meyerbeer's detractors, in their stupid ignorance, are never tired of maintaining that this illustrious composer sacrificed his magnificent abilities for the sake of 'effect.' As if Wagner and, indeed, every other opera composer did not always strive after 'effect'! It was Berlioz who said that there was material for ten operas in Meyerbeer's 'Les Huguenots,' and, considering the endless wealth of delightful melodies which this work contains, the great French composer was not far wrong. It is years since I attended an opera performance, but if ever 'Les Huguenots' is given again, I shall certainly go and hear it.—Yours, &c.,

22A, Carlton Vale, N.W.6. ALGERNON ASHTON.

BIRD- AND INSECT-SONGS

SIR,—In your March issue is an article by Mr. Stanley H. Clarke, 'The Pipes of Pan,' in which he speaks of the music of bird- and insect-song. The study of these in the islands of New Zealand has been my pleasure for some years, and I am enclosing a prospectus of a book now in the press on this subject. In it will be included about two hundred songs and phrases of indigenous and imported birds. My opportunities for hearing the songs of both kinds have shown me that the great difference between the two is this: the songs of English birds may contain long phrases and suggestions of themes already invented by musicians, but when singing these phrases the birds do not connect them up in any way, and while they may repeat short phrases, they do not combine them in a *motif ;* the New Zealand birds do. The 'tui,' the bell-bird, the grey warbler, and the brown creeper all have quite long songs, many of them regularly divided into four-bar phrases. The birds are evidently conscious artists, for certain of their songs are sung many times, sometimes exactly the same, sometimes varied in a definite way. I have heard the brown creeper singing a song in triplets, first accenting the initial note of the triplet, then the third note; and as several birds sing together in unison, they must be conscious of the variation. I have heard a bell-bird sing a beautiful four-bar phrase, marking the bars with a curious, harsh, unmusical sound. This bird sang the phrase many times, then Beethoven-like commenced a series of variations on the theme. I have seen a 'tui' and a bell-bird seated on the same branch, almost side by side, singing a duet, and have known 'tuis' and bell-birds to sing in harmony, two, three, four, and five parts, for a quarter of an hour on end. I have *heard* this, but have not seen it, for it is the morning song of summer, sung before daylight, *i.e.*, at about three o'clock. I have recorded a great many of these songs, and it is possible for anyone to check my records, for certain of the songs are sung every year. The 'tui' especially is an improvisatore. I have seen him sitting improvising. Sometimes the song pleases him, so that he sings it again and again; he sings it next day, and perhaps next season; he has included it in his répertoire. There are good singers and poor singers; when I say good, I should say exquisite.

Now as regards the imported birds, mostly English, I can hear no definiteness in their songs; that is, no orderly repetition of phrases. To take a concrete instance, the song of the skylark. I send a pamphlet in which I have noted all the notes and combination of notes occurring in one particular lark's song. The first surprise is the very narrow range of the melody, a narrowness I did not realise until I had recorded it. The second surprise is the extraordinary variation of a few notes by means of vocalisations, trills, and whistles. The third surprise is the wonderful power of the notes. But you may listen all day and never hear a song repeated. The bird may sing for a minute or two minutes, but you can never tell by any sequence of notes what sequence is to follow; he never sings the same song twice. This is where Browning is wrong when he says of the thrush:

> 'He sings each song twice over,
> Lest you should think he never could recapture
> That first fine careless rapture.'

He never does recapture it; he repeats a phrase, a few notes, but not a barred song. I have heard delightful phrases from the hedge-sparrow, from the common house-sparrow; I have heard the thrush sing a smooth, mellow chromatic scale, down, and up again four notes *accelerato;* have heard him repeat it—but not sing a song in definitely barred phrases.

In saying this I am far from belittling the song of any bird—all are a source of pure joy. I am only trying to show the great difference between the style of the song of the New Zealand birds and that of introduced birds. They differ in yet another respect; the songs of the indigenous birds more often fall within definite scales of sound; they use quarter-tones or less, but more sparingly than, say, the hedge-sparrow. I have heard a grey-warbler sing a certain phrase several times, then repeat it, varying a certain interval

by a quarter-tone instead of a semitone rise, and repeat this variation and back again to the original; and the same on the day following.

Before concluding, I should like to say of one very voluble insect family, the *Cicadidæ*, that sing, in the heat of January and February, that I have seen twelve insects on one tree-stem, singing away with almost deafening vigour, and from the twelve I took down six different songs, all being sung at one time!—Yours, &c.,

JOHANNES C. ANDERSEN.

Alexander Turnbull Library,
Wellington, New Zealand.

A GOOD WORD FOR OUSELEY

SIR,—I recently came across a paragraph in a musical paper where reference was made to 'the sticky square-toedness' of Ouseley's edition of Gibbons's Church music. Surely this sort of comment on the work of a musician of Ouseley's distinction is not necessary to-day? Nobody pretends that Ouseley's edition of Gibbons's music is perfect; but it has been of the greatest use to Cathedral Choirs for many years, and is the work of a man who gave himself heart and soul to Church music for the whole of his life. This is the centenary year of Ouseley's birth as well as the tercentenary of Gibbons's death; and in view of this their names might well have been coupled together more often than they have been. The gratitude of Church musicians is certainly due to Ouseley for doing much to make the music of Gibbons better known.

There has been a splendid revival of Elizabethan Church music in recent years, and for this every musician is thankful. But let us neither forget nor depreciate the work of earlier editors. It is not generally known that Ouseley edited all the Services in the Barnard Books which are not contained in Boyce. His death prevented these being published; but his beautiful manuscripts remain (they make a bulky volume) as witnesses to his loving and, in many ways, scholarly work for Church music.

I enclose the paragraph referred to above.—Yours, &c.,

HEATHCOTE D. STATHAM.

St. Michael's College, Tenbury, Worcestershire.

THE NEGLECT OF LISZT'S MUSIC

SIR,—Will you allow me to express my grateful thanks to Mr. Calvocoressi for his admirable articles on Liszt? The lamentable ignorance of Liszt's works in this country is, of course, due to the fact that we never have any opportunities for hearing them. I remember only two performances of the 'Faust' Symphony during the last twenty years, and I think I am right in saying that the 'Dante' Symphony has never had a single performance in this country since about the end of the last century: and these two works contain some of the finest music ever written! Cannot our conductors be persuaded to give us more frequent performances of Liszt's works?—Yours, &c.,

L. H. OVENDEN.

St. Edward's School, Oxford.

'WAGNER'S LEADING MOTIVES'

SIR,—With reference to Mr. Scott's article in the July issue, I venture to differ from him on one or two points.

First: He claims that Wagner's 'use of the method [of leading motives] was so utterly and completely different from anything previously known as to be indistinguishable from an entirely new invention.' He quotes Mozart and Weber as having made 'tentative and rudimentary efforts' in this direction. I admit, of course, that Wagner developed the system to an unheard-of degree in his later works, but surely the *idée fixe* of Berlioz was something more than a 'rudimentary effort'?

Secondly: Surely neither Mr. Scott nor Mr. Hight seriously imagines that Wagner was rash enough to attempt the musical depiction of a sword *qua* sword? I think it is obvious that each of Wagner's motives is intended to convey an abstract conception. The circumstance that the motive in question is always associated with the sword is due to the fact that both symbolise the same idea: the power which, in the hands of a fearless one (Siegfried), will break the spell of the 'treaties' by which Wotan is bound—the 'treaties' being represented by (1) the spear, and (2) the descending figure which Mr. Scott quotes. I am no fervid admirer of Wagner's complicated symbolism (the outcome, apparently, of his vague and Schopenhauer-tinted philosophy), but I think he was above the absurdity of attempting the musical depiction of inanimate objects.

The great point, however, is that Wagner was able to create motives which, in themselves, are of vital interest; and as the musical fact is the criterion by which he—as a composer—must ultimately be judged, I entirely agree with Mr. Scott when he asks, 'What does it really matter?'—Yours, &c.,

J. H. ELLIOT.

Workington, Cumberland.

THE REGENT'S BUGLE

SIR,—I am much indebted to Dr. Grattan Flood for his valuable reply to my inquiry on this instrument, which completes the identification of Percival and Power. It does not, however, throw light on the construction and mechanism of the Regent's Bugle, which await what the lawyers call 'further and better particulars.' To state that it was a variant of the Royal Kent Bugle is tantamount to saying that it differed from that instrument, without mentioning in what the variation consisted.

My letter in the May issue contained a misprint, which may have misled Dr. Flood in one particular. The spring-box on Power's instrument is stamped 'Keat,' and not 'Kent,' as printed. Keat is a well-known name in the manufacture of brass instruments, and it was the fact of the spring-box bearing another maker's name that led me to suppose that Power was not genuinely a manufacturer. His instrument bears no relation to the Kent Bugle, which has no spring-box.

It is possible that the Regent's Bugle was but a variant of the Royal Kent Bugle, but this, I think, is unlikely. Halliday's model was made by numerous people, though to what extent this was done during the validity of his patent can hardly be ascertained, and was generally, if not universally, known by the name bestowed on it by the inventor, which does not seem to have received protection as an exclusive and proprietary trade name. Instruments so styled and marked were made by Turton and Pace, both of Dublin, and Clementi and Key, both of London, and probably many others. Percival's bugle was brought out during the life of Halliday's patent, and its deviser, who was a man of some reputation as a maker, was hardly likely to have committed the solecism of exchanging the name of the Duke of Kent for that of his elder brother, the Prince Regent, on a competing instrument that was a mere crib from Halliday's, and not a distinct model.

Although Halliday's invention was not very original, being merely an adaptation of Weidinger's key-trumpet, which I know to have reached and been manufactured in England, it was well thought out. Extant specimens vary little among themselves in size or construction, except in the number of keys. Halliday began with five, and soon added a sixth; and six or seven keys may be regarded as the standard number. A few have from eight to ten keys, the additions being to provide an alternative fingering for difficult passages, or to enable shakes to be made without cross-fingering.

The Kent Bugle was also much used on the Continent—in France and Belgium under the name of *Bugle à clefs*, and in Germany and Austria under those of *Klappenhorn* or *Kenthorn*—and foreign specimens follow the usual lines. I have a couple of seven-keyed instruments, one by Key, of Charing Cross, and the other by Moritz, of Berlin, which are alike in every essential feature, although the material and workmanship are dissimilar. It is impossible to say whether Sachs's authority, Joh. G. Schmidt, knew or described the Kent Bugle as well as the Regent's Bugle, because Dr. Sachs gives no reference to the source of his description.

As a rare exception to this rule of uniformity, I also possess what is in effect a duty-bugle furnished with six keys. This instrument is in C, with a crook for B flat, and

being turned twice round, it stands only 8½-in. high, and measures 4½-in. across the bell. It has two rings for suspension by a cord, and is clearly intended to serve a double purpose, both as a military bugle and for use in the band, being thus the precursor of that clumsy device, the duty-bugle fitted with a 'chromatic attachment.'

The Kent Bugle did not go down before the cornet without a long struggle, for it had a vogue, in England or abroad, of some forty years or more. Its weak points were a want of brilliance in tone, and unevenness in the scale, caused by the bad quality of the notes produced by the keys farthest from the bell. Against these had to be reckoned very considerable powers of execution and great facility in scale-passages, shakes, and other ornaments, in which respect it was far superior to the cornet. A little practice on the instrument will afford proof that these claims are well founded.

Although there is no chance of its being generally revived, it is just possible that if some energetic cornet player were to make himself a really skilled executant on it, he might recover a measure of popularity for it as a solo instrument. Perhaps the idea may be commended to those dance orchestras which are always trying to break away from the orthodox in orchestration.

Lastly, may I record, as a curiosity merely, that in 1917 and 1918 I was in the habit of blowing the 'All Clear' on air-raid nights on a 'Royal Kent Bugle,' for which purpose its sonorous and far-reaching bellow was admirably fitted. And so it came to pass that, like many another 'dug-out,' Joseph Halliday, once band-master of the Cavan Militia, through his invention did his bit, albeit a posthumous and very minute one, in the Great War.—Yours, &c.,

W. F. H. BLANDFORD.

CHOIRBOYS AND SCOUTS

SIR,—I have read with much interest the letters on the above subject appearing in the *Musical Times*, and I feel that perhaps it is my duty to give my own experiences in order to help other choirmasters to a careful consideration of Mr. Nicholson's appeal.

I have the privilege of being organist, &c., at one of the well-known London churches; indeed, I doubt if any other church has such a wonderful service list. I merely mention this to show that our boys are well-employed, and, moreover, need all their faculties for choir work.

I am keenly interested in the Scout movement, and think it excellent if properly organized. Some years ago I made a rule that 'no member of the choir could also be a Scout,' and that rule always worked splendidly.

When, however, I commenced duties (nearly three years ago) at my present church, I found a very strong Scout element existing, practically the whole of the boys being Scouts or Cubs, with a very enthusiastic Scout-master. The Scouts overran the parochial headquarters; in fact, were in 'command'—one could never get away from them. So I decided, and was advised, to leave things as they were. I am on friendly terms with the Scout-master, and have tried hard to work with him. But unfortunately he knows little of musical matters, has a very raucous voice, and yet has been a member of the choir (a very irregular one, owing to Scout duties) for some years.

The results are as follows: Choir practices are looked upon as a great nuisance, the boys more or less as martyrs for having to leave games, cease drill, &c., in order to attend them, when the non-choir boys can have a good time. Football, cricket, gymnastics, are indulged in right up to the moment of rehearsal or service, the boys coming into the practice-room out of breath and bathed in perspiration. (A playground adjoins the church.) Discipline does not exist!

Practices cannot be arranged at certain times, as these are all Scout times.

As soon as services or rehearsals are over the boys are ready to continue with their Scout affairs, the officials often waiting to burst into the practice-room. Services for Scouts are held, and choir-boys sing with boys whose voices are broken, and older people who emit various kinds of horrible noises. Scouts indulge in the usual shouting about—it is part of their creed! Concerts are arranged, when the choir-boys have to do all the work, and also sing in unsuitable keys with these other terrible sounds.

Camps are planned for week-ends, and choir-boys are either forbidden to attend—a terrible hardship—or they do so, and are packed off on Sunday morning, arriving breathless a few minutes before service commences, to say nothing of the rehearsal which takes place first.

If a boy misbehaves in choir, or is dismissed, the Scouts take him to their bosom, and rejoice together because, as it were, they have 'found the sheep that was lost.'

I have had many conferences with the clergy and the Scout-master, but without avail, not because I am disinterested or that they really wish to be antagonistic, but because in my opinion the two organizations can never go together.

Choir-work in a well-organized choir is sufficient in itself, and Scout-work is also wholly absorbing. To try to do the two things is to do neither well, and it is easy to see which suffers more. How could one expect any ordinary boy to prefer a choir rehearsal to a Scout affair? It is unreasonable.

All our boys come from the neighbourhood of the church, and it is not possible to obtain boys from elsewhere.

When I first took over my duties the leading boy told me he was sick of the choir and wanted to resign. He has even tried to be dismissed in order to be free for Scout-work, and other boys are following suit.

Perhaps I ought to add that I do not speak as a failure. I have an enviable reputation for my work, and especially for my keen interest in boys and their recreation.

My present boys are most enthusiastic when at work and thoroughly enjoy their practices, and it is only when Scout affairs come along that the present state of things obtains.

What can be done? If any of your readers can offer a solution I shall be grateful. I enclose my card.—Yours, &c.,

PERPLEXED.

SIR,—To a choirmaster, like myself, who has the enthusiasm of his choirboys at heart, Mr. Bramall's letter in your last issue is far more 'one-sided' than that which he writes to criticise. He would have us believe that our boys have no initiative, and he mentions that he does not ask them to become scouts 'for the good of the troop.' I hasten to add that if that is so, they should not join at all, because of the lack of comradeship. A choirboy will be invaluable to all troops if only for his help in the 'sing-songs.' Some Scouts could not hit a first note within an octave. But Mr. Bramall's most lamentable misapprehension is, 'that if Scout-masters are to persuade Scouts to join choirs, it will obviously be for the *choir's* good, and not for the boys'.' I fail to see so 'obvious' an argument, and I also regard the spiritual benefit which a choirboy can derive from the church to be as valuable an asset as the undisputable good which is forthcoming from the Boy Scout organization. We must bear in mind that the modern parish church choirboy cannot be placed on the same footing as a Cathedral chorister. For the former singing is a hobby—and scouting too, no doubt—but for the latter it is a part of his daily routine. I sympathise with Mr. Pugh's letter on this subject, and I think that all Scout-masters should note Mr. Nicholson's admirable plea for co-operation. Meanwhile, if Mr. Bramall will come back to earth, he will find the prestige of the musical world to be as exalted as that of the scouting circles.—Yours, &c.,

HAROLD WILKINSON
(Formerly Chorister in Durham Cathedral).
Choirmaster and Organist,
St. Wilfrid's Church, Bradford.

SIR,—I am neither a Scout-master nor a choirmaster, but am closely connected with both activities.

I quite realise Mr. Pugh's reluctance in allowing three of his boys leave of absence on Whitsun-day to attend a Scout camp, for I expect he finds, as most of us do, his best boys are Scouts. But if his remaining boys were encouraged to do likewise, and a troop thus formed in the choir, the camps could be arranged so as not to clash with the great festivals.

With regard to the point as to Scouts' drill necessitating absence from choir practice, I dare to rush in where

Mr. Nicholson fears to tread, and say Mr. Pugh would probably get better results from his choir by the sacrifice of one night per week, to enable the boys to meet together in the jolly fellowship of the Scout club-room, there to receive character training and the true discipline which comes from within rather than without.—Yours, &c.,

ALFRED MORRIS
(Hon. Sec., Chester and Dist. Boy Scouts' Association).

9, West Lorne Street, Chester.

SIR,—My sins have found me out. Question 4 of the letter I wrote to you last month, *re* 'Choirboys and Scouts,' was intended to be of a humorous nature. Such, I am sure, Mr. Nicholson understood it to be, for, from the nature of his reply, he showed that he was not to be 'drawn.' Not so, however, many of your readers. During the last month I have been snowed under by letters of protest, classing my poor little joke as absurd, ridiculous, without balance, and other nice things. Some writers seem very cross about me asking Mr. Nicholson to sing. Well, I don't know. Perhaps they are right. Anyway, I have never heard him sing. Now, curiously enough, most of these letters came from Manchester and district. Can it be that they are from Mr. Nicholson's ex-Boy Scouts and Girl Guides? If so, he has certainly trained them well. One lady (at least, I think it is a lady, from the nature of the writing), who signs herself 'Bach,' is particularly annoyed. Now I seem to have heard the name of Bach before in music; but let us hope that in her case her Bach is worse . . . (What, again? Well, well!) Does 'Feste' get it 'in the neck' (what an expressive phrase) like this every time he makes a joke? If so, he must have a lively time.

Well, Sir, I am still unrepentant. Mr. Nicholson airily dismisses my objections with the assertion that it is all a matter of co-operation. But is it? The Scout camps are fixed when the schools are on holiday, and that is usually at the times of the great festivals. This arrangement would not, and could not, be altered for one company. He also says 'that even choirboys need a holiday sometimes.' Well, mine get one. The church at which I officiate is one of the very few where the authorities have the sense to grant the choir and organist the whole of August holiday, and carry on the services with a choir of ladies and a lady organist.—Yours, &c., W. J. FREDERICK PUGH.

34, Wilmington Avenue, W.4.

SIR,—May I be allowed to express my thanks to Mr. Nicholson for his courteous and full reply to my inquiry that appeared in your June issue?

The matter of school home-work appears to me to have an important bearing on the working of the proposed scheme. I submit that there is no reason whatever why church choirs should be regarded as the exclusive preserve of the elementary school-boy. When there is a good leavening of boys from secondary and other schools, as is frequently the case, the home-work question has to be faced. This already presents sufficient difficulties, but under the policy advocated, such boys would have to satisfy the schoolmaster (with home-work), the choirmaster, the Scout-master, and still find time for sports. This is a formidable proposition if their non-compulsory activities are to be properly conducted.

Whilst, therefore, good results, musically and otherwise, may doubtless accrue from co-operation when the local conditions are favourable, there is need for care, I venture to think, in any *general* pursuit of the line indicated, lest, with the best intentions, we succeed in making the position more difficult for many boys (assuming we could persuade them to adopt the suggested dual rôle). Any further complications would inevitably react unfavourably upon choir recruiting, already no easy task, owing mainly to the lack of organization and encouragement of choir-boys as a body.—Yours, &c., CHOIRMASTER.

THE MISUSE OF THE TROMBONE

SIR,—I am grateful to Mr. Wotton for his suggestion that Franck wrote for valve trombones. I am afraid that I was not in a position to be at Paris or anywhere else in 1886, but I am quite prepared to believe that valve trombones were in use at the Opéra-Comique. My object, of course, was not to attack Franck, but to provide an actual example of what is awkward for the slide trombone. Mr. Wotton's example from Bruneau, if played with the slide, would be more amusing to the spectator than to the performer, and certainly suggests the use of valve trombones at that time.

Mr. Dixon is a little unkind to the slide trombone. The *glissando*, which I presume is what he means by 'slithering up to the note,' is not entirely and always objectionable. There is a good example in 'The Dream of Gerontius,' which the curious may discover for themselves. The effect can be mildly exhilarating if the occasion is appropriate. In any case no particular glory attaches to any composer because he happens to write for valve trombones rather than for those with the slide. Trombone players are not in the habit of introducing the *glissando* where it is not indicated. The whole position was admirably summed up by Berlioz over half a century ago in his 'Treatise on Modern Orchestration and Instrumentation' (English translation, p. 173). Not every one, however, will agree with him that

> '. . . the *pianissimo* of trombones, applied to harmonies belonging to the minor mode, is gloomy, lugubrious, I had almost said hideous. If, particularly, the chords be brief, and broken by rests, it has the effect of strange monsters giving utterance, in dim shadow, to howls of ill-repressed rage.'

Mr. Lawrence takes up the cudgels boldly on behalf of the clarinet, though there was little necessity for doing so. He also accuses me of a mixed metaphor. I do not see why pillars should not cut capers. Cannot Mr. (or is it Miss?) Lawrence imagine that had the caryatides of the Erectheum been fashioned by the hand of Pygmalion they would have cut many a classic caper—perhaps even the cordax? There is nothing to be ashamed of in cutting capers, and I should have thought that the clarinet cut as many as any other agile instrument. The point, however, is singularly unimportant and does not materially affect the main issue.—Yours, &c.,

J. A. WESTRUP.

SIR,—In my more abandoned moments I play the trombone, and having once made this damaging admission I claim to speak, if not *ex cathedra*, at least *in extenso*.

While fully agreeing with Mr. Westrup as to the technical difficulties of the passages he quoted, I must disagree with him as to the essential nature of the instrument itself. He claims, in effect, that it is 'noble and dignified.' I should say rather that it belongs to that class of objects which are, as Aristotle says, 'by nature ridiculous.' I speak only from personal experience. If I mention to a musical friend the fact that I play the trombone, a smile, half of pity, half of contempt, invariably comes over his features. If my friend is a non-musician he usually laughs outright, and says, 'Oh, is that the thing which goes like this?'—and makes extensive movements with his hands and curious noises through his nose. Is this the attitude that one would normally adopt towards a noble and dignified instrument? I hope not.

These little personal details may seem irrelevant, but (if Mr. Westrup will pardon the emendation) we live in an irrelevant age. The trombone, I venture to suggest, occupies among instruments a position analogous to that of the donkey among animals. It might be called

> 'The devil's sliding parody
> Of all orchestral things.'

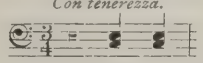
Of course, as a philosopher, Mr. Westrup might object that he was considering not the *appearance* of the instrument, but its reality, *i.e.*, in this case its 'tone.' But in considering it use or misuse, he cannot afford to neglect the psychology of the player. There is a legend that Athena threw away the flute in disgust because it distorted her features. Imagine the feelings of the trombonist who happens to see himself in a mirror! All thought of dignity and nobility must leave him for ever.

Now it is obvious that if the player were allowed to brood on his humiliating appearance he would never be able to hold up his slide in public again. He feels that he must do something to compensate for the natural absurdity of his

instrument. The only way he can do this is by displaying technical ability. The classic example is that of the player who so annoyed Mendelssohn by putting a 'turn' in the opening phrase of the 'Lobgesang.' The story may be apocryphal, but it illustrates the point in question. That player, I imagine, was suffering from an 'inferiority complex,' due to generations of composers having underestimated his ability. But for a full discussion of the subject I would refer Mr. Westrup, and any who are interested, to the article on 'Exhibition and Inhibition' in the *Journal of Psychology and Scientific Method*, vol. xvi., No. 3.

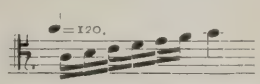
I suggest that all the examples cited by Mr. Westrup as cases of misuse, are really compliments, conscious or unconscious, from the composer to the performer, to encourage him in overcoming the inherent disabilities of his instrument. If composers *never* wrote passages which bordered on the unplayable, the standard of playing would automatically go down, and finally the trombonist and his instrument, like the mastodon and the brontosaurus, would become extinct. The rest of the orchestra, I suppose, would be rather glad if they did.

I do not, however, deny that there *are* cases of 'misuse,' but I think they are confined to the more popular types of 'band music,' and are hardly ever found in reputable orchestral works. For example, this:



for sixteen bars on end, is not exhilarating or even edifying to the listener, and the crowning irony of *con tenerezza* is most exasperating to the player. One feels that even the best of trombones (Excelsior Model No. 1, with silver mountings and improved water-key, suitable for presentation) would wilt before that *con tenerezza*.

On the other hand, there is plenty of fine trombone writing in military band music, and I have heard passages like this:



played *staccato* on a slide trombone without any apparent difficulty, and with perfect intonation.

The passage cited by Mr. Wotton from Franck in your July issue would, of course, be extremely awkward for a *tenor* slide trombone in B flat. But surely 'Trombone III.' indicates *bass* trombone (in G). The passage would then be quite playable, and a good performer could manage it at almost double the speed, though the result would be somewhat apoplectic.

To return to the analogy of the donkey: there is a saying that these animals go best when loaded, and the danger of the 'last straw' applies more to the camel than the donkey or trombonist. It is not so paradoxical as it sounds to say that the trombonist plays the unplayable best, and that the instrument will never be misused so long as there are players who know how to use it. And I am confident that there will be, so long as composers do not start 'writing down' to it. *Sic itur ad astra*—the last trump *may* be a trombone after all.—Yours, &c.,

L. N. C. BARNABY.

103, South Croxted Road, S.E.21.

SINGERS' JARGON AND THE TOWER OF BABEL

SIR,—'To noots of woo!' 'Mi-ee Wi-eefe!' 'His mighty grease!' 'Whur-y-ee dur-uz the Gur-od of Essrael sur-leep?'

These choice specimens of vocal diction (and others galore), heard some years ago at a performance of Handel's 'Samson,' still afflict my memory. We meet with such verbal distortions at almost every local performance. The destruction of vowel character, the 'india-rubber' vowels (one stretched into two), and the inert formation of consonants, initial and final, reduce our noble English language into a monotonous mumble, devoid of all clarity, beauty, and symbolism. The incessant use of *portamento*, and the almost universal failure to attack the middle of the note, are vicious habits that seem to be growing in every direction. The singers are only partly to blame; the fault lies mainly with the teachers.

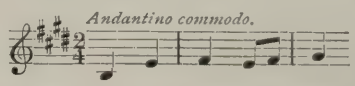
Before the Tower of Babel erected on the operatic stage, and at vocal recitals and other concerts, the common man is prostrate. A polyglot of languages he doesn't understand is hurled at his devoted head, and, should his native tongue put in a belated appearance, he gets a headache trying to understand what the singer is saying unless fortunately he has the words in front of him. With clear diction, books of words are unnecessary. Efforts are being made in many quarters to convince the auditor that the natural beauty of our language (not singers' jargon) as presented by the individualism of the numerous vowels and diphthongs, the clear-cut consonants and the significance of the text (of which significance words are only symbols) is as important as the music, and often more so. But the singer is in the limelight, and it is for him to put his house in order and present to his auditors the ideal of the singers' art—perfect music, text, technique, and interpretation.—Yours, &c.,

MUNRO DAVISON.

Guildhall School of Music, E.C.

A POINT IN RIMSKY-KORSAKOV

SIR,—In the Overture—and also at the beginning of the third Act—of Rimsky-Korsakov's 'A May Night' is found a phrase:



This, of course, is also the opening phrase of Brahms's song 'May Night' (Op. 43, No. 2). The Rimsky opera was produced in 1880, and the Brahms song was published in 1865. Finding himself engaged on a work with a *similar title* to Brahms's song, did Rimsky—'to gain some private ends'—indulge in the luxury of actual quotation—pleasant, though unauthorised—or is it merely another case of 'the man who plants cabbages imitates too'?

Perhaps one of your readers, better versed than I in Russian music, can throw some light on the matter.—Yours, &c.,

FELIX WHITE.

28, Hilldrop Crescent, N.7.

[We are obliged to hold over a large number of letters.—EDITOR.]

Sharps and Flats

One of the reasons why I am a great pianist is because I have patience and perseverance. I have played one piece of Godowsky thirteen thousand times, and I will play it more before I play it in public.—*Pachmann.*

America has no ear for the music of bells. It has for the little one on the cash register.—*New York Telegram-Mail.*

A woman's place is at the crib in the home, not at a piano in the concert-hall. The mother of the Gracchi did not play in public, neither did the mother of Beethoven! They gave us great men.—*Otto Flügelmann, Paterson, N.J.*

I have a partiality for the trombone, and desire nothing better than an epitaph, such as I have seen in this district, which reads: 'Here lies John Jones, who blew down a trombone and brought up a virtuous family.'—*Dr. Frank Bates.*

Perhaps the most over-rated position in the world is that of conductor. The outrageous price paid for 'star' conductors is ridiculous.—*Henry T. Fleck.*

Opera-singers are always in the public eye, and therein lies one of the hardships of our life.—*Jeritza.*

Wales has need of a Satie.—*Leigh Henry.*

If we could only wear red velvet or something else rather more colourful—and get rid of those awful collars!—*Chaliapin.*

I have always considered it absurd to have to sing, dressed like a tailor's dummy, half-choked by a stiff collar.—*Peter Dawson.*

Stiff collars are the bane of my existence.—*Walter Hyde.*

Contrary to despising evening dress, I like it. I consider it extremely comfortable and always suitable, and never experience any difficulty at all in singing with a stiff collar round my neck.—*John McCormack.*

It is not eccentricity, it is to me natural and necessary to talk and explain what it is, the music of Chopin, as I play. It is *not* fanfaronade. Last concert I did not talk to show them, and three hundred peoples wrote to Mr. Powell and said, 'Why did not M. Pachmann talk? That is what we love.' But if they are wicked about me again, I will punish them, and nevaire, nevaire speak.—*Pachmann.*

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Soprano wishes to meet one who has studied the art of accompanying, one or two evenings a week, for mutual practice. Difficult accompaniments. Streatham Hill district.—VOX, c/o *Musical Times.*

Accompanist would be glad of vocal and instrumental practice. East Yorks.—L. M., c/o *Musical Times.*

Young lady pianist wishes to meet vocalists for mutual practice. N. London district.—OPUS, c/o *Musical Times.*

Young lady pianist wishes to meet another young lady for duets.—P. S., 15, Mildmay Park, N.1.

Young lady pianist, wishing to make progress in sight-reading, would like to meet violinist (lady) for mutual practice. Nelson or Burnley districts, Lancashire.—PIANOFORTE, c/o *Musical Times.*

Young 'cellist wanted (medium ability) to complete trio for mutual practice. Northamptonshire district.—C. A. S., c/o *Musical Times.*

Violinist (student) wishes to meet capable pianist student for mutual practice.—A. B., c/o *Musical Times.*

Amateur Dramatic Society. Two young gentlemen wanted. N.W.6 district. Also trumpets, trombones, and drums for sacred work.—O. C., c/o *Musical Times.*

South London Philharmonic Society has vacancies for instrumentalists, particularly wind; also for singers—all voices. Rehearsals on Tuesday and Wednesday evenings. Concerts at Goldsmiths' College, New Cross. Principal works: 'Faust' (Berlioz); Beethoven's Violin Concerto; 'From the New World'; 'Hymn of Jesus' (Holst); and a Bach Pianoforte Concerto.—Prospectus from hon. secretary, JOHN W. WATERER, 'The Limes,' 50c, Crooms Hill, S.E.10.

Lady 'cellist wanted to complete trio (earnest and advanced student preferred). S.E. London.—Mrs. WILLMORE, 83, Standard Road, Bexley Heath.

Soprano wishes to meet other singers, or would join quartet. N. London.—E. A. M., c/o *Musical Times.*

Amateur conductor, hard worker and enthusiast (several years' experience), would undertake conductorship of full and efficient orchestra rehearsing first-class music, during the coming season. (Not operatic society.)—BATON, c/o *Musical Times.*

Young gentleman pianist wishes to meet young violinist for mutual practice. Morning. S.W. or W. districts.—HARRY J. TROTT, 1A, Adeney Road, Hammersmith, W.6.

'Cellist wanted to complete trio at end of September, for winter season. Crofton Park, S.E., and district.—G. P., c/o *Musical Times.*

Young gentleman pianist (experienced in chamber music) wishes to meet first-rate violinist, for chamber music or solo playing.—A. V. H., 15, Hanover Park, S.E.15.

There are vacancies for good amateur instrumentalists in the orchestra of the West Middlesex Musical Society, and applications should be made at once to the hon. secretary, Mr. T. ARTHUR MORATH, Greystoke Cottage, Ealing, W.5. Rehearsals at Ealing, commencing on September 23.

West Middlesex Musical Society has vacancies in the chorus (all parts). Good voices and fair sight-reading. Apply at once to the hon. secretary, Mr. T. ARTHUR MORATH, Greystoke Cottage, Ealing, W.5. Rehearsals at Ealing, commencing September 21.

Dorian Symphony Orchestra, Westminster, S.W., invites applications (strings and wind—new Philharmonic pitch) for membership for the season 1925-26. Prospectus post free on application. State instrument.—SECRETARY, 30, The Green, Twickenham.

Islington Choral Society has vacancies for viola, 'cello, flute, and clarinet.—Particulars from HON. SECRETARY, 273, Upper Street, N.1.

Alto wishes to meet three others with a view to forming a quartet. Birmingham or Wolverhampton districts.—A. E. H., c/o *Musical Times.*

'Cello and cornet players wish to join orchestra. Classical and popular music.—PUTNEY, c/o *Musical Times.*

Madrigals. The Elizabethan Singers require a bass to complete personnel. Must be a good sight-reader, and enthusiastic. Meetings, Queen's Park, on Saturday evenings.—R. TANSLEY, 10, Colville Gardens, Talbot Road, W.11.

Double-bass, experienced, requires ensemble practice where instrument is provided. S. London.—P. A. 1178, c/o *Musical Times.*

Young basso-cantante wishes to meet pianist for mutual practice. Beckenham or district.—J. NAUNTON-RUSHEN, 55, Kendall Road, Beckenham, Kent.

Good instrumentalists (male), all parts, required for orchestra, Catford district. Rehearsals, Mondays.—C. W. S., 26, Balloch Road, Catford, S.E.6.

ROYAL ACADEMY OF MUSIC

Last month's happenings were overshadowed by the week of opera at the New Scala Theatre. The enterprise fully justified itself, and proved that the institution possesses a remarkable amount of good operatic material. Both 'The Magic Flute' and 'Falstaff' were distinguished in all the performances by two invaluable attributes: the ensemble, that bugbear of most operatic performances, amateur or professional, was exceptionally good; and there was an undefinable atmosphere of enjoyment on the stage that communicated itself across the footlights to the audience—always a sign of well-being and well-doing. To Mr. J. B. McEwen, the principal, who first suggested 'Falstaff' to Mr. Julius Harrison, is due a debt of gratitude, for this wonderfully attractive opera, so cleverly constructed both as regards music and libretto, is shamefully neglected in this country, and there were many in the large audiences who had never heard it. The outstanding feature of both productions was the orchestral playing; it was always musical and always intelligent. There was ample evidence that Mr. Harrison had spared neither time nor trouble in the rehearsals, and he had his reward in the excellent results. As regards the singers, two stood out head and shoulders above their colleagues, admirable and adequate all round as the company proved itself. The Ford of Mr. Roy Henderson was a first-class conception vocally and dramatically, and Mr. Arthur Fear's Falstaff was also a fine piece of work. A word is due, too, to Miss Rose Alper, who was a satisfactory and promising Pamina. The lack of good tenors is as noticeable among students as in the musical world generally.

After hearing these performances more than once, it seems a pity that the Academy has not a fully-equipped, modern theatre of its own, for undoubtedly here are the materials and making of a nursery that would go far to solve the problem, at least artistically speaking, of opera in England.

Very interesting was the students' chamber concert in the Duke's Hall on June 25. First-rate ensemble was displayed in the first movement of Brahms's Sextet in G, and a high standard of performance was attained in the Quartet in F minor, Op. 95, by Beethoven. The four young artists, Messrs. Jean Pougnet, Hugo Rignold, Harry Berly, and Douglas Cameron, deserve to be heard beyond the limits of the Academy. Of far more than passing interest, if only for its historical value, was the performance of a Quartet in G, by Rossini, the separate parts of which have been recently discovered in the R.A.M. Library. It is slender in structure, but melodious in quality, and full justice was done to its merits by the players. It is probable that this was the first public performance of the work. There was some beautiful accompanying by a string quartet and pianoforte of Chausson's 'Chanson perpetuelle,' sung by Miss Jessie Hewson.

The dramatic students had their turn on July 15 and 16, when Shakespeare's 'A Midsummer Night's Dream' was presented at the Duke's Hall, with incidental music by the Junior Orchestra, under the conductorship of Mr. Spencer Dyke. The stage players, under the direction of Mr. Acton Bond, had learned their parts with care, and the diction was noticeably good, but in many cases a sense of the dramatic seemed to be lacking. It was a smooth production, carefully done, but fell somewhat short of inspiration. The material is distinctly there, and requires only a little encouragement.

The Academy has received an interesting gift in the shape of a Broadwood pianoforte of historical value. It belonged to Cipriani Potter, who in 1822 became the second principal, succeeding Dr. Crotch. With its curiously prim-looking case and fluted silk front, it is reminiscent of the antimacassar and flowers in glass shades —features of parlour decoration at that period. The Academy keeps Mr. Potter's memory green by an annual Exhibition, the fund for which was raised by public subscription.

The following awards have been made:

Julia Leney Prize (harp) to Julia Wolfe, of Bridgnorth; Matthew Phillimore Prize (male pianists) to Clifford M. Curzon, of London; Piatti Prize (violoncello) to Joan Mulholland, of London; Cecil Martin Prize (elocution) to Eileen Woolfe, of London; Sir Edward Cooper Prize (string quartet) to Enid Bailey, Philip Burton, Harry Berly, and Doris Vevers; Cuthbert Nunn Prize (composition) to Frederick T. Durrant, of Beer, Devon; Frederick Westlake Memorial Prize (pianoforte) to Francis G. Britton, of London; Walter Macfarren Gold Medals (pianoforte) to Thomas Marshall and Sybil Barlow, both of London; Gilbert R. Betjemann Silver Medal (singing) to Vera Kneebone, of Plymouth; Mario Prize (tenors) to Eric Greene, of London; Swansea Eisteddfod Prize (soprano and mezzo-soprano) to Gladys M. Fisher, of Merthyr Tydvil; Parepa-Rosa Gold Medal (sopranos) to Adelaide Cardanelli, of Australia; Janet Duff Greet Prize (pianoforte) to Betty Humby, of London; Charlotte Walters Prizes (elocution) to Joan French and Gladys London; Albert Hunt Shakespearean Prize (elocution) to Joan French; Blakiston Memorial Prize (pianoforte) to Dorothy Manley; Henry R. Eyers Prize (sight-singing) to Freda Monk; Messrs. Challen & Son Gold Medal (pianoforte) to Kathleen Dunn-Davies; Messrs. Chappell & Co. Gold Medal (pianoforte) to Francis G. Britton; The Pianoforte Advisory Board Prize to Eric Brough; Alexander Roller Memorial Prize (pianoforte) to Doris Hibbert.

ROYAL COLLEGE OF MUSIC

The last few weeks of the summer term are lively enough in all educational centres, as this term generally marks the end of a School or College year. In the case of a musical institution the excitement is increased by the fact that, besides countless lessons and examinations, a large number of concerts have to be taken into account. In the last fortnight of the Royal College term there were no less then ten performances of different kinds, affording a survey of the work of the College in chamber and orchestral music, and in opera and drama.

Of the operatic performances two—which were concerned with what may be termed répertoire operas, *i.e.*, scenes from 'Il Trovatore' (with a small orchestra), with Miss Margaret Coates, Mr. Richard Hawkins, Miss Vera Gilman, Mr. Robert Poole, Mr. Charles Draper, and Mr. Robert Gwynne —were given on July 2, under the care of Mr. Grünebaum and Mr. Fairbairn; and scenes from 'Tosca' and 'The Flying Dutchman' (with full orchestra) were given on July 8. In 'Tosca,' Miss Odette de Foras and Mr. Gavin Gordon-Brown earned great distinction for their interpretation of the scene in Scarpia's apartment, Miss de Foras in particular showing a mastery of effect which one associates with the professional rather than with the student. Other parts were taken by Mr. Hawkins, Mr. Draper, and Mr. Gwynne. In 'The Flying Dutchman,' Miss de Foras made a great impression on quite different lines from those in 'Tosca.' Mr. John Andrews as the Dutchman and Mr. Draper as Daland were more than efficient, Mr. Andrews showing a fine sense of character. In the very small part of Mary, Miss Marion Williams was conspicuous, and was ably supported by an admirable chorus of girls at their spinning-wheels. The opportunities which the Operatic Class gives to student-conductors were once more in evidence, Mr. Claude Smith-Dodsworth taking charge of 'Il Trovatore,' and Mr. Guy Warrack conducting 'Tosca.'

The remaining opera performances at the end of the term demonstrated the other side of the policy adopted in the working of the opera class, that is to say, the production of new English operas. On this occasion the programme was devoted to the works of Dame Ethel Smyth, two short operas being given. One of these, 'Fête Galante,' had been heard in England and on the Continent; the other was an entirely new production, viz., 'Entente Cordiale,' a comedy with music founded on an incident in France during the War. These performances took place on July 22 and 23, too late, therefore, to receive more than mention in this issue.

The events at the close of the term included three orchestral concerts, two chamber concerts, a recital, an informal concert, an evening given by the Director to the conductors' class and third orchestra, and a performance of two plays by the dramatic class. The mere number of these events makes detailed reference quite impossible.

TRINITY COLLEGE OF MUSIC

By the death of Mr. J. W. Sidebotham (former M.P. for Bowden, Cheshire) the College has lost an enthusiastic supporter. A member and chairman of the College Corporation for many years, a trustee of the Pension Fund since its inception, as well as, in more recent years, a vice-president, he devoted his life to educational interests, more particularly, perhaps, to those advancing the cause of music in this country. The funeral was largely attended, the College being represented by the secretary.

A number of interesting lectures have been given during the term, those of distinctive interest being a course of three on poetry, by (*a*) Mr. A. Rutherston on 'Standard and Comparison in Art'; (*b*) Mr. Alfred Noyes on the 'Music of Poetry'; and (*c*) Mr. John Drinkwater on the 'Use of Poetry.' The course was well attended, and was heard with much attention. Indeed the success achieved has warranted arrangements for a similar course on architecture next term.

The numerous concerts and recitals given regularly by students and professors during the term reached their final expression in a chamber music concert at Æolian Hall, when there was established what is perhaps a new and wholly commendable precedent by opening with a Sextet for wood-wind instruments and pianoforte. The programme included an excellent performance of Schubert's String Quartet in E flat. Some choral works were also attractively sung by the College choir.

This was followed by an orchestral concert at Queen's Hall, under the conductorship of Mr. Joseph Ivimey, when a distinctly creditable performance of orchestral and accompanied solo works was given. The playing of Grieg's Pianoforte Concerto by Miss D. G. Callender, and of

Saint-Saëns's Introduction and Rondo Capriccioso for violin, with Miss D. S. Macpherson as the solo instrumentalist, was quite exceptional students' work. The singing of Mr. Pittham and Miss Fox proved very enjoyable.

Two able performances have taken place at the Scala Theatre of Offenbach's opera 'The Grand Duchess,' produced by Mr. Cairns James, and conducted by Mr. Joseph Ivimey.

It is gratifying to announce that an increased entry for the College examinations, particularly in the subject of Elocution, has necessitated the sending of an additional examiner to Australia, and that Mr. Ronald Chamberlain has accepted the office.

Successful Distributions of Certificates gained in the local examinations were held at Folkestone and Bournemouth.

The Grosvenor Gooch prizes for the current term have been awarded to Miss Kerkin and Miss Macpherson.

All friends of the College will regret to learn that, on account of ill-health, Dr. Charles Vincent has found it necessary to resign his active connection with the College. His long service, begun in the early days of the Institution, entitles him to a happy retirement. May it so prove! He did pioneer work for the College examinations, especially in South Africa, where, on one occasion, he had an interview with the late President Kruger.

It is pleasant to be able to record that Dr. Pearce, who a short while ago retired on a pension, is showing great improvement in health.

The following appointments to the teaching staff have been confirmed by the Board: Mr. W. H. Brereton and Miss Joan Cross (singing), and Mr. E. A. Smith (pianoforte).

UNIVERSITY OF MANCHESTER

FACULTY OF MUSIC

In the examinations held in June for Mus. B., the following candidates were successful:

First Year: Kathleen Clough, Teasdale Griffiths, Reuben Taylor, W. Harold Wolfenden.

Second Year: Hannah Archer, George Parker.

Third Year: George A. Armstrong, Frederick W. Dickerson, Constance Harper.

Teasdale Griffiths was recommended for the Hargreaves Exhibition (£30 per annum) for a first year, and George Parker for a second year.

Examiners: DR. H. A. HARDING
DR. A. W. WILCOCK
DR. T. KEIGHLEY

CENTENARY OF THE REV. SIR FREDERICK GORE OUSELEY

FOUNDER OF ST. MICHAEL'S, TENBURY

Inasmuch as August 12 marks the centenary of the birth of the Rev. Sir Frederick Ouseley, the founder of Tenbury College, it may be of interest to give a brief sketch of the career of this distinguished Irish composer and churchman. There is no need to labour the point that Tenbury College, ever since its foundation, in 1856, has amply fulfilled the object of its founder, namely, 'To prove a model for the choral service of the Church in these realms; and for the furtherance of this object, to receive, educate, and train boys in such religious, musical, and secular knowledge as shall be most conducive thereto.'

The Ouseley family has been for over two hundred years associated with literary and ecclesiastical activities in Ireland, and the father of the founder of Tenbury, was a brilliant Irish diplomat, the Rt.-hon. Sir Gore Ouseley, Bart. (created in 1808), Ambassador at the Courts of Persia and St. Petersburg. His son, Frederick Arthur Gore Ouseley, was born in London, on August 12, 1825, and had a precocious gift for music (somewhat like that recorded of the Earl of Mornington), so much so that at the age of eight he is said to have composed an opera, 'L'Isola disabitata.' Having entered Oxford in 1843, he graduated M.A. in 1849, and Mus.B. in 1850, proceeding to Mus.D. in 1854. Meantime, on the death of his father, in 1844, he succeeded to the baronetcy. He decided to enter the ministry, and was ordained in 1849, being appointed curate of St. Paul's, Knightsbridge. For his musical doctor's degree, in 1854, his exercise, an oratorio, 'The Martyrdom of St. Polycarp,' was performed.

In 1853 Ouseley published a valuable 'Collection of Cathedral Services,' and in the following year laid the foundation-stone of St. Michael's Collegiate Church, Tenbury—his most enduring monument. In 1855 he was elected to the chair of Music at Oxford, in succession to Sir Henry Bishop, and, having been ordained priest, was made Precentor of Hereford Cathedral. Tenbury College was opened in 1856, with Mr. John Capel Hanbury as organist. In 1857, Sir (then Mr.) John Stainer was appointed, retaining the post till he went to Magdalen College, Oxford, in 1859.

As vicar of St. Michael's, Tenbury, as well as Warden of the College, Ouseley exercised considerable influence, and honours were showered on him. Thus, in 1856, he was admitted to the *ad eundem* degree of Mus. D. of Durham, and received the Hon. Mus. D. of Cambridge, in 1862, subsequently being made LL.D. of Cambridge and Edinburgh. His treatises on 'Harmony,' 'Counterpoint,' and 'Form and General Composition' were much appreciated, and he composed eleven Services, seventy anthems, numerous organ preludes and fugues, glees, part-songs, &c. In 1873 his oratorio 'Hagar' was included in the programme of the Hereford Festival, and was produced at the Crystal Palace in 1874. In conjunction with Dr. E. G. Monk, he edited the 'Anglican Psalter Chants' (1872), and also issued an edition of the sacred works of Orlando Gibbons.

Ouseley's work at Oxford made for progress. He raised the standard for musical degrees, and revived the office of Choragus, also inducing the Senate to grant honorary degrees in music. But of course his heart was centred in Tenbury, though he did not neglect his duties at Hereford. His death took place, suddenly, at Hereford on April 6, 1889; he was buried, two days later, at Tenbury. He bequeathed to Tenbury his fine library, of about two thousand volumes—described by Mr. W. Barclay Squire in 'Grove,' vol. ii., p. 710.

W. H. G. F.

ORLANDO GIBBONS AT THE ABBEY

The Westminster Abbey special service in commemoration of Orlando Gibbons, on the evening of June 29, was of outstanding beauty. Mr. Sydney H. Nicholson had drawn up a model scheme, and his 'Special Choir' was worthy of its reputation. The Magnificat and Nunc Dimittis were from the Short Service (F). The two verse anthems, 'Great Lord of Lords' and 'See, the Word is Incarnate,' were interesting, but were naturally overshadowed by the pure contrapuntal splendours of 'O clap your hands' and 'Hosanna.' The Psalm was chanted to a singularly effective setting of Gibbons, which seemed to solve a difficult problem, the music flowing without undue elaboration, nor yet with any monotonous rigidity. The hymn was sung to a very fine tune, in procession, and the impression was of great dignity. Dr. E. H. Fellowes's address was unfortunately inaudible to many of the very large congregation.

C.

COMPLIMENTARY DINNER AND PRESENTATION TO THE REV. E. H. FELLOWES, MUS. DOC.

Whosesoever may have been the happy thought of recognising in a public way the splendid work done by Dr. E. H. Fellowes in the field of Elizabethan music, it served to bring together in the banqueting hall of the Royal Automobile Club, on June 24, a very notable gathering of representative musicians.

Sir Henry Hadow presided, and was supported by the Dean of Windsor, Bishop Taylor, Dr. Arthur Somervell, Mr. W. H. Leslie, Mr. Geo. A. Macmillan, Mr. Gustav Holst, and Dr. Percy Buck. Mr. H. P. Chadwyck-Healey and Mr. Sidney H. Nicholson acted as croupiers.

There were also present Sir G. E. Chadwyck-Healey, H. Plunket Greene, H. C. Colles, Richard Aldrich,

W. G. Whittaker, W. Barclay Squire, Rev. E. H. Swan, P. Napier Miles, C. Kennedy Scott, F. H. Bisset, Geo. Maxwell, Ellis R. Howard, H. C. Whitehead, Rev. L. H. Nixon, A. V. Barber, Rev. A. Ramsbotham, Richard Walthew, Capt. F. Burgess, Herbert Hankinson, A. J. Beamish, Norman Feasey, W. F. Macmillan, O. G. Peasegood, Major Benyon, Ernest Newman, Theodore Walrond, W. L. Luttman, W. A. Everington, Frederick Fellowes, Bernard Ramsey, Alan May, Rev. A. Warburton, James Brown, Gilbert Bailey, G. H. Powell, F. T. Arnold, E. J. Dent, Geoffrey Shaw, A. H. Fox-Strangways, Dr. E. C. Bairstow, Dr. Cyril Rootham, A. Marshall, Dr. Harold Darke, Dr. George Dyson, E. T. Cook, Herbert Hunt, Steuart Wilson, Lionel Portman, Bruce Richmond, George Riley, Arnold Goldsbrough, C. Hylton Stewart, Kenneth Swan, Basil Johnson, and the English Singers.

Sir Henry Hadow, who is never happier than when glorifying the spacious times of great Elizabeth, set Dr. Fellowes's work in admirable perspective for us. Sane, eloquent, discriminative, Sir Henry cloaked a characteristically wide range of erudition and culture under the lightest and airiest of garbs, and indulged to the full his amusing penchant for disposing of Barbarian and Philistine alike with a neat casualness which is none the less final. Dr. Fellowes, having first allowed us to deflate some of our exuberance with a spirited massed performance of 'For he's a jolly good Fellowes,' charmed us with a reply, largely autobiographical, always modest, often ingenuous. We liked particularly his generous tribute to other workers—earlier and contemporary—in the same field.

The English Singers sang, in their inimitable, intimate way, madrigals by Orlando Gibbons, Weelkes, Wilbye, and Morley, and 'the company' restored an Elizabethan practice by singing together Gibbons's 'The silver swan,' Weelkes's 'Whilst youthful sport,' and Benet's 'All creatures now are merry-minded.' As the copies were handed round, we speculated as to how the soprano difficulty was to be surmounted, but this solved itself when Mr. Sydney H. Nicholson led in a long string of boys from the Abbey, and blandly announced that those of 'the company' who thought they could do so were to sing tenor, all Cathedral organists and such were to take the alto part, and the negligible remnant might sing bass.

One hopes the Elizabethans made a better shape at it than we did, but we encored ourselves with great heartiness, and things went so much better the second time that we felt with a little more rehearsal the works might really have begun to assume some recognisable shape. But, watching the vocal efforts of some highly respected musicians (certain of them eminent adjudicators), we were consumed with curiosity to hear what sounds, if any, they were actually emitting.

It was quite a jolly evening, and so free from the blight of 'organization' that apparently it never occurred to anyone to propose the health of the chairman, or of the hon. secretary, Mr. Chadwyck Healey. And doubtless these two gentlemen minded that less than anybody else.

F. H. B.

COVENT GARDEN OPERA

THE ITALIAN SEASON

An apologia sent out by the new London Opera Syndicate, in the course of the month of Italian Opera which followed the German season at Covent Garden, was disarming.

Of course it had not paid, and only a few times had the house been really full—so we were told.

Opera, even at its very best, must always offer openings for criticism, and it is to be feared that the scribes fall to with all the more zest since during the rest of the year they are toiling amid the intangibilities of 'pure' music. Well, when we hear that, after all, the organizers of the Covent Garden season were disinterested philanthropists we must feel inclined to blush for the expression of our little grievances. Who so uncouth as to look a gift horse in the mouth?

Covent Garden seemed pretty full most nights, and frequently quite brilliant. But opera is getting to be a more and more expensive diversion. Apparently, nowhere in the world does it pay its way, and when we are presented with shows as handsome as those of this season the graceful thing to do is first to thank the unseen hand that makes good the deficit, and secondly to acknowledge the benefits before admitting the shortcomings. Colonel Blois was very gentle in the expression of his grievance against those who had rather unnecessarily expended their verve in jibing at some makeshift scenery. He admitted that the season had been hastily organized, and that consequently some operas had been performed for the sake of certain singers. It was not choice, but necessity. If we were to hear Madame Jeritza, we must have the operas Madame Jeritza knew and liked.

Well, if it was a question between this and nothing, we accept 'this' heartily. We have heard a number of good, and a few supremely good, singers, and so much is not to be despised. Only it was a pity that the Italian season was not helped out by some of the musical conviction of the Germans. It lacked a head. The Germans had had Bruno Walter, and also a more corporate spirit among the singers. Every one was aware that Wagner and Strauss were persons of importance, and to be treated as such. It is strange that the Italians—who are a people not in general by any means lacking a sense of self-importance—should have made an impression of under-rating their composers, who, after all, included such men as Rossini and Verdi.

VERDI'S DUE

Of course the singers were not all Italian. They were as mixed and unassimilable an assembly as any Peace Conference. But the genuine Italians were not noticeable for any particular piety towards the composers. They were, indeed, especially inclined to make the opera a peg for their personal display, and to draw attention by singing with exaggerated loudness in and out of season. I refer particularly to the baritone, Benvenuto Franci, and the tenor, Lauri-Volpi. The three best artists were, as it happened, not Italian—I mean Madame Rethberg (Dresden), Madame Norena (Norway), and the baritone, Joseph Schwarz (Riga).

What if some of the pains expended over a Wagner opera were to be diverted to Verdi? We do not properly know Verdi, in spite of innumerable Rigolettos and Aïdas. The operas of that great and spirited genius are flung on the stage with a nonchalance that would nearly extinguish Wagner. And still they live!

Are we to gather that the conductor of 'Aïda' at Covent Garden last month (Failoni) esteemed little that work of the magnificent old master? He certainly had a very fine cast of singers, but a German conductor of any name would hardly have countenanced such a 'pot luck' ensemble in any German masterpiece. As for his colleague (Votto), he made the impression, in 'Lucia di Lammermoor,' of being heartily ashamed of the graceful Donizetti.

That was the first night of the Italian season, and it was the worst. And still one has the impression that a very pretty thing could be made of 'Lucia.' Only it wants taste and style and spirit, and not that shamefaced muddling which would have ruined any opera in the world. The singers need not be mentioned, as they did better later on.

THE BRILLIANT 'BARBER'

'The Barber of Seville' was a much better effort. What a dazzling thing it is! The truth is that after having sat down for a full magnificent month to slow-speaking German music, we were craving for Italian rapidity and fire. The pleasure of it was more than usually anticipated, and hence, if the effect was missed, the disappointment was the keener. Is it not curious how rapidity of movement is lacking in the German music of the 19th century, Mendelssohn excepted? Wagner is, of course, the slowest of all composers, but Strauss, too, is prodigiously deliberate. Those great men seem to be always clad in the heaviest of mediæval armour. Impossible to skip in it! Rossini's skipping must be a pure fascination to all except the ultra-proper.

The performance was graced by a young, well-trained, and spritely Rosina—Madame Toti dal Monte—whose singing had been the one bright spot in 'Lucia.' She looked girlish enough to be in the picture, and at the same time she

was self-assured. Her singing was not only very neat and clever, it was also charmingly true and pure in all but the higher reaches. If Madame dal Monte cannot yet be set down as a first-rate London favourite, it is because her high notes hurt. When she soars she throws caution to the winds and simply emits a piercing tone which we cannot admit to be good singing.

Her tenor that night, and on other nights, was Dino Borgioli—a light and elegant tenor, with enough 'body' for Almaviva, if not quite enough for the Duke in 'Rigoletto.' Then the Bartolo and Basilio of MM. Malatesta and Cotreuil were priceless. No praise could be too warm for these faultless artists. One of the pleasures of the evening was to hear the Italian of the *recitativo secco* so deliciously glib. All singers sing Italian—of a sort; but the genuine Italians can fear no rivals in this particular field.

FRANCI

We come to the Figaro of Benvenuto Franci. He had a far bigger voice than anyone else, and was anxious that the obvious fact should not escape attention. No one in the house can have been more surprised than the conductor at his *tempi* in the 'Largo al Factotum.' In the ensembles he clean upset the balance without the smallest sign of compunction. It was a pity, for he is a gifted young man. He sang in several operas with great success, and is a baritone who may be really famous one day. His voice is immense in power, and enormously effective in the later 'veristic' operas where discretion counts for nothing. He was extremely good, too, as Amonasro—a part, of course, in which fiery energy can hardly be exaggerated. But his tastelessness in 'The Barber' was a sad sign—and a common one—of the effect of Puccini-ism on the younger Italian singers. We should like to know the opinion of one of the 'old hands'—say, Battistini—of this ranting and vulgarity.

RETHBERG

'Aïda' brought out a perfect singer. Madame Elisabeth Rethberg gave us such singing of 'Ritorna Vincitor' and the rest as we had not heard since Destinn's best time. A few days later she sang with the same loveliness of tone—warm, equable, without weakness or flaw—in another of Destinn's great parts, Madame Butterfly. The aspiring soprano who is seeking for a good model, should sit at Madame Rethberg's feet.

It was curious that the same performance contained also a warning of a good voice put to wrong uses. Or (if that sounds too pontifical), perhaps we should say that the Amneris of Madame Georgette Caro pleased all eyes—and possibly some ears, but not those of an old habitué of Covent Garden. While the Aïda's tone remained well rounded wherever the music led, the Amneris as she rose became invariably nasal, thin, and piercing. It may be held that such censure has a cruel effect. But this was, after all, a 'grand, international' season, and all the distinguished foreigners available had come together to show us islanders how the thing ought to be done. And the words 'grand, international' seem to cast a spell over some listeners who have not had much operatic experience, so that it is quite possible in these confused days for a false standard to be accepted.

The tenor on that night was a Scandinavian, called Aroldo Lindi, with an uncommonly fine, big voice, which we also heard as Cavaradossi. He went astray in 'Celeste Aïda,' and made no attempt at *pp* or even *mp* on the B flat at the end. We think he has not yet reached his best stage. He has the force for the biggest robust tenor parts. Can he refine his singing, can he enliven his sense of rhythm, make his gesture easier, and get curves for angles in his phrasing?

Mr. Murray Davey was the King and M. Cotreuil the Ramfis. It was naturally not M. Cotreuil's best effort of the season, for his beautiful voice is not very weighty. But in whatever he did he was a good—often a surpassing—artist, and his vocal technique was exemplary.

JERITZA

'Tosca' excited more than ordinary interest because of the American renown of the Viennese soprano, Madame Jeritza. Such a renown must be a perilous possession. So much had been heard about her upbringing, her wardrobe, her hairdressing, and her theatrical squabbles, that it was a surprise to discover that there was a very fine singer behind it all. Her renown has made it almost impossible for her to sing in any opera where she is not the main figure, and where she may not display all her golden hair. She is very pretty, in a 'Nordic' way. The general opinion seems to be that she lent a new interest to the part of Tosca. Personally one inclines to the belief that that would be quite impossible.

She certainly sang the part beautifully. She also looked beautiful, if not at all Toscaesque. Her stage performance was almost painfully self-conscious, and without a shred of disguise over its elaborateness. Needless to say, she did not move one in the slightest. And more than that: the deadly sophistication of her playing drew attention away from her singing, which really was of a more spontaneous art. It would be nice to hear her in an opera with more music in it.

The next in which she sang—Giordano's 'Fedora'—had much less. In fact, it is long since such a poverty-stricken work was heard at Covent Garden. Madame Jeritza desperately strove to make this up by covering herself in jewellery (guaranteed genuine). We could have believed in her Fedora—an erotic Russian Princess—better than in her Tosca, if there had been anything at all in Fedora in which to believe.

'ANDREA CHÉNIER'

'Fedora' was not the only Giordano opera of the season. We had also 'Andrea Chénier,' a much more lively affair. But the chief effect of hearing much Giordano is to exalt one's opinion of the sometimes disparaged Puccini. By comparison, Puccini positively is, we may vulgarly say, a 'swell.' At his best, Giordano is heard trying to do things which Puccini was to do with a flourish.

The first Act of 'Fedora' was jejune to a degree that damped the spirits even of those who had come to make a fuss of Madame Jeritza. The second Act wound up with some rich singing from her and her partner, the Greek tenor, Ulysses Lappas. The third Act was nothing to speak of. Fedora, happily united with the man who had in Act I killed ('off') her previous lover, was due to have a death scene. Few understood how the catastrophe was brought about, and fewer were interested. The scene was Switzerland, and Giordano's local colour (a small helping of 'Ranz des Vaches') was winningly naïf.

'Andrea Chénier,' of course, plunges us into the French Revolution, and there is more animation. There are luscious parts for the tenor, the doomed poet Chénier, and for the baritone, a laquey turned Jacobin. These parts were sung by Franci (the Jacobin), who did nothing better, being free to rant as he pleased, and having a part of action, bluffness, and sentiment, in which his very likeable personality told; and by the new tenor, Giacomo Lauri-Volpi.

The latter was not to be put into the shade by the volume of Franci's voice. He could and would sing as loud—though he had less finesse. Lauri-Volpi may turn out one day to be a great singer, but not until he makes up his mind to flatter the gallery rather less.

The unhappy heroine of the revolutionary drama was Miss Margaret Sheridan, who had also sung as Madame Butterfly a week or two before. This Irish soprano, who is a favourite at Milan, had been heard here in 1919. In the meantime rather exaggerated accounts of her exploits had had currency, and so there was some disappointment when it appeared that she was certainly a capable, but not an entrancing, singer—a disappointment that was hardly the fault of Miss Sheridan, who made a very sympathetic Butterfly, and was entirely competent and pleasing as Chénier's Madeleine. Her voice had many beautiful notes in it; only it was not even. Many of her vowels were too forward and whitish. She did not eschew the vibrato—an effect which always suggests that the singer is aware of the insufficiency of her voice to the task in hand.

A NEW RIGOLETTO

'Rigoletto' was the last revival of the season. It brought back a Gilda of last year, Madame Norena, who pleased as much as before. One or two little flaws in her lovely singing of 'Caro nome' were probably to be put down to nervousness.

Towards the end of the evening she was singing enchantingly, her voice soaring without any loss of warm and pure quality. She is an artist, too, and one had to have a long memory to recall a more dramatic couple in 'Rigoletto' than this Norwegian Gilda, and, as her father, Joseph Schwarz.

Here was a great singer. His voice had the deep richness (deep in quality, not pitch) which is a sheer gift of nature. And he used it with a conscientiousness and imagination which Verdi rarely gets. Possibly Rigoletto's music calls for more brilliance on the higher notes. M. Schwarz's tone remained always richly veiled. He also took the part very slowly—with a slowness which was necessary for the significance he was putting into it, but which took some of the gallant spirit out of one or two pages, as well as disconcerting the conductor. M. Schwarz used no *ad captandum* effects, but every discriminating listener was aware that a fine artist was before him, and indeed it was impossible to miss a suggestion of the vividness of Chaliapin. The colloquy between this Rigoletto and the Sparafucile of M. Cotreuil in Act 2 was subdued and unforced, but its effect was sinister and telling beyond any performance of 'Rigoletto' the present writer has known. The Duke of Signor Borgioli was rather overshadowed. His acting was reasonably good, but conventional, and while he sang pleasantly and with good technics the quality was rather dry. The Maddalena was Madame Bourguignon, who in the course of the season sang a number of secondary parts (notably two in 'Andrea Chénier') with a good, smooth voice and sense of character.

C.

RUSSIAN BALLET SEASON

POULENC AND AURIC

M. Diaghilev and his clever dancers have been on one of their longest visits to London. They have been performing at the Coliseum since the middle of May.

This choice of a house represents a certain declension from the Russian Ballet's old status. Once upon a time they would perform three or perhaps four times a week—not twelve. And wherever they were—Covent Garden or Drury Lane—the dancers monopolised the programme, leaving long intervals in which the revelations of their surprising art could be assimilated. The best of London orchestras were not too good for them.

All that is a long way off. The Russian dancers are now cheek by jowl with jugglers, 'comédiennes,' and ventriloquists, and the modern scores they bring with them are committed to the mercies of an orchestra which is—well, no doubt well-meaning. In justice to this summer season be it said that the troupe itself has been better than last winter—stronger in its principals and better drilled. And the orchestra, while imperfect, was rather nearer the mark, thanks largely, no doubt, to the happy engagement of Mr. Eugène Goossens as conductor. Sometimes he brought off most surprisingly good performances of tricky scores, such as 'The Three-Cornered Hat' of de Falla. Then another day there would be a depressing, scrambled performance, as that of Rossini's gay, enlivening music for 'La Boutique Fantasque.'

These two ballets remain among the best M. Diaghilev has brought us. And we are always grateful for 'Sylphides,' 'Carnival,' 'Prince Igor,' and 'Cimarosiana.' How is it that gratitude fails to pour itself forth as gushingly for the new pieces? Is it because the enthusiast of 1911 is naturally subject to the atrophy of increasing years, and that the charms of the new Milhaud-Poulenc-Auric ballets are really, if one only had the ears of youth, the modern equivalent of the pre-bellicose delights of Rimsky, Tcherepnin, and Stravinsky? Gratitude of a sort one can never fail to have for a Diaghilev. His failures are more interesting than most other people's successes. We infinitely prefer having him wrong-headed to not having him at all.

Having said that, we go on to admit that Milhaud's 'Blue Train' ballet of last winter was a chilly disappointment, and that the first two of the new pieces this summer helped us no more to win back the raptures of *Iadis*. Francis Poulenc's new piece, 'The House-Party' (called at Paris 'Les Biches,' *i.e.*, 'the pretty dears'—or rather more), was much in the same street as 'The Blue Train,' that is, it represented the holiday 'carryings-on' of the very latest sort of young men and maidens.

Only in 'The Blue Train' the motives of the seaside gambolling were clear enough. The indoor amusements of 'The House Party' (during which the mannerless youths wore running shorts) were said to be elucidatable by a perusal of Marcel Proust's novel of French Society at Balbec. But without such second sight it appeared pointless and indeed inept. If it had not been for the beautiful, natural grace of the fit, lithe young dancers, both the Poulenc and the Milhaud ballets would have run uncommonly close to mere vulgarity. Now the Russian Ballet in the old days may have sometimes been madly sensuous; it was not vulgar.

BORES AND SAILORS

A third young French composer was put on a pedestal by M. Diaghilev in the next ballet, 'Les Fâcheux' ('The Bores')—namely, one Georges Auric. This was a Louis XIV. piece, very consciously 'precious,' a ballet of Louis XIV. dolls or china ornaments. The jerkiness and the inhumanity of marionettes are the suggestion behind a good deal of the recent Russian dancing. Auric was the composer, too, of the latest ballet, 'Les Matelots' ('The Sailors'). This piece rather cheered up one's drooping spirits. It had its disconcerting points. The dances allotted to the delightful Madame Nemtchinova imposed on her a simply displeasing gracelessness. And again the music was of a rare insignificance. It hardly counted. The fun of the evening lay in the clever, original scenery, and in the buoyant and droll acrobatics of the three dancing sailors, MM. Woizikovsky, Slavinsky, and Lifar. The English dancer, Madame Sokolova (who is as able as any of the Muscovites), was, too, extraordinarily good in a grotesque part.

What of the music of these latter-day ballets? Is it ever likely to get a foothold in the concert-room when the dancers are far away, as the music of 'The Fire Bird' and 'The Three-Cornered Hat' has done?

On the difficult subject of this new Parisian music the first obvious thing to say is that one never feels the slightest inclination to hear a bar of it twice. Music that thus seems meant for use once only, like a Japanese paper serviette—is it not renouncing the very crown of music's prerogatives? All three of these young men indulge in the same sort of self-contemptuous flippancy. The music of all four ballets seemed to set itself out to be slightly insolent. The authors may despise themselves, they also make it clear they have no sort of tenderness for the listener. Well, one now and then tolerates a piece of impertinence for social reasons, but makes up his mind that the offender is to be cut in future. This music which is continually 'cocking snooks'—does it count on a brilliant social success?

All three are certainly rather clever young men. It would be interesting to know if their ballets are mere relaxations, 'rags,' between more self-respecting work. The common source of their pranks is Stravinsky's 'Petrouchka.' But Stravinsky's play with hurdy-gurdy tunes is, after all, only one element of 'Petrouchka.' These young Parisians, like other undergraduates, go to the circus, the music-hall, and the fair-ground. 'Petrouchka' showed how a musical mind can collect hints from the noises at such resorts. But do our Parisian ballet-makers know of nowhere else? You can run a hobby-horse to death. The new ballets, one and all, go in for street-tunes, and the authors seem to be enslaved to the notion of treating them like a wheezy hurdy-gurdy ('Les Fâcheux'), like a raucous dance-hall band, or like an out-of-tune steam organ at a fair. The jest at first was not at all bad, but now these people are bound hand and foot by their own facetiousness.

There are shades to be observed, no doubt. Poulenc had his moments of real drollery. (Only his music-hall songs behind the scenes were a bore.) Milhaud seems to have rather a bigger fist than the others, and ought surely to manage to do something we could like to hear twice. Auric is mostly negative, apparently. He has eliminated warmth, curves, consonance. We are left with street-tunes and a rather desolate dryness and stridency of sound, and

there appears no reason why anyone should not compose such music at any length. What is the young prophet leading us out in the desert for to see? All this calls rather sadly to mind the days when one went again and again to hear the wonderful new spells of such things as 'The Fire Bird' and 'Petrouchka.' What a prince Stravinsky then was, compared with the new ballet-makers!

To be fair, it must be said that the scenery of the new pieces is very much better than the music. Pruna's 'Matelots' was droll and 'popular,' with much more freedom and naturalness than Auric. Georges Braque's 'Fâcheux' was delightful in its original sobriety of colour. Madame Tchernicheva had a very jolly little arch part in this last ballet. How admirable all these executants are! How wonderfully they obey the behests of those who tell them one day to be nymphs as lissom as the dancers of a Grecian urn, and the next that they are to be no more human than a Dutch doll! C.

ABERYSTWYTH FESTIVAL

VAUGHAN WILLIAMS IN WALES

The sixth Aberystwyth Musical Festival was held in the hall of the University, during June 26-29. It comprised five concerts and, on the Sunday evening, a 'Cymanfa Ganu,' otherwise a hymn-singing meeting of the peculiarly Welsh sort.

The new Welsh Symphony Orchestra played, with Mr. W. H. Reed as the special 'guest-leader' of the occasion. Different choirs of University College sang. There was a great array of visiting conductors—Dr. R. Vaughan Williams, Mr. Gustav Holst, Sir Hugh Allen, and Mr. Adrian C. Boult. The soloists included Miss Jelly d'Aranyi and Mr. Harold Samuel. The programmes ranged from Palestrina to Ravel. They included six symphonies, and one programme alone contained three works of symphonic proportions, not to speak of many smaller things. Symphony concerts of two and a half hours are always rather excessive in effect, but Aberystwyth followed the English tradition, which ordains that the word 'festival' justifies such excess.

Anyhow, the week-end was a goodly feast of music. It brought new laurels to the Music Faculty of the Welsh University, and in particular to the moving spirit of the whole enterprise, who, of course, was Sir Walford Davies. At the outset, Sir Walford reminded us that this Festival, although it admits and welcomes the public, on whom, indeed, it depends for existence in its present important form, is essentially part of the musical curriculum of the University—in fact, a sort of grandiose speech day, or days. The choice made among the classics and the moderns was directed towards the educational advantage of the students. Well, on those terms let us all be students—for the choice was extraordinarily attractive from first to last, and one would not willingly have missed a single item. If this is musical education, how much more pleasant to be educated than to be amused in the ordinary way!

Without any hostile prejudice against competitive festivals, be it said that it was a distinct relief, once in a way, to go into Wales for music-making other than competitive. The Aberystwyth students had learnt to sing Vaughan Williams's *a cappella* Mass in G minor not for a material trophy, but for the music's sake, and that is a motive for which there is much to be said. They could not have sung it better if a whole sideboard array of golden challenge cups had depended on the performance. Democracy has a big say in ordinary Welsh music-making, and it is a good thing if one at least of the year's functions is allowed to show us what a measure of enlightened autocracy can do in art.

THE G MINOR MASS

Some forty students (the 'Palestrina Choir' of Aberystwyth) at the first concert sang Dr. Vaughan Williams's twelve-part Mass, which the composer conducted. This must have been—for all the outsiders present, at all events—the greatly memorable achievement of the Festival. To say so much is not to be severe on the orchestra, which worked very earnestly at an enormous range of music. Obviously it would be absurd to measure these players by the standard of London or Manchester. But one has no hesitation in saying that the Palestrina Choir was absolutely first-rate, and that there is no musical centre in the world where its performance of Vaughan Williams's masterwork would not have been an event of mark.

Welsh choral singing has a great name, based on many fine exploits, and also on others which have been over-rated. But this was an achievement of quite a new distinction. Vaughan Williams's music was written for a purely liturgical end, and, moreover, in a spirit—a spirit of intense and austere humility, self-forgetting—rarely indeed possessed even by professedly liturgical composers. There is no room in it for the ordinary brave showiness and enthusiasm. Indeed the treatment is wrong if there is a suggestion that the singing is a conscious performance. Not only had the work never before been sung in Wales, but, furthermore, the polyphonic school of which this is a development is seldom heard of there. (The Tudor madrigalists are ignored by the National Eisteddfod.) Nevertheless, an ideal beauty was touched that evening. One gained a conviction that there is some one at Aberystwyth with very sound views on the teaching of singing. The admirable tone of this small choir could have been due only to the command of a pure, unforced quality by all the individuals. Not even the tenors were throaty. Many beautiful details remain with the hearer—particularly, perhaps, the magical effect of the very soft and widespread G major chord at the beginning of 'Et in terra pax.'

The whole of the 'Kyrie'—that affecting movement—was of a sustained beauty. But then that applies to the whole work down to the last wonderful contrasting cadence on 'Dona nobis pacem.' Only a Beckmesser might have remarked that in two *fortissimos* the tone deteriorated a little—the feeling being that the singers were taken a trifle by surprise at the conductor's rousing vigour just there. The accuracy of the singing was matched by the properly simple and deep expression. The solo quartet was anonymous.

Dr. Vaughan Williams also conducted, the next night, his 'Pastoral' Symphony, which Sir Walford Davies had previously made known to Aberystwyth. After an unpromising start the players worked well, but the ideal moments in the performance were those of the soprano solo in the *Finale* (singer, Miss Kate Griffiths). Here again was a charming voice with an unusual, sweet naturalness and unsophistication—the very tone for that strangely lovely and poetic song. It is uncommon for a singer to be pointing the right way to a band of instrumentalists; but if all the Welsh strings and wood-wind had had the command of that soprano's perfectly just expression the performance of the Symphony would indeed have been penetrating.

GUSTAV HOLST

Mr. Gustav Holst did not play so significant a part in the scheme. He conducted his Algerian suite, 'Beni-Mora,' which, for lack of a flavouring of virtuosity, did not make all its right brilliant effect; and also two small and early, but decidedly Holstian, 'Songs without Words,' Op. 22—pieces which many a small orchestral society should be glad to know of. Haydn's ninety-ninth Symphony—music as fresh as the flowers of May—was, too, conducted by Mr. Holst.

A very distinguished feature of the Festival was Mr. Harold Samuel's recital of the 'Goldberg' Variations of Bach, complete, on the Sunday afternoon. Once again, in this immense undertaking, the pianist's adroitness of execution was surpassed only by his richly sympathetic feeling. What a musician!

Miss d'Aranyi made a complete conquest, as well she might. At the fourth concert she played Ravel's 'Tzigane,' of which she makes a thing of extraordinary, exciting life and splendour. The pianist, Mr. Charles Clements, distinguished himself. At the last concert Miss d'Aranyi played in a Mozart Concerto and also in Bach's string arrangement of the Double Concerto in C minor, which was also played in the usual form with pianofortes. The arrangement, by the way, was given to violin and oboe (Mr. D. F. Griffiths).

In Mozart's Violin and Viola Concerto the soloists were Miss Sybil Eaton and Mr. Raymond Jeremy, who played well, but were handicapped by the rather uninteresting orchestral playing, and by the excessive length of that particular concert. This was conducted by Mr. Boult, who did capital service in many other things, notably in enlivening the worthy but rather jog-trot E minor Symphonic Variations of Parry.

Sir Hugh Allen conducted the G minor Symphony of Mozart (Mozart and Bach were the classic pillars of the Festival), and also the first part of Coleridge-Taylor's 'Hiawatha.' We also had two of Parry's noble 'Songs of Farewell,' and at different times a good deal of Welsh choral music, some of which Dr. Lloyd Williams conducted. Sir Walford Davies, of course, had much to conduct, including on the last evening the 'Stabat Mater' of Palestrina, in which (of this I can speak only by hearsay) the choir's singing matched that in the G minor Mass.

To those who may be able to go to Aberystwyth for a future Festival be it said that University Hall—a kind of monster wooden hut—is one of the most useful concert-rooms in the whole country, and that the Festival is, on its present lines, quite extraordinarily stimulating and likeable.

C.

London Concerts

MISS ETHEL LEGINSKA

Miss Ethel Leginska, at Queen's Hall, on June 23, with the London Symphony Orchestra, was once again not content to wield one weapon in the musical fray. She must needs—such is the vaulting ambition in this exceptional little person—try pianoforte playing, conducting, and composing, all at once. That is, she played a Concerto (Weber's in C) and at the same time conducted (with hands, when disengaged, and otherwise with head), and she conducted her own new orchestral suite.

This musician of homely Yorkshire, who has Slavonicised her name, chose French for her 'Four Exotic Pieces'—'Quatre Sujets Barbares.' It is to be feared that this feminine exoticism induced yawning. It affected a modern manner, but really the matter was too thin for anything. There was simply nothing to keep it going.

There was more in Miss Leginska's conducting. The chief test-piece was nothing less than 'Till Eulenspiegel.' Detail went hang, as the saying is, but she had got hold of the main outline. We came back to it, however, that in pianoforte playing is her real strength. But the afternoon's varied little exhibition went at least to show that Miss Leginska has a range of interests and an enterprising ambition beyond most pianists.

C.

MANUEL DE FALLA

A concert of the works of Manuel de Falla was given at Wigmore Hall, on July 13, by an orchestra led by Mr. John Pennington, and containing a number of musicians of the 'Betica' Orchestra of Seville. These musicians had, a few days before, played at the inauguration of a new series of chamber concerts, at the Ritz Hotel, patronised by Lady Carisbrooke and advertised in ungrammatical French—'Internationales (*sic*) Concerts Intimes.' The conductor was M. Ernesto Halffter Escriche.

The concert began with four pieces from de Falla's best-known work, the fascinating ballet-music of 'The Three-Cornered Hat.' The conducting was not calculated to give the music its full due, and was no better in a performance of Rossini's 'Barber of Seville' Overture, newly scored by de Falla. While possibly this version may be an improvement on the original, a clumsy performance of such a masterpiece of gaiety, whether improved or unimproved, is an irritation. Madame Alvar sang four arranged folk-songs, one of which, 'Duermete, niño,' was encored. Don Quixote's harangue from the chamber opera, 'Master Peter's Puppet Show,' was sung by Mr. Arthur Cranmer. It was new to London, though the whole opera was performed last year at Bristol. Mr. Cranmer has a sturdy voice, but it was as much as he could do to let us know he was using it, so unbridled was the orchestral brass. Evidently there was some misunderstanding or miscalculation here. The concert ended with the ballet-music of 'Love the Wizard' ('El Amor Brujo'), which contains some richly Iberian movements, quite in de Falla's best vein. Here we had occasion to admire the Sevillian 'cellist, and to wonder at the strange and uncouth tone of the horn. In sum, no new light was shed on this deservedly favourite composer, who has often been much better conducted here.

C.

LADY PHILLIDA SHIRLEY

At her pianoforte recital on June 24, Lady Phillida Shirley reversed the usual order of things by placing modern music at the commencement of her programme and working backwards to Mozart by way of Schumann's 'Carneval.' 'La Plaine aux Corbeaux' (MS.), by G. L. Garnier, with whom she has been studying at Paris, is an effective and somewhat *macabre* piece of music, evoking an atmosphere similar to Ravel's 'Le Gibet.' It suited the pianist's technique and style better than any other piece in her programme. Lady Phillida's touch is occasionally harsh and metallic, and this was sometimes heard to disadvantage in Debussy's 'Les Cottines d'Anacapri' and 'Poissons d'or.' At other times it possesses a charming singing quality which was noticeable in many parts of Schumann's 'Carneval,' especially in his 'Chopin' portrait. The romantic spirit of the whole composition was well sustained throughout, but a clearer grasp of the essential rhythmic qualities of Schumann's music, as well as that of all the other excerpts in her programme, would have given greater vitality to the performance, and made her presentment of Mozart's charming little Sonata in F major less monotonous.

L. L.

Competition Festival Record

CLEETHORPES.—With eighty-eight classes, nine hundred entries, and five days (June 30-July 4) of competitions, the Cleethorpes Festival surpassed its own records this year. The interest of each department was well sustained. The adult solo singers were given a good class of song to sing. There were keen competitions among the children's choirs, some of the most conspicuous of these being Elliston Street Girls, Cleethorpes (Miss M. E. Jenner); Frodingham Girls' School Choir, which won ninety-eight marks for sight-reading; and Grimsby Junior Choral (Miss G. Hunter). Grimsby Choral Society (Mr. P. Wilson) won the mixed-voice contest, and Scunthorpe (Mr. D. Leeman) that for male-voices. The class for mixed-voice choirs from Lincolnshire, Nottingham, Derbyshire, and Yorkshire was won by Grimsby. Mr. Hugh Roberton judged, and 'dropped on' the soprano soloists for their *tremolo*—'Marcel waving of the voice,' he called it.

GIRLS' FRIENDLY SOCIETY. — The Annual Choir Competitions were held in London on July 3. There was a very large entry, sixty-three choirs (double last year's number) coming from all parts of the country. The standard showed an appreciable advance, the pick of the choirs being excellent. The winners were: Elementary, Chester; Intermediate, Peterborough; Advanced, Worthing. Mr. Harvey Grace judged.

MAIDSTONE.—Thirty choirs took part in the first Festival of the West Kent Federation of Women's Institutes, held at the Corn Exchange, Maidstone, on June 13. They all competed in Cecil Sharp's 'The lark in the morn,' and in Stanford's 'Cradle Song,' and twenty-six competed in madrigal singing. The proceedings lasted from 10 a.m. to 10 p.m., and finished with a concert, at which the competitors made a massed choir of four hundred voices, conducted by Mr. Geoffrey Shaw.

PETERBOROUGH. — The first Peterborough Festival was held here on June 19 and 20, under the chairmanship of Dr. Henry Coleman, the hon. secretary being Mrs. Stuart Thompson. Except at the final concert the public attendance was poor, a common phenomenon at new festivals. The list of choral entries was not representative—the villagers being particularly backward—but for a first attempt it was by no means unsatisfactory. The chief

successes went to Queen's Works, Bedford, whose singing won high praise from Mr. Geoffrey Shaw; an Uppingham Male-Voice Choir; and Great Easton Women's Institute. Mr. Geoffrey Shaw and Mr. Rowsby Woof judged.

STOCKSBRIDGE.—This three-day Festival (June 18-20) was organized by the South Yorkshire Musical Festival Society. Children played a great part in it, the second day being given up to their competitions, and the first evening being largely a demonstration by Dr. W. M. Robertshaw's Stocksbridge Junior Festival Choir, which sang Sydney H. Nicholson's 'The Luck of Edenhall.' Dr. J. Frederic Staton gave warm praise to the school choirs, and spoke of the importance of the pianoforte duet: 'It introduced young players to a class of music which they could not attempt as soloists.' The principal success in the adult competition was won by Mr. H. Shepley's Greetland Vocal Union, which stood at the head of male-voice choirs.

PENTREFOELAS EISTEDDFOD drew a crowd of twenty thousand to hear a day of choral work, judged by Sir Richard Terry, Prof. Granville Bantock, and Dr. Vaughan Thomas. The contests went on till the small hours of Sunday morning, the final class of eight male-voice choirs competing at 1 a.m., with the adjudicators writing their notes by the light of a candle, and ten thousand listeners in the darkness.

At the MABE Festival, held at Penryn, a notable feature was the work of the male-voice choirs, Mr. W. P. Weekes, who judged, remarking that he had never heard a finer lot.

A SECONDARY SCHOOL FESTIVAL

A Festival of a type full of interest and promise was that held at Isleworth, when five secondary schools of the district met at Spring Grove Polytechnic to compete and combine in singing, folk-dancing, and instrumental music. Very attractive were the folk-singing and dancing in the open air. The orchestra, drawn from the schools, included four wood-wind and three brass players and the usual percussion; it played a movement from Haydn's 'London' Symphony and a Bach Gavotte. In the choral contests Chiswick County School took two awards, and Isleworth County School one. Mr. Steuart Wilson was the judge.

A County Festival for Forfarshire is likely to come into being shortly, with Forfar, Brechin, Montrose, and Arbroath as successive venues.

Under the auspices of the Educational Department of the Royal Arsenal Co-operative Society, nine choirs and orchestras have been formed. They competed at Bostall Heath on June 19, contests and combined performances pleasing a large crowd from 3 till 10.

Steps are being taken in the founding of a Festival for the suburbs of North-West London, the area to be covered including Golders Green, Cricklewood, Hampstead, Hendon, and the Garden Suburb. The event will probably take place in February. Mr. C. O. Larkin, Whitebank, Southway, is the hon. secretary.

Music in the Provinces

ALNWICK.—The Newcastle Bach Choir gave a recital of unaccompanied music in Alnwick Parish Church on July 11, including the Magnificat and Nunc dimittis from Byrd's 'Great' Service, J. S. Bach's eight-part Motet, 'Be not afraid,' and selections from Taverner's 'Western Wynde' Mass, all of which were finely sung under Dr. W. G. Whittaker's direction. In addition, Mr. George C. Gray played organ music by Bach, Howells, Stanford, and César Franck. The recital was largely attended.

BIRMINGHAM AND DISTRICT.—Mr. G. D. Cunningham has completed his first year's recitals on the Town Hall organ. Forty-three concerts have been given, each programme beginning with a Bach work. He has also performed serially the whole of Mendelssohn's Organ Sonatas. The attendances have been well sustained, reaching an average figure never before attained at these concerts. ——The programme of the City Orchestra's coming season is to hand, and already it has been criticised on account of the absence of modern works. Nevertheless, the scheme includes the production of a new Symphony by Granville Bantock, and the first Birmingham performance of the new Symphony by Sibelius, to be produced at the forthcoming Gloucester Festival. The guest-conductors are Sibelius, who is to conduct his own Symphony, in addition to other works of his own, and Vaclav Talich, the Prague conductor, who will conduct a programme of Bohemian music. Only instrumental soloists are to be heard at these concerts, the list for the forthcoming season including Messrs. Pouishnov and Harold Samuel among the pianists, and Messrs. Arthur Catterall and Paul Beard among the violinists. The Misses May and Beatrice Harrison are to play the Delius and Brahms Double Concertos at the last concert of the season. Mr. Adrian Boult's scheme includes a series of twenty-five Sunday and twenty concerts for school-children. ——The Thursday Mid-day concerts, established by Miss Marjorie Sotham three years ago, are to be taken over by Mr. Johan Hock. They will be known as the 'Philharmonic' Mid-day concerts, the programmes being given chiefly by the pianoforte and string quartets bearing that name. The programmes in future will consist entirely of instrumental music.——Dr. Darby, conductor of the Wolverhampton Choral Society, has been appointed conductor of the Midland Musical Society, Mr. A. J. Cotton having resigned.

BURY ST. EDMUND'S.—The East Anglian Association of Musical Societies held its third annual meeting at Bury on June 13, under the chairmanship of Dr. Haydon Hare. The hon. secretary, Mr. Aldrich, announced that forty-three societies were affiliated to the Association, and that the total of active members was over two thousand five hundred. An attempt had been made on a national scale, by a memorial from the leading choral societies, to secure exemption from Entertainment Tax for choral concerts, but the answer of the Financial Secretary to the Treasurer had been unsatisfactory.

EASTBOURNE.—It is proposed to form a special choir in connection with the musical festival in November. The number of voices aimed at is two hundred. If the scheme comes to fruition, the choir will be heard in the 'Dream of Gerontius,' conducted by the composer. Mr. James R. Dean will be in charge of the rehearsals.

HARROGATE.—There are no better holiday programmes than those which Mr. Basil Cameron is giving with his Harrogate Municipal Orchestra. At the third, fourth, and fifth symphony concerts, the Symphonies were Brahms's in D, Mozart's 'Jupiter,' and the first of Kallinnikov. At each concert a Concerto was played, and the smaller works were all well chosen.——On July 1, Maurice Besly's Suite, 'Chelsea China,' was included.

HORSHAM.—A very successful chamber concert was given on June 25, by Miss Lena Sykes, the programme comprising Schumann's Pianoforte Quartet in E flat (Miss Eveline Petherick, Miss Doris Chart, Mrs. Dyson Cooper, and Miss Sykes), Grieg's Violin and Pianoforte Sonata in C minor (Miss Petherick and Miss Sykes), and songs (Miss Christine Beck).

Music in Wales

ABERYSTWYTH.—An interesting children's concert by about seventy or eighty children belonging to school stringed instrument classes set on foot by the National Council of Music, took place on July 15, when the March from Handel's 'Scipio,' the *Allegro* from Bach's 'Brandenburg' Concerto in G, and two movements from Haydn's Symphony in D were among the items included in a long programme. The performers were divided into three groups, the more difficult items being allotted to the most advanced players. Several solo numbers were also played, and some boys from the Town Band assisted with wind instruments in the Haydn movements. Marked improvement over previous efforts was shown in regard to unanimity of tuning, and the rhythm was remarkably crisp and well-defined. Miss B. J. Langley, the initiator of the classes, conducted; Miss Katie Griffiths directed the

Rheidol Juvenile Choir, which gave some vocal items; and Miss Violet White accompanied at the pianoforte. Some pleasing dances were also given by girls from the County School.

HARLECH.—The annual Festival was held on June 24, in the Castle. The morning session and the first half of the afternoon session were confined to vocal items without orchestra, and some very delicate part-singing was heard from selected choirs. As is usual at Welsh meetings of the kind, a large number of hymns were sung by both choir and audience with a rich, round volume of tone. These were conducted by Mr. J. Charles McLean and Mr. T. T. Powell. Some promising young local singers were given a public hearing, and Miss Elsie Suddaby and Mr. Gwynne Davies contributed more important solo items, the last-named giving three of Dr. Vaughan Thomas's fine settings of Welsh 'cywyddau'—'Music,' 'The Night,' and 'Two Greyhounds.' Orchestral items at the afternoon and evening sessions consisted of the Overture to Schubert's Rosamunde, César Franck's Symphony in D, and two novelties—a tone-poem, 'Bronwen' (the prize composition at the Pontypool Eisteddfod last year), by Franklin Sparks, and a Scherzo for orchestra by Kenneth Harding, a promising young student at Aberystwyth. A third novelty was a setting of the 93rd Psalm for chorus and orchestra, by Dr. Heath, of Barmouth, some of whose work has been heard at the London 'Promenade' concerts. The choral works chosen for the evening session were Bach's 'God's time is the best,' sung in Welsh, the soloists being Miss Elsie Suddaby, Mr. Gwynne Davies, and Mr. Edward Davies, and Mendelssohn's 'Hymn of Praise,' in which the two first-named singers were the soloists, Miss Nellie Jones joining Miss Suddaby in the duet, 'I waited for the Lord.' Both works were conducted by Sir Hugh Allen, who, at a very short rehearsal, almost entirely confined to running through the principal leads, had speedily established confidence between himself and his forces, and who secured wonderful results at the evening performance. When thanking the singers at the close of the Festival, he advised that one session should be given to a full three hours' rehearsal, when the results would be almost perfect. Mr. Charles Clements accompanied at the pianoforte during the greater part of the day, and Sir Walford Davies and he gave valuable support to the conductor in bridging over the danger spots due to the absence of full rehearsal.

WREXHAM. — The East Denbighshire Educational Demonstration was held at Wrexham, during June 21-27. A special feature of the occasion was the singing and dancing of the elementary school children of the district. A choir of no less than seven hundred and fifty children, drawn from the various schools, sang 'I know a bank' (C. E. Thorn), 'Clychau Aberdyfi' and 'Tros y Garreg' (Welsh airs), 'Good-morrow, pretty maid' (English air), 'Ye banks and braes' (Scotch air), and a cantata, 'The Walrus and the Carpenter,' by Percy E. Fletcher. The children were conducted by Mr. Ernest Jones, of Johnstown. The following were the dances: English Country Dances (Cecil Sharp), 'Morris Dances,' 'Scandinavian Dances,' together with Welsh, English, Scotch, and Irish dances. A small orchestra provided accompaniments.

Music in Ireland

A delightful and varied Celtic concert was given at the Mansion House, Dublin, on July 3, when Welsh, Scotch, Irish, Breton, and Manx melodies were sung, while an International Celtic concert, on July 5, at the Theatre Royal, had as attractions the Army Band No. 1, with Madame Leila Megane, Miss Joan Burke, Messrs. Neil McClean, Arthur Darley, and Denis Cox.

At the annual conferring of degrees at Trinity College, Dublin, on June 26, in addition to the Mus. Doc. given to Sir Hamilton Harty, the degrees of Mus. Bac. and Mus. Doc. were conferred (*ad eund. Oxon.*) on the Rev. Thomas H. Ross. Sir Hamilton was presented with his Doctor's robes by a number of friends, and was entertained at a reception in the Royal Irish Academy of Music, the guests being received by the Governor-General, on June 25. A choice musical programme of pieces by the new knight was performed, with songs by Miss J. Curran and Mr. P. Kirwan.

Maestro A. G. Viani's pupils' concert took place at the Abbey Theatre, Dublin, on June 22, and afforded ample evidence of a high standard of teaching. On June 29, the Abbey Theatre was again the scene of an interesting concert, this time of the pupils of the Read Pianoforte School, including Miss Rhoda Coghill.

An unfortunate trade dispute has been in operation at Dublin since July 4 between the managers of the Dublin theatres and picture-houses and the members of the orchestras, in regard to wages and holidays.

A new memorial organ, the gift of the Harpur family, was opened, at a special service, in the Ormean Road Methodist Church, Belfast, on June 19, by Dr. Alfred Hollins, organist of St. George's Free Church, Edinburgh, who gave a delightful recital after the dedication ceremony and a second recital on June 22.

The Ferns Diocesan Choral Festival was held on June 25, at Christ Church, Gorey, co. Wexford, twelve choirs taking part, under the baton of Mr. F. G. Edwards, Enniscorthy.

Successful choral Festivals were held at Tyrone and Donegal on June 26.

Mr. Frank Muspratt, who has been organist of Limerick Cathedral for forty years, has been presented with an address and testimonial by the Dean and Chapter, in recognition of his long and valuable service. It is interesting to record that there have been only two organists of Limerick Cathedral since 1835—a period of ninety years.

On July 13 Mrs. J. H. Cousins, who is a Mus. Bac and who is home for a holiday from Tokio, gave a very interesting lecture at Dublin, before the Theosophical Society, on 'Internationalism in Music.'

Musical Notes from Abroad

GERMANY

YOUNG GERMAN COMPOSERS AT KIEL

As in earlier years, so also to-day, the recent Festival of the Allgemeine Deutsche Musikverein was inaugurated with a view to furthering native music production. But strangely enough, the Tonkünstler had chosen for the venue the seaport town of Kiel, in Schleswig, on the Baltic. The choice seems the more curious when it is remembered that Kiel appears to have no traditions in any field of art. Music, indeed, had never resided there. Hamburg, which is only some fifty miles distant, has often worthily upheld the best interests of creative music in North Germany. Under such circumstances it proved very difficult for Kiel to find performing musicians able to give effective interpretations of the works standing on the programme. A general impression was, however, obtained.

The Allgemeine Deutsche Musikverein, which was founded by Liszt in 1861, has shed some of its former prestige. How can a number of new works worthy of performance be gathered every year, if we confine ourselves to the output of a single country? The difficulties of choice were frequently increased by the fact that a *vil media* had to be found, to the exclusion of all that smacked of too much modernism. So it fell that the characteristic feature of the Festival inclined more and more to the academic. Some elderly composers appeared in this year's programme—*e.g.*, Robert Kahn, who is still writing music standing between Mendelssohn and Brahms, and Walter Courvoisier, who is swimming in the Brahms current. Prof. Fritz Stein, a friend of Max Reger, who had been appointed by the town of Kiel to conduct the choir of the Church at the Festival, secured a worthy performance of a new Mass by Ernst Thomas, which deserves to be recorded. It is strange to find a young man, only twenty years old, giving expression

to his musical ideas in a Mass, his Op. 1. In doing so he stands aside from the young composers of to-day, all of whom are devoted to secular productions. But it is not the conception of the work alone that makes him an outstanding figure, for his Mass, although rooted in tradition, is modern in the best sense of the word. Thomas speaks the language of our time in showing a certain predilection for short phrases and movements. Harmonic and contrapuntal devices of no little originality are everywhere to be found. The work is, however, unequal; the artistic standing of its opening pages is not sustained. Yet on the whole it affords a sure proof of latent talent.

Among the chamber works performed at the Festival there was one striking example of how a decidedly modern composer can make his hearers, modernist and reactionary alike, despair of his faculties. The musician who thus succeeded in annoying and tiring a very numerous audience was Frank Wohlfahrt. In his case this is the more to be regretted, as, in several magazine articles from his pen, he has revealed a very clear perception of some outstanding musical problems. His Quartet, of too generous length, seemed to be wholly uninspired. Its counterpoint is perhaps coherent enough, but even so, the work lacks the power of convincing the hearer that it has anything to say. When after it we heard a duet for violin and pianoforte by Heinz Tiessen, the shortness of the piece, its conciseness of musical diction, and its rhythmic vigour obtained a greater effect than would have been the case after a less tiring work than Wohlfahrt's. On the same evening the Havemann Quartet (Fritz Uzkulenkampff-Post, violin, and Josef Strauss, pianoforte) was heartily applauded, and a new 'Cello Concerto by Ernst Toch, as played by that excellent exponent, Josef Feuermann, proved very effective, except that it revealed a certain onesidedness of mood. Some songs by Manfred Gurlitt were impressive for their delicacy of feeling.

The opera-house of Kiel provided the occasion for presenting two operas as a feature of the Festival—'Juana,' in one Act, by Max Ettinger, of Munich; and 'At night all the cats are grey,' in two Acts, by Pierre Maurice, a French Swiss composer educated at Munich. Max Ettinger may be considered a fervent disciple of Puccini. His work revealed much immature sense for theatrical effect; but at present he falls short of realising his intentions. Pierre Maurice, on the other hand, is a clever composer, but he lacks any scenic temperament. He certainly possesses the faculty of expressing different moods, but his ideas halt behind the times, and move too dully for his spectators. To this may be added that neither work received adequate performance. Thus these composers were not seen at their best.

An interesting feature of the Festival could well have been the presentation of colour music by Alexander Laszlo. This was not, of course, the first time that colour harmonies had been made to accompany music. The only difference between Laszlo and his predecessors, at least in his own opinion, lay in his claim that musico-pictorial conception should be identical. This was not proved by the performance itself, which failed simultaneously to juxtapose the music and colour schemes. Besides, musicians are apt to look askance at one of their guild availing himself of other than musical means for obtaining his effects. But it cannot be denied that Laszlo is an excellent pianist. His compositions do not move in a very wide range, standing between Chopin, Liszt, and Scriabin.

STATE REGULATIONS FOR PRIVATE MUSIC LESSONS

The Republican Government aims no doubt at subordinating the artistic life of the community to the power of the State. Another step in this direction is revealed in the regulations recently issued concerning private music lessons, which have aroused no little excitement among professional musicians. The Government, recognising the harmful effects that have flowed from unqualified exponents of the teaching art, desires that all who are practising as musical educationists shall submit themselves to a qualifying examination, and so prove their capacity. Of course, this regulation may be fatal to many who have made a livelihood by private music lessons without ever possessing a certificate of their attainments. And who shall say that the proposed examination introduced by the State will ensure the desired change in musical education which depends not only on knowledge, but on pedagogic skill based on psychological understanding of the person to be educated? Maybe some of the worst evils will be eradicated by the new regulation, but even so much cannot be achieved solely by dictatorial regulations. Probably the Government will invoke the assistance of some representative members of the profession, and soften the harshness of its commands by modifications yet to be announced. Anyhow, never has the State seemed so desirous of taking the whole population under its artistic protection as now.

ADOLF WEISSMANN.

HOLLAND

The first complete public performance of Dr. Johan Wagenaar's humorous opera-cantata, 'Jupiter Amans,' given by the Hague section of the Maatschappij tot Bevordering der Toonkunst in the Kurzaal at Scheveningen, took place with great éclat for the work and its composer. The combination of skill with a keen sense of humour is exceptional in a high degree. That there is some lack of originality is a detail that matters little, for much of the humorous effect is the result of a subtle and refined use of musical parody. In many respects 'Jupiter Amans' recalled Bach's 'Phœbus and Pan,' though Dr. Wagenaar's melodies are more Mozartian, and his piquant orchestration quite modern. He is clearly a master of word-painting, and he uses it to excellent effect. He is also a conductor of no mean ability, chorus and orchestra (the Residentie-Orkest) alike being well under his control. The soloists were not all equally successful, but in Jan Dekker we had a fine singer and a perceptive humorist.

The concerts in the regular series at the Kurzaal are of quite a high standard, and there have been several of more than ordinary importance, one of these being the visit of the Apollo Choir from Amsterdam, which was heard in an admirable performance of Haydn's 'Heiligmesse.' The occasion inspired an interesting article in *De Nieuwe Gids*, from the pen of J. J. A. Zuidweg, pleading for a fuller recognition of this Mass. Another programme at the Kurzaal contained a delightful Concertstück for oboe and small orchestra, by Mozart, in which the solo part was played by J. H. Stotijn—first oboist of the Residentie-Orkest, and himself a Haagenaar—with such perfection of tone and technique, along with depth of feeling and grace of manner as I had scarcely thought to find among Dutch orchestral players. Other soloists have been Anna Case and Myra Hess, the last-named already a frequent and popular visitor here. The orchestral items at the various concerts are generally well-chosen, and, as is the case in London, there is very little difference between the symphony concerts, the soloist concerts, and the popular concerts, all of which take into account the improved standard of taste among the people. Richard Strauss is popular here, and already two of his works, 'Don Juan' and 'Tod und Verklärung,' have been played. Wagner selections figure fairly often, and a wide scope is shown in the inclusion of less-known items such as Kallinnikov's first Symphony and Weingartner's 'The Fields of the Blessed.' Prof. Schnéevoigt seems to me to have broadened and deepened the character of many of his readings since I heard him here last year. He has lost none of his virtuosity, but quite a large proportion of his violence.

At Amsterdam, Adrian Boult introduced a number of British works when, as guest-conductor, he directed one of the popular concerts in the Concertgebouw. Mr. Boult's conducting made a deeper impression than did the works performed, Elgar's Violin Concerto—the solo part very creditably played by Alex. Schmuller—being voted much too long and too sentimental, and Holst's 'Planets' as lacking variety and spontaneity. Parry's Symphonic Variations found favour for their quality of tranquil nobility, and were regarded as typically English; Vaughan Williams's 'The Wasps' Overture pleased for the richness of its modern harmonies. One well-known critic, however, discerned in all the works a latent manifestation of the same romantic spirit idealised by

Tchaikovsky, Schumann, and Brahms, who he found had dictated the sentiment which the respective composers endeavoured only to dissemble—Holst with seemingly new orchestral colours, Vaughan Williams with harmonies of French flavour and idiom. In Parry and Elgar the same critic saw convinced followers of Tchaikovsky. In spite of this, and other probably quite unconscious prejudice on the part of some of the critics, the cause of British music here is progressing. Some important works will be played in Holland during the coming autumn season, and there are even prospects of bigger things of which I hope to have more to say later. Another interesting item at one of the Concertgebouw popular concerts was the first production at Amsterdam of Schubert's early B major Symphony, a charming work, though by no means an 'Unfinished' or a C major. It was directed by Theo. van der Bijl, a guest-conductor from Haarlem.

There was considerable music, formal and informal, during the Lustrum feast at Leyden University, some of which had been specially written for the occasion. The most serious contributions were of a solid, massive character, well suited to the outdoor performances for which they were intended, the biggest item being incidental music by Leo Smit to a play entitled 'A to Z.' It is a musico-historical survey of some incidents concerning Alva and 'Zwijger,' or William the Silent. An indoor concert by the students' orchestra, Sempre Crescendo, afforded some surprisingly good performances, including Mendelssohn's 'Reformation' Symphony, and introduced two native works, 'Zoone-weg' and 'Zots-Kap,' by F. E. A. Koeberg, the conductor. Koeberg is a master of big orchestral effects, and his melodies have the broad character of the national airs of the country. From 'Zoone-weg' the principal melody has been selected for reproduction on the hourly carillons at Leyden and Middelburg, which may be taken both as a tribute to its straightforward character, and also to the developed rhythmic sense of the Dutch people, for it is written in 11-4 measure.

Wouter Hutschenruyter, the second of his name to win distinction in various ways as a musician, is retiring from the position of director of the Rotterdam Conservatoire. An effort was made to persuade him to withdraw his resignation, but on account of ill-health he has, I understand, decided not to reconsider his decision. During its eight and a half years under his *régime* the Conservatoire has done exceedingly well, the orchestral class, which he personally directed, making particularly good progress. A violinist, a conductor, and a composer of distinction, Hutschenruyter is also the author of several small but effective critical works in the Dutch language.

Organ recitals form a not unimportant part of the musical life of Holland, and although the fame of the St. Bavon organ has given Haarlem a reputation outside this country that is not equalled by any other town, there are other organs and other recitals that deserve to be known. An interesting Tuesday series is that of J. A. de Zwaan in the Great Church at The Hague. De Zwaan (he has a son who is also a well-known organist) is progressive and unconventional in the selection of his programmes, consequently they afford examples of the best music of classical, pre-classical, and modern schools. De Zwaan is frequently heard in collaboration with others besides vocalists and violinists. One of his most recent programmes contained duets for flute and organ; and another, Hubert Cuypers's fine Te Deum, sung by The Hague Singers, under the composer's direction.

Herbert Antcliffe.

LENINGRAD

The Exhibition organized under the title 'Musical Education of the Leningrad Children,' is the first musical exhibition to take place in Russia since the days of the Revolution. Its importance, from the point of view of culture, is considerable.

It opened with a public sitting at the Marinsky Theatre of the Exhibition committee, after which a choral performance was given by a choir of fifteen hundred citizens of Leningrad, V. Samsonenko conducting. The singing was remarkably harmonious. The programme included, among other things, a choral song by Schumann, to the music of which a new text, entitled 'Ahead, pioneers!' had been adapted.

The Exhibition is taking place in a Soviet school building in Kazan Street, and occupies two big halls and several small ones. The exhibits include part of a collection of instruments from various countries, lent by the Music Museum of the Philharmonia; a collection of examples showing the evolution of musical writing and printing in various countries, lent by the present writer; and a collection of Russian folk-tunes. The Government Department of Public Education shows plant for music printing, and for manufacturing pianofortes and orchestral instruments.

All this constitutes, so to speak, the decorative side of the Exhibition, which visitors, especially school-children, eagerly patronise. In the other hall are exhibited some interesting statistical tables, maps, and diagrams. It is seen that between 1918 and 1925 musical education of children made great headway at Leningrad. Certain schools, besides their choirs, have small orchestras; some of them are even capable of producing operas. Courses in musical appreciation—a new thing here—are given in many of these schools, brief concerts with æsthetic and at times technical explanations taking place. Now and then the children are requested to express the contents of the music as it strikes them, by motions or by means of drawings.

The originator of the scheme is Mrs. Nadejda Grodzenskaya, who has taken great pains to ensure its successful carrying out.

The evenings are devoted to demonstration-concerts by school orchestras and choirs, and to lectures. Unfortunately, no catalogue of the Exhibition has appeared.

N. Findeisen.

VIENNA

OPERATIC EVENTS

The report that plans have materialised for re-opening the Volksoper early next season, after an interval of more than six months, comes as welcome news. September 1 is the date announced, and the directorship will be in the hands of Hugo Gruder-Guntram, who acted as co-director of the Volksoper several years ago. Leo Blech, formerly of the Berlin Staatsoper, is to be first conductor. The Volksoper will be conducted jointly with the Carltheater, Vienna's historically famous but now bankrupt comic-opera house. By this combination it should be possible to reduce expenses and so make the first-named a self-supporting playhouse once more. Gruder-Guntram is known as a versatile business man, and with Blech as artistic adviser it is hoped that the Volksoper, which is a vital necessity for the middle-class, will enter upon a promising career.

The one operatic *première* of the early summer was the first presentation anywhere of the Chinese opera, 'Sang Po,' at the Grosser Konzerthaus-Saal. It is the joint work of two Viennese—R. E. Burgssun, as librettist, and Rudolf Tlascal, conductor of the State Burgtheater—and was written, under stress of starvation and hardship, during the world war, when the collaborators were prisoners of war in Eastern Russia. It must have demanded immense enthusiasm to embark upon an artistic venture under such circumstances, and it would be surprising if the outcome had been fully satisfactory. Original Chinese themes, we are told, are interwoven in the score, but as a fact the music sounds at times suspiciously Japanese, *i.e.*, reminiscent of 'Madame Butterfly.' The plot deals with an adventure in the life of Sang Po, a Chinese Don Juan, and rather lacks dramatic tension. Elements of Wagner and Tchaikovsky are also apparent in the plot, and the sacred dances of Act 3, which take place in a Chinese temple, are an offspring of 'Aïda.' The production, on the makeshift stage of a concert-hall, achieved only a moderate success.

CLASSIC COMIC-OPERA MODERNIZED

The outstanding musical event of the late season was the presentation of Charles Lecoq's comic-opera 'Giroflé-Girofla' by the troupe of Alexander Tairoff's famous chamber theatre, of Moscow. The fifty years' old music had preserved much of its charm, and though the libretto had faded, Tairoff's genius as stage manager succeeded in finding virtue in its very weakness. The pseudo-romantic elements of the book and the quasi-grand-opera stage effects are to-day no longer palatable. Fantastic pirates who accompany a

gruesome kidnapping scene with a loud and bombastic chorus are apt to appear ludicrous rather than awe-inspiring. In a moment of inspiration, Tairoff infuses the scene—indeed the entire rather sentimental book—with a burlesque idea worthy to rank with the operatic parodies of an Offenbach. His is a stage almost devoid of scenery and properties. The play is the thing, and, next to the author's invention, the personality of the actors. These are singers, dancers, actors, and clowns all in one person (Alexander Rumneff is the most versatile and captivating among them). What Tairoff offers is comic-opera of the 20th century, with all the speed of our times, and with a splendid impromptu spirit which renders the production a modern revival of the Italian Commedia dell' arte. Comic-opera of the type associated with Lecoq and Johann Strauss is not written in our day. Our operetta composers waver between pseudo-psychological grand-opera imitations on the one hand, and camouflaged vaudeville on the other. Tairoff points the way to a new form of opera—*i.e.*, parody, with a deeper significance.

POPULAR MUSIC

To become familiar with the works of the masters, the best way is not only to hear them frequently at concerts, but to study them at home with the aid of a pianoforte. Since, however, the number of those who can afford the luxury of such an instrument is rather limited—in Central Europe, at least—an instrument of lesser scope, but still of sufficiently 'orchestral' character, the mandolin, has gradually come to hold an important place as a home instrument with the poorer and middle-class of this country. An outcome has been the organization of no less than eighteen mandolin orchestras at Vienna, which have presented public performances of no mean quality. The first joint concert enlisted the services of some three hundred and sixty players, and afforded a memorable sight. Wood-wind, guitars, double-basses, and percussion have been added to reinforce the four groups of mandolins—mandolin, mandola, mandoloncello, and berd—which correspond to the four sections of the ordinary stringed orchestra, and which disclosed a startling wealth of sonorities and nuance. The chief shortcoming of the enterprise so far lies in the rather limited number of original compositions for mandolin orchestra, those of A. Liprandi, Graziani Walter, Anvarani, and Salvetti being, after all, little better than drawing-room pieces. But since a master like Schönberg has already employed the mandolin and guitar in the chamber-music ensemble to his 'Serenade,' it seems quite possible that other modern composers will sooner or later avail themselves of the colouristic possibilities of the mandolin orchestra.

More interesting and more strictly national was the popular music offered at a recent concert of the Vienna Jewish Choral Society, which has attained a high standard of excellence under its conductor, G. Braslavsky. Choruses of Mendelssohn and Rubinstein, which opened the programme, were Jewish music only in the sense of their origin, and not in their idiom. Braslavsky's chorus, 'Friday Evening,' is, however, built on the chants and cadences of the Jewish ritual, and involves a predominance of minor keys.

MODERN CHAMBER MUSIC AND SOLOISTS

Alban Berg's Sonata, Op. 1, and a pianoforte solo arrangement of Schönberg's Chamber Symphony, figured on the programme of Olga Novakovic, a pianist from the Schönberg circle. The arrangement of the Symphony is the work of Eduard Steuermann, the eminent pianist. Its purpose is solely by way of preparatory study. If performed as a recital piece, the arrangement calls for as 'orchestral' an interpretation as possible. Mlle. Novakovic, however, played it in purely pianistic style; but she revealed excellent insight in Berg's Sonata, which is particularly interesting now that the composer's development has gone far beyond this early example. The Sonata reveals the strong and eloquent temperament which places Berg so far above many of his colleagues of the Schönberg school, but it is still Wagnerian to such a degree as to cause wonder over the fierce opposition which it once encountered.

Paul A. Pisk, also a former disciple of Schönberg, was recently heard on two occasions with several pieces from his song-cycle, 'Songs of a Wandering Minstrel.' Pisk's music is at times esoteric, even romantic, but never devoid of distinct form and rhythm. The songs are melodious, though in a free sense of tonality, splendid in workmanship, and very singable. Sophia Munteano, the vocalist, proved a notable discovery. PAUL BECHERT.

Obituary

We regret to record the following deaths:

GUSTAVE GARCIA, the well-known teacher of singing, on June 12, at the age of eighty-eight. Gustave Garcia was the son of Manuel Garcia, who died a centenarian in 1906. His career was two-fold. Twenty years as a cosmopolitan opera singer brought him invariable success. His chief part was Don Giovanni, with which he made his début at His Majesty's Theatre in 1860. He afterwards produced 'Don Giovanni' at Milan, where it had not been performed for thirty-two years. The second stage of his career was marked by his appointment in 1880 as professor of singing at the Royal Academy of Music, where he remained for ten years. He also taught at the Guildhall School of Music from 1883 to 1910, and at the Royal College of Music from 1884 until his last illness. His last public appearance occurred this year at a pupils' concert given by his son Albert. He came without previous announcement, and sang the 'Noel' of Adolphe Adam, to everybody's delight.

GEORGE ASHDOWN AUDSLEY, at Bloomfield, New Jersey, on June 21, in his eighty-seventh year. He was a native of Scotland, having been born at Elgin on September 6, 1838. Educated for the profession of an architect, he early became interested in organs and organ-building, and did much experimental work. He went to the United States in 1892, and spent the remainder of his life there. He wrote much on a variety of subjects, mainly artistic. His twenty-seven books include three on the organ—'The art of organ-building,' 'The organ of the 20th century,' and 'Organ stops and their artistic registration.' As architect he designed some well-known English buildings, among others Manchester City Hall, and some public buildings at Liverpool.

NEWTON LAYCOCK, at Sunderland, aged sixty-four. He was a native of Halifax. In 1895 he was appointed superintendent of singing in the schools at Gateshead, and later held a similar post at Sunderland, a task he was well-fitted for, owing to his genial nature and his attractive power with children. Himself a fine bass singer, he did excellent work as a choir-trainer, being honorary chorus-master of the Gateshead Choral Society during his stay in that town, and holding a similar office later with the Sunderland Philharmonic Society. He was also choirmaster for many years at St. John's Wesleyan Church, Sunderland, and, more recently, at Christ Church.

ERIK SATIE, in his sixtieth year. He was born at Honfleur, on May 17, 1866, the son of an English mother, his baptismal names being Eric Leslie Satie. He studied at the Paris Conservatoire and the Schola Cantorum. An eccentric composer, with a curiously limited sense of humour which showed itself in such titles as 'Morceaux en forme de poires,' and in the use of red ink and other peculiarities in the printing of his music, he wrote little of real importance in itself. But his influence on modern French music was considerable, apart from his having been the senior member of the group known as 'Le Six.'

ALBERT J. CROSS, at Southport. He studied at Leipsic Conservatoire, and at the Royal Academy of Music, distinguishing himself at both institutions, and being elected an Associate of the R.A.M. He was principal of the Manchester School of Music (founded by his father in 1892), and was actively engaged there until a few months ago. A versatile and well-equipped all-round musician, he did much valuable work for music at Manchester, not only through the School, but also in the organization of a famous series of popular concerts at the old Y.M.C.A. Hall.

Frederick Kirkby, at Nottingham, aged ninety-three. Despite a defect in hearing, he became a competent violinist, and appeared on the concert platform at times with the late Henry Farmer, whose pupil he was. Seventy-two years ago he accompanied the choir practices at Beeston Parish Church on his violin, the vicar joining him with the flute.

George Martin, choirmaster of Staveley Parish Church, and a well-known singer. His death was the result of a motor-cycle accident.

George Staton, at Chesterfield, aged seventy-three. He devoted much of his early life to the making of violins and 'cellos.

Fred G. Bowles, at Stockton-on-Tees, on June 25. He was a very successful writer of words for songs.

Miscellaneous

A class for the study of stage work, both operatic and dramatic, will be opened at the Guildhall School of Music in September. The School is well able to make a successful feature of such a class, as it has a capital little theatre, seating five hundred, and an accomplished staff of stage teachers.

At the Tobias Matthay Pianoforte School the Chappell Gold Medal has been awarded to Eunice Norton, of Minneapolis; Marie Erdtsieck, Netherlands Government Scholar, being highly commended.

Mr. Baguley Waters, a well-known North of England choral and orchestral conductor, has been appointed musical director of the Manchester Hippodrome, in succession to the late Mr. Alfred Haines.

Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

Glengowan.—As you complain of stiffening of the muscles of the hand and arm during pianoforte playing, it is clear that there is something radically wrong with your methods. Your first business should be to set this right if you hope to make any satisfactory progress, particularly as you are now working without a teacher. Get Matthay's 'The Child's First Steps in Pianoforte Playing' and 'The First Principles of Pianoforte Playing' (Longmans, Green & Co.). Study these carefully, and you will doubtless discover where you are at fault. We would advise you to confine yourself for some time to studies and pieces well within your capabilities. Your main object should be the formation of correct keyboard habits, and this object can easily be defeated by attempting music which makes too severe demands upon your technique. It is, of course, impossible definitely to 'grade' you without hearing you play. From what you say, however, it is probable that your standard is somewhere in the neighbourhood of that of the Lower Division of the Associated Board Examinations. As regards Bach's Preludes and Fugues, you may find some of the simpler ones within your powers. We would recommend you, however, to work first at some of his Two-part and Three-part Inventions (Augener). You would also get some delightfully varied practice from his 'French' Suites. For studies, you would be on safe ground if you went step by step through Thümer's 'New School of Studies' (Augener), commencing with Book 4. These are carefully graded, and are drawn from a variety of sources. Do not work at studies mechanically; every good study has some definite purpose, and when you have discovered what this is you will be in a position to work at it intelligently and profitably. As regards pieces, several publishers issue graded catalogues. Write for such to the Anglo-French Music Co., Murdoch, Augener, Hawkes (all of London). You might also work at some of the easier Preludes and Mazurkas of Chopin (Augener). Much interesting material may be found in the keyboard music of some of our early English composers—*e.g.*, Albums of Selected Pieces, by John Bull, Byrd, and Farnaby, and the 'Old English Suite,' all arranged by Granville Bantock (Novello); 'Contemporaries of Purcell,' edited by J. A. Fuller-Maitland (Chester).

M. C. S.—Your question is not clear. You ask us to procure 'a suitable setting for a Norwegian carol opening with the lines:

> "Over the hills and over the dales,
> Over the fields of snow."'

Are you hunting for an existing setting, or do you want us to find a composer for the carol? If a reader knows of a published setting, perhaps he will kindly send word to 'M. C. S.,' at this office.

Alpha.—(1.) We should describe the form of Franck's 'Pièce Héroïque' as binary, because it is founded on two main themes, used thus: *a-b-a-b*. The *Scherzo* of Widor's fourth Symphony is similar—*a-b-a*, with a *Coda* founded on *b*. But the terminology of form is vague, and we are prepared to be told that another classification is possible. For example, the chordal theme that appears at the end of line 3, page 2, of the Franck piece might be regarded as a new subject, but it is more logical to think of it as a derivative of bars 4-6 of the opening theme. But does it matter? (2.) Mailly was a Belgian, born at Brussels in 1833. (3.) The sign // in Karg-Elert's music means, we suppose, a break of a more pronounced type than is expressed by a comma at the end of a phrase. (4.) In the simultaneous performance of the figures and the third quaver should come as you have written it—a little before the demisemiquaver. But whether the exact proportions can be observed by the player, or, if observed, appreciated by the hearer, depends on the pace.

F.R.A.M.—If you wish to give up your church organistship for cinema work, you must fit yourself for the change. Books you may find useful are 'Playing to Pictures,' by George (Cinema Picture Co.); 'Musical Accompaniment to Moving Pictures,' by Lang and West (Rogers); and 'The Orchestral and Cinema Organist,' by P. Kevin Buckley (Hawkes). The need is not so much for special training as for resourcefulness, ability to improvise, to register quickly and neatly, and to be generally 'quick in the uptake.' There are, we believe, some good cinema organs and organists in your town. Listen to the best of them, and if you can get to know a player or two, do so. We know of no centre where cinema organ playing may be studied. But on this and other points write to the Controller, British Screen Music Society, Westville, Babbacombe, Torquay.

L. G.—(1.) The tune 'Lilliburlero' is by Purcell. It appears in the second part of 'Music's Handmaid,' where it is called 'A New Irish Tune.' Purcell used it later as a ground-bass in 'The Gordian Knot Untied.' (2.) 'Cherry Ripe' was composed by C. E. Horn (1786-1849). (3.) A modern song use of 'Lilliburlero' is that of Martin Shaw, in 'Green and Gold,' words by C. L. Graves (Curwen). 'Cherry Ripe' is published by Novello in a medium key (C) in their *School Music Review* Series.

N. R. B.—'I have hit on a method whereby viola players can easily overcome the difficulty of reading from the tenor clef; can I protect the idea?'—If the idea is a mere matter of notation we doubt whether you can secure any rights. You had better get legal opinion, or seek advice from a Patent Agent. We can express no idea of the value of your invention without knowing more about it; and naturally you are not handing out information. But, on the face of it, we should say that, the tenor clef being easily mastered, a labour-saving device would have no

chance of being widely adopted unless it is capable of being produced at a trifling cost. If the scheme involves any kind of change in notation it will be ruled out by the fact that publishers are not likely to scrap their existing plates to save unintelligent or lazy players trouble. Players who use a new notation will thus be cut off from the standard editions.

GRUMPY.—For Mozart, try Sonata No. 14, in C minor; for Haydn, that in E minor. As your time is limited, and popular appeal a consideration, we advise playing detached and attractive movements, say the Minuet and Trio from Mozart's No. 11, in A, or the *Finale* from his No. 5, in G; or the *Tempo di minuetto* and *Presto* from Haydn's No. 16, in B minor, or the *Presto* from his No. 12, in E flat. Haydn's Sonatas abound in delightful and sparkling things, but we should not recommend the performance of many sonatas as wholes.

J. A. M. P.—For obvious reasons, we prefer not to recommend teachers or correspondence colleges. There are plenty of good ones, and you must choose for yourself from our advertisement columns, or (better still) from personal experience of some local musicians who have prepared from the examinations you have in view. We don't give you a list of books for study: here you will be guided by your teacher. The R.A.M. issues such a list for its examinations.

SCOTIA.—The A.R.C.O. Diploma is not accepted as a qualification by the Teachers' Registration Council. The Fellowship Diploma is accepted in regard to the section concerning knowledge of music, but not in regard to teaching. For particulars of the requirements of the Council, write to the Secretary, 47, Bedford Square, W.C.1.

CANADIAN.—Your suggested metronome rate of ♩=88 seems right for Liszt's 'St. Francis preaching to the birds.' But in a lengthy, imaginative work of this kind the less you think in terms of the metronome the better. When you have got well inside the music, the pace will pretty well settle itself.

A. P.—We cannot discover where 'Wickins's Voluntaries for American Organ' are to be obtained. Apparently they were published long ago by a firm that no longer exists. Can a reader help our correspondent?

SUNSHINE. — For the elements of music try Traill (Novello). For harmony, Stainer's 'Harmony Primer' (Novello).

THE MUSICAL TIMES

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THURSDAY, AUGUST 20 (FIRST POST).

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CAMPBELL, C. M.—Nocturne. For Violoncello (or Violin) and Pianoforte. 2s.

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DAILY MAIL—April 4, 1925

". . . . This original and exquisite little score . . . . It was no foolhardiness but a sound instinct that prompted the addition of this music to the richest and wittiest comedy scenes that ever came from pen of man. Mr. Holst's music is woven on material from the Old English country dance book. The small orchestra keeps these slight and blithe tunes chattering or murmuring, and above it the words are fitted in a rare new manner. The fine ingeniousness of it all can be judged from the score."

THE MORNING POST—April 4, 1925

". . . . More than half of the problem which Mr. Holst has set himself has been the mating of a certain text with a certain body of tune without doing violence to either. He has succeeded, and now that the job has been done one sees how inevitable is his solution of a difficult problem, and with what extraordinary skill it has been accomplished. . . . . The real feat of the composer has been the apparent ease with which he has brought words and music together, and has allowed free play to the Shakespearean text, while adding a covering of music as delightful as it is pertinent. . . . . The curtain is Shakespeare's, but it is also Mr. Holst's in an admirably effective page of his score. In his new opera he shows again his sense of theatrical effect, both in the ingenuity with which he has arranged this episode, and in the use he makes of his orchestra."

DAILY NEWS—April 4, 1925

". . . . Mr. Holst's method of composition is decidedly new. He has taken over forty English folk-songs, and used them as the principal element of the score, besides tunes of his own. The folk-songs are developed, combined, and transformed with surprising ingenuity."

THE SUNDAY TIMES—April 5, 1925

". . . . The melody that Mr. Holst has invented for them [the Sonnets], beautifully free in rhythm, and remote in style yet without a suspicion of archaism, seems a natural emanation from them. His technical skill is shown in the masterly combination of this song ['Devouring Time'], later with the 'King Arthur' ballad, in a little ensemble that comes just at the right moment. One is astonished at the general congruity between Shakespeare's words and the traditional tunes."

MANCHESTER GUARDIAN—April 4, 1925

". . . . 'At the Boar's Head' is a work of genius, if only for its cleverness and the masterly way in which the words of Shakespeare are made to run in with the old and strongly rhythmical melodies of Shakespeare's own time. It is a work of genius also because it answers to the geniality of Shakespeare. . . . Mr. Holst should in this work have made friends with the man in the street."

London: NOVELLO AND COMPANY, Limited.

Produced at Covent Garden, May 14, 1923

THE PERFECT FOOL

OPERA IN ONE ACT

WORDS AND MUSIC BY

GUSTAV HOLST

OP. 39

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THE BALLET FROM "THE PERFECT FOOL"

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SOME PRESS OPINIONS

THE TIMES

The ballet music . . . is the most brilliant thing in a work glittering with brilliant moments. . . . There is one delicious musical moment, an almost Purcellian "round" for three voices. . . . and it is not an isolated moment.

THE DAILY TELEGRAPH

It is a safe and a proud thing to say that in the whole history of opera no composer has produced a more perfectly fitting score and libretto than Gustav Holst has produced in this opera. . . . In very truth this is a perfect little opera, a veritable masterpiece after its kind, of wit and humour. . . . Brilliantly clever and amusing.

THE MORNING POST

The Perfect Joke would be a better title for Mr. Holst's opera. . . . Mr. Holst shows the rare and precious ability to make a musical joke that everyone can see—or hear. . . . The whole thing is something entirely fresh, and follows a well-defined line of its own. . . . Actually there is not a weak page in the score, and though story and music differ from the expected, the way they are handled with originality and power constitute the opera a little masterpiece.

THE DAILY MAIL

The Perfect Fool . . . ought to have a sweeping success if musical people can command enough sense of humour and if people of humour have ears open to the splendour of the music. . . . Splendid music, and playfully mocking, allusive, fantastic libretto. . . . And there are numbers of first-rate tunes—for Holst is a prime melodist.

DAILY NEWS

It will appeal strongly to musicians all over the world who are familiar with operatic literature.

DAILY EXPRESS

His rhythmical capacity serves him extremely well in the ballet music, which is, indeed, some of the best that has been written in opera for a long time.

REFEREE

A ballet of such originality and interest, accompanied by such masterly music, that interest was excited and admiration aroused. . . . Musically this ballet is the finest portion of the work. . . . The instrumentation is a marvel of suggestion and humour.

PALL MALL GAZETTE

Holst has provided excellent entertainment in company with some remarkably good music. The latter is rich in the two essentials of tune and rhythm. . . . There are many tunes—the Wizard's "Wooing Song," for example—which are so simple and accessible that one is unconsciously whistling them after a single hearing. . . . There are many gems. The ballet-music, of course, is fairly well known by now, but the "Round" of the three girls fetching water was a charming moment, and the unaccompanied chorus towards the end a piece of real virtuosity.

DAILY CHRONICLE

A brilliant little fantasy. . . . The ballet music is most effective, particularly the exquisite Dance of the Spirit of Water.

BIRMINGHAM POST

Highly diverting in a vein entirely its own. . . . Plain, pure, unbending Holst from beginning to end, the writing masterly in its directness, and the scoring amazingly pointed and suggestive.

WESTERN DAILY PRESS

We may reasonably hope that Mr. Holst's all too short opera will take its place permanently in that small but brilliant constellation of comic-operas on the grand scale of which *The Mastersingers* and *The Marriage of Figaro* are the bright particular stars.

MUSICAL NEWS AND HERALD

The Perfect Fool is the finest piece of real musical humour that has appeared for a long time.

THE MUSICAL STANDARD

The Perfect Fool is the best thing Holst has given us. . . . Themes of quite extraordinary beauty, arresting to the ear, and haunting the memory even after a first hearing.

SUNDAY TIMES

Indeed, he has performed a notable feat of alchemy. He has taken of the common objects of opera, grown hoary and wearisome in service, and accomplished, with enharmonic subtlety, their transmutation and combination into something new and significant.

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6. The joys of home—Ich wand're nicht.
7. Poor Peter—Der arme Peter.
8. A flow'ret thou resemblest—Du bist wie eine Blume.
9. O sunny beam—An den Sonnenschein.
10. A poet's love—Ich grolle nicht.
11. Devotion—Widmung.
12. Wanderer's song — Wanderlied.
13. A spring night — Frühlingsnacht.
14. Since mine eyes beheld him—Seit ich ihn geseh'n.
15. The noblest—Er der Herrlichste.
16. A vision—Ein Traum.
17. One only—Nur Eine!
18. Love—Liebe.
19. In May—Im Mai.
20. The two Grenadiers — Die beiden Grenadiere.
21. Thy lovely face—Dein Angesicht.
22. Beauteous cradle — Schöne Wiege.
23. Emotion—Die Stille.
24. A red, red rose—Rothes Röslein.
25. Deep-treasured in my heart—Intermezzo.
26. A ride in the wood—Waldesgespräch.
27. Evening song—Abendlied.
28. Drinking song—Trinklied.
29. The lotus flower—Die Lotos blume.
30. My cottage—Die Hütte.

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OP. 24.

When the morning breaks—Morgens steh' ich auf.
Now hopes and fears—Es treibt mich hin.
Where sunlight thro' branches—Ich wandelte unter den Bäumen.
My darling, oh, list—Lieb' Liebchen, leg's Händchen.
Fair abode of all my sorrows—Schöne Wiege meiner Leiden.
Stay thy oar, thou rugged boatman—Warte, Warte, wilder Schiffmann.
On the Rhine—Berg' und Burgen.
First I felt near broken-hearted—Anfangs wollt ich fast verzagen.
With myrtles and roses—Mit Myrthen und Rosen.

MYRTLES.
OP. 25.

Dedication—Widmung.
The free mind—Freisinn.
The walnut tree—Der Nussbaum.
Some one—Jemand.
To sit alone—Sitz ich allein.
Bump not the flask—Setze mir nicht.
The lotus flower—Die Lotosblume.
Talismans—Talismane.
Suleika's song—Lied der Suleika.
The Highland widow's lament—Die Hochländer Wittwe.
Song of the bride—Lied der Braut.
Chide me not—Lass mich ihm.
My heart 's in the Highlands—Hochländer's Abschied.
Hey baloo—Hochländisches Wiegenlied.
My soul is sad—Mein Herz ist schwer.
Enigma—Räthsel.
Row gently here—Leis' rudern hier.
When thro' the Piazetta—Wenn durch die Piazzetta.
The captain's lady—Hauptmann's Weib.
O how can I be blithe—Weit, weit.
What would'st thou, lonely tear drop?—Was will die einsame Thräne?
No one—Niemand.
Out over the Forth—Im Westen.
Thou'rt like unto a flower—Du bist wie eine Blume.
A message sweet as roses—Aus den östlichen Rosen.
Conclusion—Zum Schluss.

OP. 27.

The passage bird—Sag' an, o lieber Vogel mein.
My love is like the red, red rose—Dem rothen Röslein gleicht mein Lieb.
The Jasmine—Jasminenstrauch.
When thy eye's starry beam—Nur ein lächelnder Blick.

OP. 30.

The rover—Der Knabe mit dem Wunderhorn.
The hidalgo—Der Hidalgo.

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"Love, be thou dead?"—"Stirb, Lieb' und Freud'?"
The joy of wandering—Wanderlust.
The first verdure—Erstes Grün.
Longing for the woodland—Sehnsucht nach der Waldgegend.
On the drinking glass of a departed friend—Au das Trinkglas eines verstorbenen Freundes.
Wandering—Wanderung.
Silent love—Stille Liebe.
Questionings—Frage.
Silent tears—Stille Thränen.
Yea, thou art sore and weary—Wer machte Dich so krank?
Remembered sounds—Alte Laute.

TWELVE SONGS
(LIEDERKREIS)

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Homeless—In der Fremde.
Intermezzo—Intermezzo.
The Loreley—Waldesgespräch.
Maiden thoughts—Die Stille.
Moonlight—Mondnacht.
The fair, far land—Schöne Fremd.
In a ruin—Auf eine Burg.
Far from home—In der Fremde.
Sadness—Wehmuth.
Twilight—Zwielicht
In the wood—Im Walde.
Night in Spring—Frühlingsnacht.

WOMAN'S LOVE AND LIFE
(FRAUENLIEBE)

OP. 42.

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Since I looked upon him—Seit ich ihn gesehen.
He, of all the best—Er der Herrlichste von Allen.
I cannot, dare not believe it—Ich kann's nicht fassen, nicht glauben.
Thou ring upon my finger—Du Ring an meinem Finger.
Help me, ye sisters—Helft mir, ihr Schwestern.
Friend beloved, thou look'st at me—Süsser Freund, du blickest.
Come to my heart—An meinem Herzen, an meiner Brust.
Now hast thou for the first time hurt me sore—Nun hast du mir den ersten Schmerz gethan.

A POET'S LOVE
(DICHTERLIEBE)

OP. 48.

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When May shed loveliness around—Im wunderschönen Monat Mai.
Where'er my tears have fallen—Aus meinen Thränen spriessen.
The rose and the lily—Die Rose, Die Lilie.
Ah, sweet, when in thine eyes I look—Wenn ich in deine Augen seh'.
My soul I will steep with longing—Ich will meine Seele tauchen.
Beside the Rhine's sacred waters—Im Rhein im heiligen Strome.
I am not wroth—Ich grolle nicht.
Sweet violets, did ye but know it—Und wüssten's die Blumen.
Hark! flutes and viols are sounding—Das ist ein Flöten und Geigen.
When on mine ear resoundeth—Hör' ich das Liedchen klingen.
A youth once loved a maiden—Ein Jüngling liebt ein Mädchen.
On radiant summer mornings—Am leuchtenden Sommermorgen.
In sleep my tears were flowing—Ich hab' im Traume geweinet.
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SECOND SET.

1. O Mistress Mine ... ... *Shakespeare*
2. Take, O take those lips away ... ... *Shakespeare*
3. No longer mourn for me ... ... *Shakespeare*
4. Blow, blow, thou winter wind ... ... *Shakespeare*
5. When icicles hang by the wall ... *Shakespeare*

THIRD SET.

1. *To Lucasta, on going to the wars ... *Lovelace*
2. If thou would'st ease thine heart ... *Beddoes*
3. *To Althea, from prison ... ... *Lovelace*
4. *Why so pale and wan ... ... *Suckling*
5. Through the ivory gate ... ... *Julian Sturgis*
6. Of all the torments ... ... *William Walsh*

FOURTH SET.

1. *Thine eyes still shined for me ... ... *Emerson*
2. *When lovers meet again ... *Langdon Elwyn Mitchell*
3. *When we two parted ... ... *Byron*
4. Weep you no more ... ... *Anon.*
5. There be none of beauty's daughters ... ... *Byron*
6. Bright star ... ... *Keats*

FIFTH SET.

1. *A stray nymph of Dian ... ... *Julian Sturgis*
2. *Proud Maisie ... ... *Scott*
3. *Crabbed age and youth ... . *Shakespeare*
4. Lay a garland on my hearse *Beaumont & Fletcher*
5. Love and laughter... ... ... *Arthur Butler*
6. A girl to her glass ... ... *Julian Sturgis*
7. A Lullaby ... ... *E. O. Jones*

SIXTH SET.

1. *When comes my Gwen ... ... *E. O. Jones*
2. *And yet I love her till I die ... ... *Anon.*
3. *Love is a bable ... ... *Anon.*
4. *A lover's garland ... ... *Alfred P. Graves*
5. At the hour the long day ends ... *Alfred P. Graves*
6. Under the greenwood tree ... ... *Shakespeare*

SEVENTH SET.

1. On a time the amorous Silvy ... ... *Anon.*
2. Follow a shadow ... ... *Ben Jonson*
3. Ye little birds that sit and sing ... *Thomas Heywood*
4. O never say that I was false of heart ... *Shakespeare*
5. Julia ... ... *Herrick*
6. *Sleep ... ... *Julian Sturgis*

EIGHTH SET.

1. Whence ... ... *Julian Sturgis*
2. Nightfall in winter ... *Langdon Elwyn Mitchell*
3. Marian ... ... *George Meredith*
4. Dirge in woods ... ... *George Meredith*
5. Looking backward ... ... *Julian Sturgis*
6. Grapes ... ... *Julian Sturgis*

NINTH SET.

1. Three aspects ... ... *Mary E. Coleridge*
2. A fairy town (St. Andrew's) ... *Mary E. Coleridge*
3. The witches' wood ... ... *Mary E. Coleridge*
4. Whether I live ... ... *Mary E. Coleridge*
5. Armida's garden ... ... *Mary E. Coleridge*
6. *The maiden ... ... *Mary E. Coleridge*
7. There ... ... *Mary E. Coleridge*

TENTH SET.

1. My heart is like a singing bird ... *Christina Rossetti*
2. Gone were but the winter cold ... *Allan Cunningham*
3. A moment of farewell ... ... *Julian Sturgis*
4. The child and the twilight *Langdon Elwyn Mitchell*
5. From a city window ... *Langdon Elwyn Mitchell*
6. One silent night of late ... ... *Herrick*

ELEVENTH SET.

1. One golden thread... ... ... *Julia Chatterton*
2. The spirit of the Spring ... *Alfred Perceval Graves*
3. What part of dread eternity ... *Author unknown*
4. The blackbird ... ... *Alfred Perceval Graves*
5. The faithful lover ... ... *Alfred Perceval Graves*
6. If I might ride on puissant wing... *Julian Sturgis*
7. Why art thou slow ... ... *Massinger*
8. She is my love beyond all thought *Alfred P. Graves*

TWELFTH SET.

1. When the dew is falling ... ... *Julia Chatterton*
2. To Blossoms ... ... *Herrick*
3. Rosaline ... ... *Lodge*
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4.	Interlude	Percy E. Fletcher	14.	Dreaming	R. Schumann
5.	Intermezzo	Alan Gray	15.	The Poet Speaks	R. Schumann
6.	Postlude	Alex. Guilmant	16.	Soft Voluntary	B. Luard-Selby
7.	Sursum Corda	John Ireland	17.	Menuetto	Berthold Tours
8.	Lieder Ohne Worte No. 22	F. Mendelssohn-Bartholdy	18.	Aspiration	John E. West
9.	Andante	Gustav Merkel	19.	Sketch in C minor	John E. West
10.	Duettino in G	Ernest Newton	20.	Andante con Moto	W. G. Wood

SET IV.

No.			No.		
1.	Romance	W. H. Bell	11.	Lieder Ohne Worte No. 44	F. Mendelssohn-Bartholdy
2.	Minuet and Trio (Symphony in G minor)	W. Sterndale Bennett	12.	Trio	J. Rheinberger
3.	Canzonetta	César Cui	13.	Short Postlude	B. Luard-Selby
4.	Interlude	Th. Dubois	14.	Andante Maestoso	B. Luard-Selby
5.	Elegy	Edward Elgar	15.	Prelude	Henry Smart
6.	Allegretto	Niels W. Gade	16.	Fughetta	Henry Smart
7.	Judex ("Mors et Vita")	Ch. Gounod	17.	Choral Song	S. S. Wesley
8.	Intermezzo No. 3	Alan Gray	18.	Lamentation	John E. West
9.	Chanson de Joie	R. G. Hailing	19.	Allegretto Pastorale	John E. West
10.	Hymnus	A. C. Mackenzie	20.	Andante	W. G. Wood

SET V.

No.			No.		
1.	Chorale Prelude—Erbarm' Dich mein, O Herre Gott	J. S. Bach	10.	Prelude	J. Rheinberger
2.	Allegro Maestoso e Vivace	W. T. Best	11.	Monologue No. 9	J. Rheinberger
3.	Meditation	Hugh Blair	12.	Chanson Orientale	Schumann
4.	Cantilène Religieuse	Th. Dubois	13.	Four Sketches, No. 1	Schumann
5.	Intermezzo No. 1	Alan Gray	14.	Larghetto from Sonata in D	B. Luard-Selby
6.	Then round about the Starry Throne ("Samson")	G. F. Handel	15.	Andante	E. Silas
7.	Lieder Ohne Worte, No. 4	F. Mendelssohn-Bartholdy	16.	Six Short and Easy Pieces, No. 6	Henry Smart
8.	Moderato	Gustav Merkel	17.	Intermezzo founded on an Irish Air	C. V. Stanford
9.	Ave Verum	Mozart	18.	Andante in G	S. S. Wesley
			19.	Lament	John E. West
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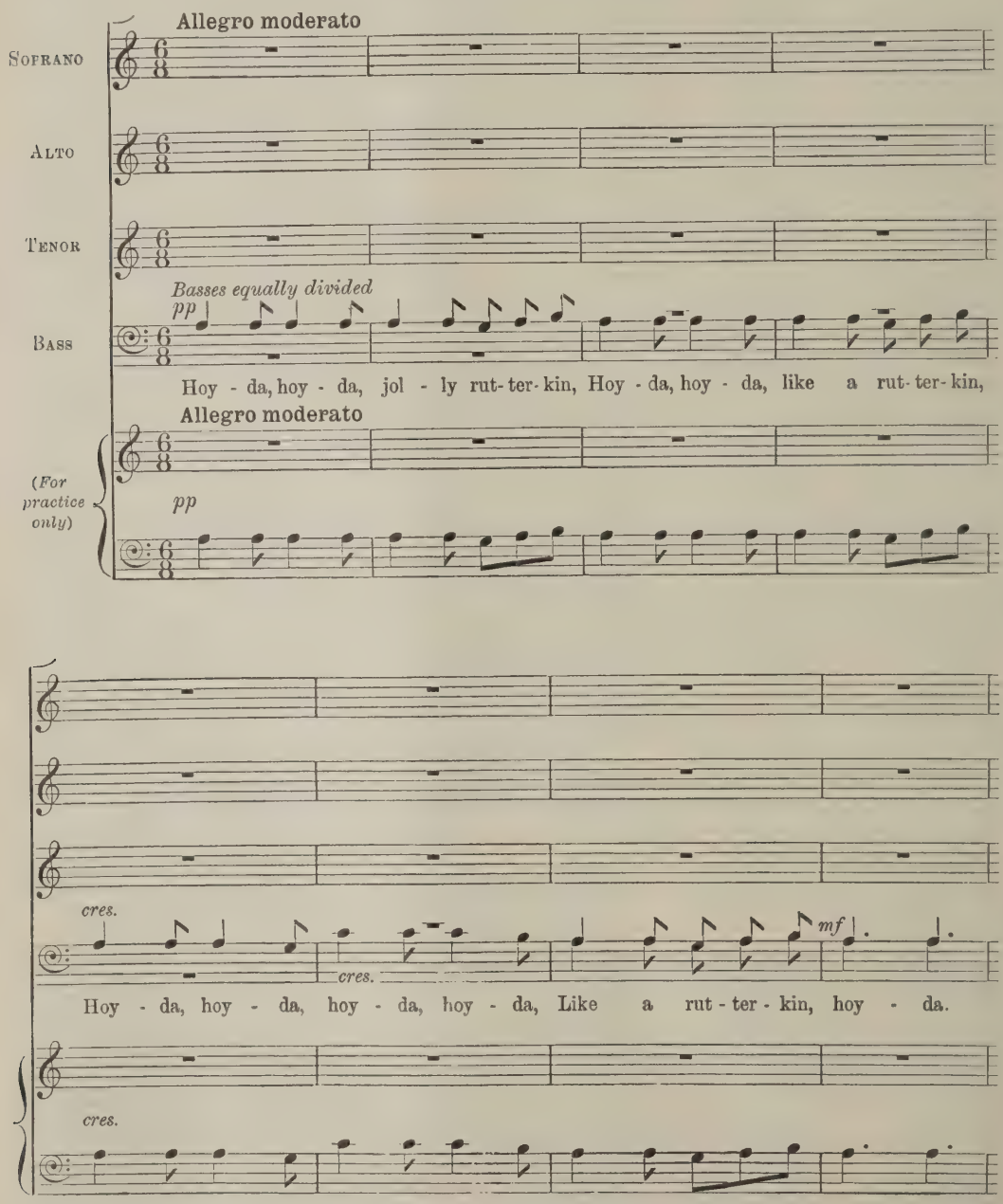

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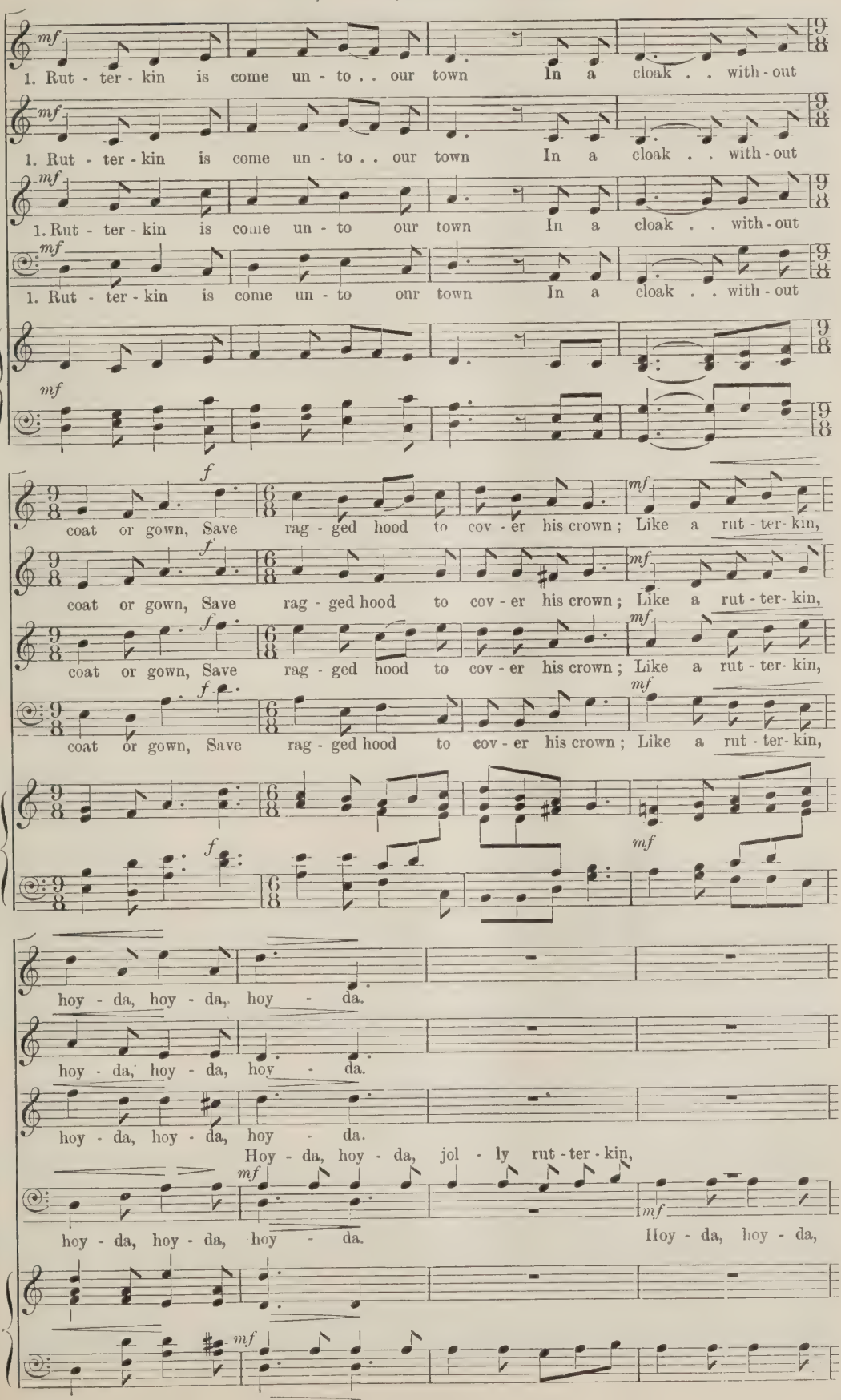
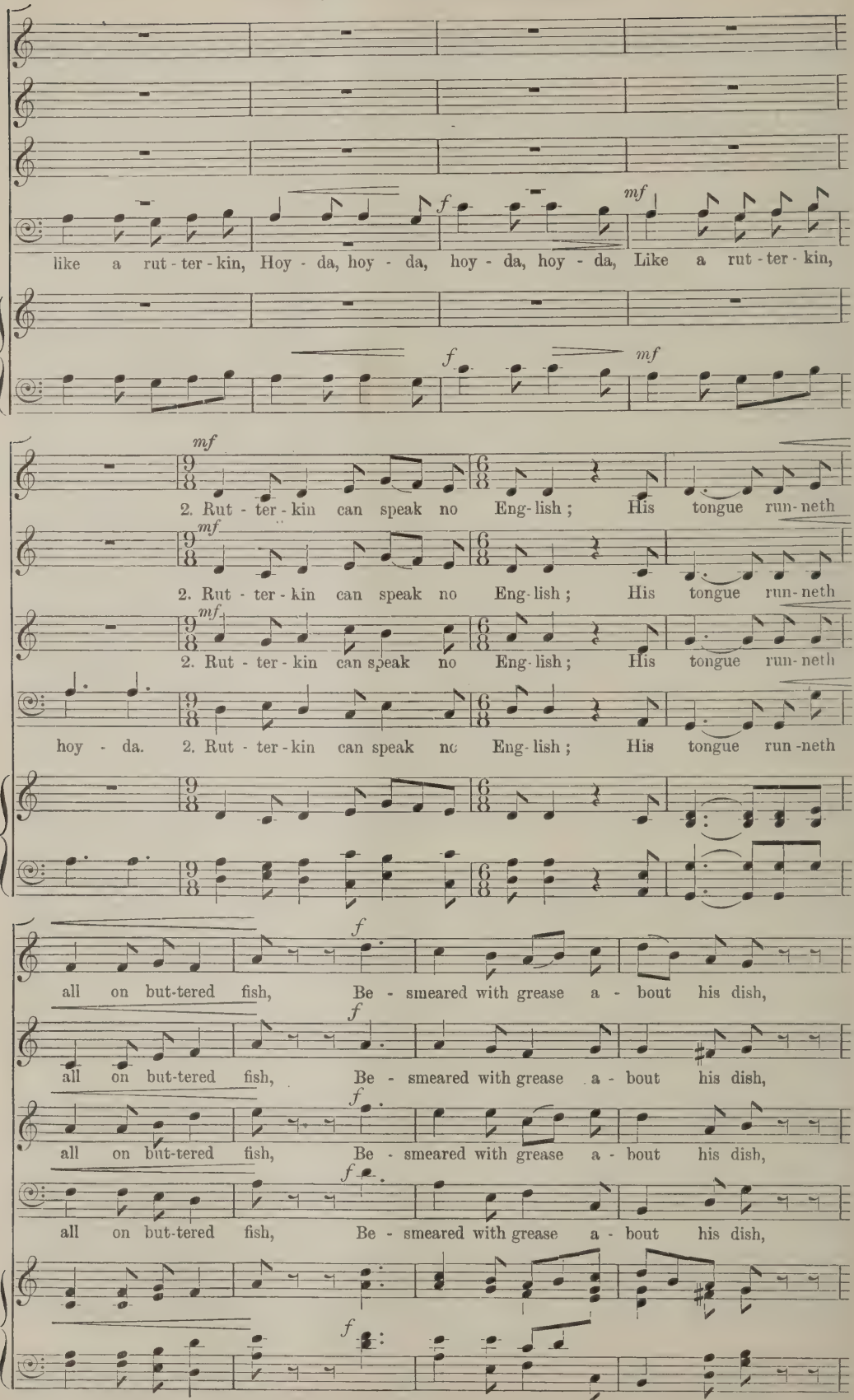
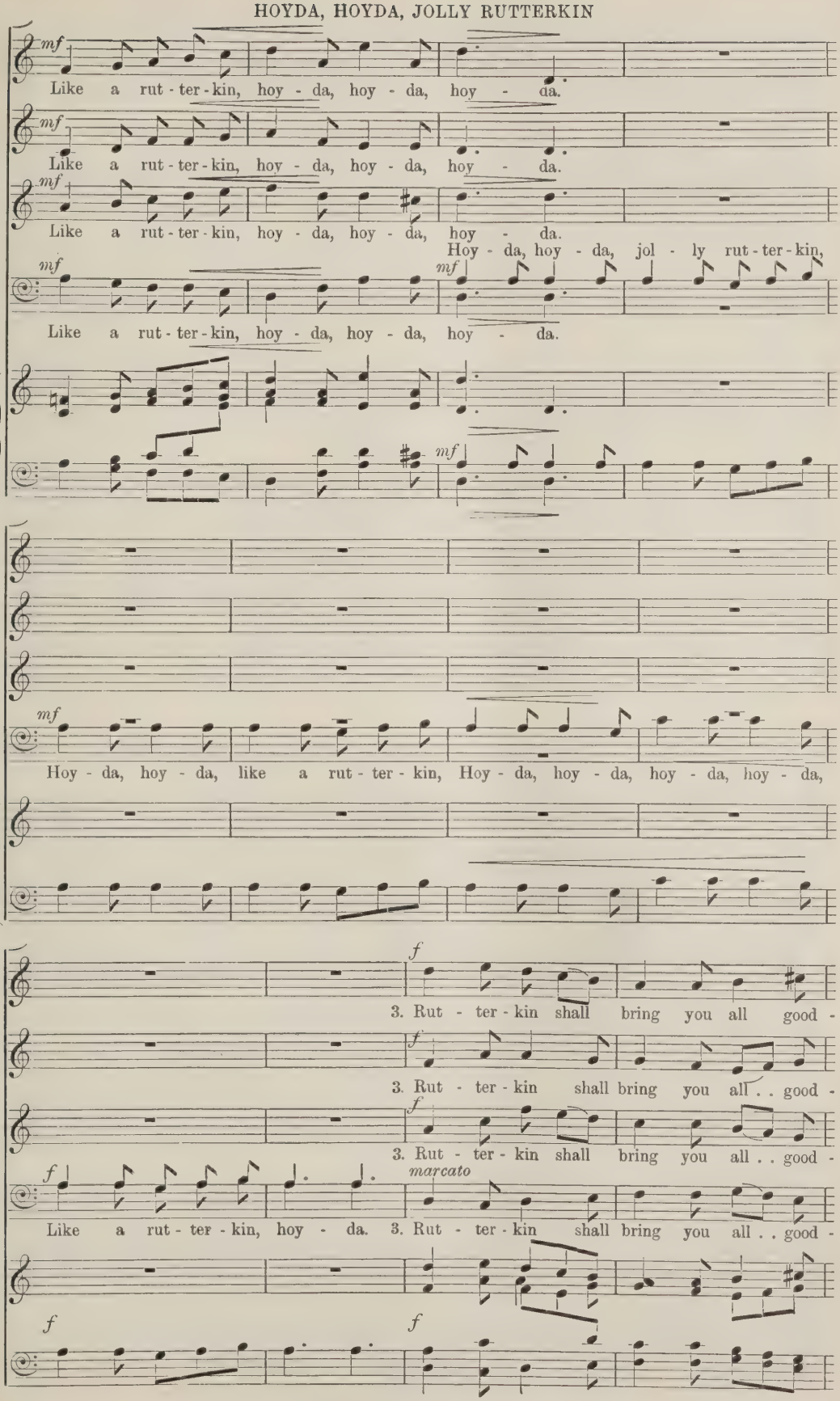
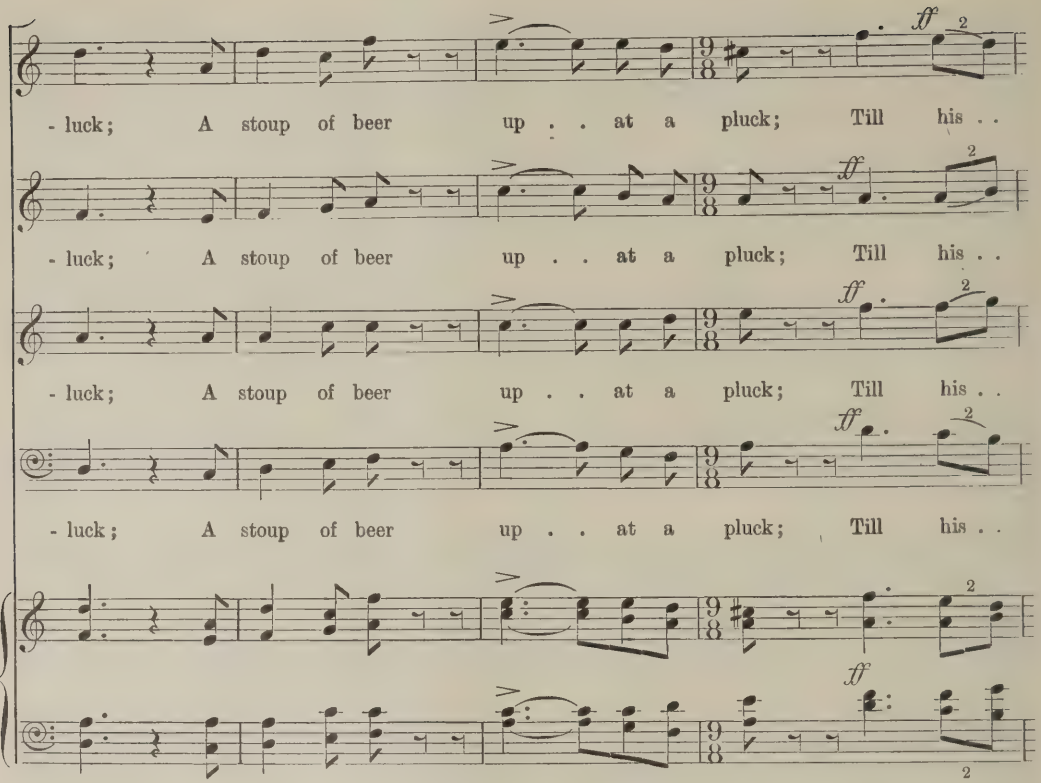
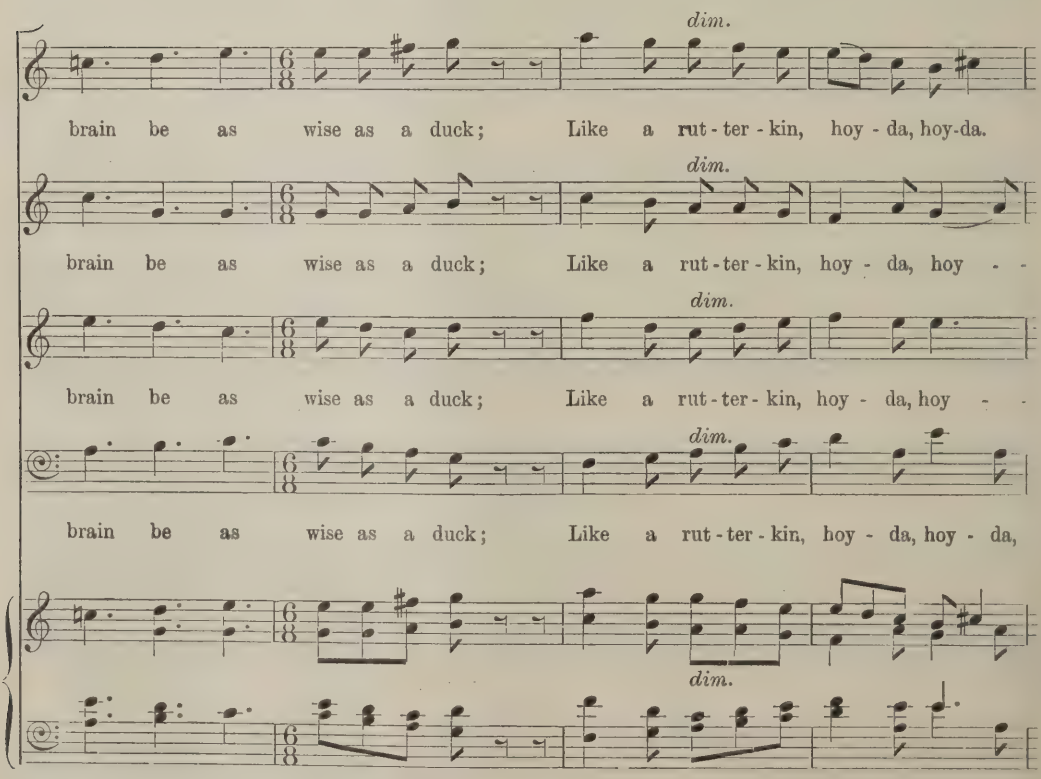
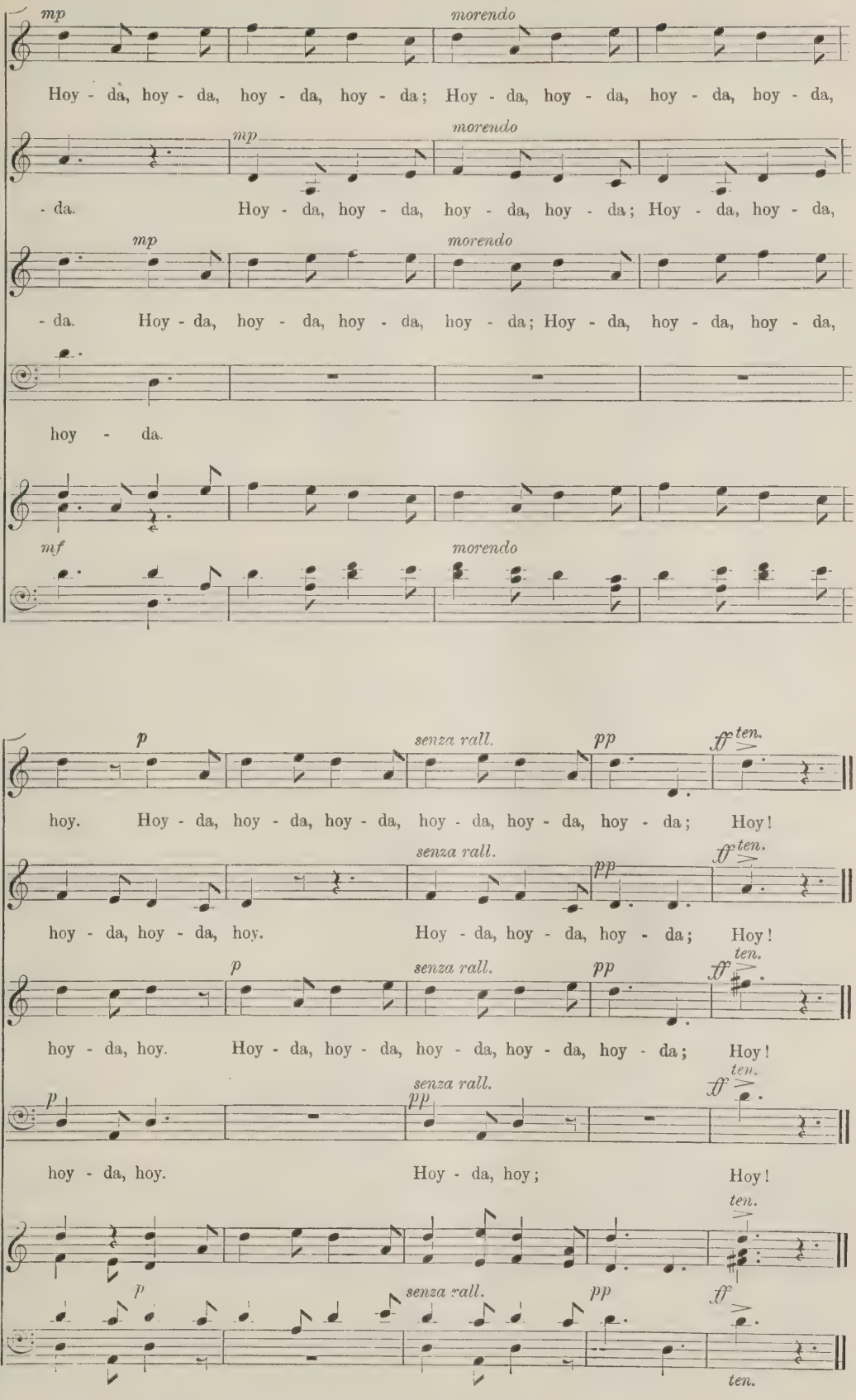

1. Rut - ter - kin is come un - to . . our town In a cloak . . with - out
1. Rut - ter - kin is come un - to . . our town In a cloak . . with - out
1. Rut - ter - kin is come un - to our town In a cloak . . with - out
1. Rut - ter - kin is come un - to our town In a cloak . . with - out
coat or gown, Save rag - ged hood to cov - er his crown; Like a rut - ter - kin,
coat or gown, Save rag - ged hood to cov - er his crown; Like a rut - ter - kin,
coat or gown, Save rag - ged hood to cov - er his crown; Like a rut - ter - kin,
coat or gown, Save rag - ged hood to cov - er his crown; Like a rut - ter - kin,
hoy - da, hoy - da, hoy - da.
hoy - da, hoy - da, hoy - da.
hoy - da, hoy - da, hoy - da.
Hoy - da, hoy - da, jol - ly rut - ter - kin,
hoy - da, hoy - da, hoy - da.
Hoy - da, hoy - da,


like a rut - ter - kin, Hoy - da, hoy - da, hoy - da, hoy - da, Like a rut - ter - kin,
2. Rut - ter - kin can speak no Eng - lish; His tongue run - neth
2. Rut - ter - kin can speak no Eng - lish; His tongue run - neth
2. Rut - ter - kin can speak no Eng - lish; His tongue run - neth
hoy - da. 2. Rut - ter - kin can speak no Eng - lish; His tongue run - neth
all on but-tered fish, Be - smeared with grease a - bout his dish,
all on but-tered fish, Be - smeared with grease a - bout his dish,
all on but-tered fish, Be - smeared with grease a - bout his dish,
all on but-tered fish, Be - smeared with grease a - bout his dish,


mf
Like a rut - ter - kin, hoy - da, hoy - da, hoy - da.
Like a rut - ter - kin, hoy - da, hoy - da, hoy - da.
Like a rut - ter - kin, hoy - da, hoy - da, hoy - da.
Hoy - da, hoy - da, jol - ly rut - ter - kin,
Like a rut - ter - kin, hoy - da, hoy - da, hoy - da.
Hoy - da, hoy - da, like a rut - ter - kin, Hoy - da, hoy - da, hoy - da, hoy - da,
f
3. Rut - ter - kin shall bring you all good -
3. Rut - ter - kin shall bring you all . . good -
3. Rut - ter - kin shall bring you all . . good -
marcato
Like a rut - ter - kin, hoy - da. 3. Rut - ter - kin shall bring you all . . good -


- luck; A stoup of beer up . . at a pluck; Till his . .
- luck; A stoup of beer up . . at a pluck; Till his . .
- luck; A stoup of beer up . . at a pluck; Till his . .
- luck; A stoup of beer up . . at a pluck; Till his . .
ff
2


brain be as wise as a duck; Like a rut - ter - kin, hoy - da, hoy-da.
brain be as wise as a duck; Like a rut - ter - kin, hoy - da, hoy - -
brain be as wise as a duck; Like a rut - ter - kin, hoy - da, hoy - -
brain be as wise as a duck; Like a rut - ter - kin, hoy - da, hoy - da,
dim.


mp
morendo
Hoy - da, hoy - da, hoy - da, hoy - da; Hoy - da, hoy - da, hoy - da, hoy - da,
mp
morendo
- da. Hoy - da, hoy - da, hoy - da, hoy - da; Hoy - da, hoy - da,
mp
morendo
- da. Hoy - da, hoy - da, hoy - da, hoy - da; Hoy - da, hoy - da, hoy - da,
hoy - da.
mf
morendo
p
senza rall.
pp
ff ten.
hoy. Hoy - da, hoy - da, hoy - da, hoy - da, hoy - da, hoy - da; Hoy!
senza rall.
pp
ff ten.
hoy - da, hoy - da, hoy. Hoy - da, hoy - da, hoy - da; Hoy!
p
senza rall.
pp
ff ten.
hoy - da, hoy. Hoy - da, hoy - da, hoy - da, hoy - da, hoy - da; Hoy!
p
senza rall.
pp
ff ten.
hoy - da, hoy. Hoy - da, hoy; Hoy!
ten.
p
senza rall.
pp
ff
ten.

NOVELLO'S PART-SONG BOOK.

A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

For S.A.T.B. unless otherwise stated. Those marked thus * may be had in Tonic Sol-fa Notation.

No.			
1062	*On Himalay ...	G. Bantock	4d.
1402	*On May morning	E. Boyce	4d.
450	On the water ...	R. De Cuvry	4d.
752	Onaway	G. Pringle	4d.
480	*Once a maiden ...	F. Champneys	4d.
133	One morning sweet in May	Leslie	4d.
171	Only thou	H. Smart	2d.
1393	*Orpheus with his lute (4-pt.)	E. German	4d.
1394	Do. (8-pt.)	,,	6d.
12	Do. (S.S.T.B.)	G. A. Macfarren	6d.
49	* Do.	,,	2d.
1225	*Our island home	E. Faning	4d.
1	Our native land ...	G. Reichardt	3d.
1226	*Our sailor king ...	C. H. Lloyd	4d.
1234	Out of a silence (8 V.)	G. Rathbone	8d
1129	Out of the darkness (8 V.)	G. Bantock	8d.
1190	*Out upon it	C. H. H. Parry	3d.
1414	Over hill, over dale	Ed.Bunnett	4d.
209	Do.	J. L. Hatton	4d.
1368	Over the mountain side	Pearson	4d.
1059	*Owls, The ...	...E. Elgar	6d.
1354	Oyster dredgers, The	Pearson	3d.
481	Pack, clouds, away	C. H. Lloyd	4d.
1266	Do. ...	W. W. Starmer	4d.
123	Do. ...	A. Zimmermann	4d.
202	Parting and meeting	J. L. Hatton	3d.
154	Parting gleams	A. S. Sullivan	2d.
675	Pastime with good company (A.T.B.) ...	King Henry VIII.	4d.
1379	Peace ...	C. Lee Williams	3d.
1315	Peace (A fable) (humorous)	J. F. Bridge	6d.
546	Peace be around thee	R. F. Ellicott	4d.
659	Peace, come away	C. V. Stanford	3d.
808	Peace of God, The	Rheinberger	3d.
61	Pearl divers, The	J. L. Hatton	6d.
22	Pedlar's song ...	J. Douland	3d.
1285	Perfection (6 V.)	A. C. Mackenzie	8d.
612	*Persevere... ...	H. Goetz	3d.
1201	*Phillida flouts me	Williams	4d.
588	Phillis	...W. Hay	4d.
655	*Phœbe ...	...C. V. Stanford	4d.
104	Phœbus	J. Barnby	2d.
1114	Phyllis is my only joy ...	West	4d.
275	Pibroch of Donuil Dhu (T.T.B.B.)	W. Macfarren	4d.
1339	Do. ...	W. W. Pearson	4d.
1420	Pilgrim Fathers, The	P. E. Fletcher	4d.
74	*Pilgrims, The ...	H. Leslie	2d.
927	*Poet's complaint, The ...	West	4d.
329	Praise of good wine, The (T.T.B.B.)	Pearsall	3d.
706	*Praised be Diana	C. V. Stanford	3d.
964	*Prayer to Mary, A	J. Brahms	3d.
536	Present, The, or The bag of the bee ...	...C. C. Moseley	4d.
1115	Pride of youth, The	John E. West	4d.
136	Primrose, The ...	H. Leslie	2d.
1010	* Do. ...	...John E. West	3d.
1133	Prithee, why?	C. H. H. Parry	3d.
997	Do. (6 V.) ...	J. Stainer	4d.
1073	Promise	... J. Lyon	4d.
1344	Promised land, The	M. B. Foster	4d.
1115	Proud Maisie is in the wood	John E. West	4d.
170	Psalm of life, A ...	H. Smart	2d.
1229	*Puck is King ...	... F. Idle	4d.
313	*Purple glow the forest mountains	Pearsall	3d.
446	Queen and huntress	J. Booth	6d.
244	Do.	H. Smart	2d.
1264	Do. ...	W. W. Starmer	3d.
473	Do.	B. Tours	4d.
700	Queen of fresh flowers	King Hall	4d.
1022	Queen of May, The (6 V.)	J. Stainer	4d.
1199	*Qui vive ...	A. C. Mackenzie	4d.
542	Radiant sister of the day	Ellicott	6d.
882	Rainbow, The ...	H. Leslie	4d.
150	*Rainy day, The	A. S. Sullivan	2d.
561	Rattlin', roaring, Willie	Schumann	3d.
559	Recruit, The ...	,,	3d.
403	Red o'er the forest	S. Reay	4d.
183	*Red, red rose ...	J. L. Hatton	2d.
219	Do. (A.T.T.B.)	,,	4d.
738	Do.	J. V. Roberts	3d
512	Do.	Schumann	3d.
1175	*Red sun is sinking, The	Leslie	6d.
308	Red wine flows, The (T.T.B.B.)	Pearsall	3d.
1260	Remembrance ...	A. Robins	4d.
371	Reproach, The ...	J. L. Hatton	2d.
696	Resignation ...	L. Spohr	4d.
1172	Rest (12 V.)	J. W. G. Hathaway	6d.
589	Do.	R. Mähllig	3d.
1124	Rest, dearest, rest	F. Kücken	4d.
445	Rest hath come	F. A. Marshall	3d.
774	*Rest thee, my little one T. Facer		4d.
598	*Resting	F. H. Cowen	4d.
879	Resurgam	H. Leslie	6d.
806	Rhapsody ...	J. Rheinberger	4d.
807	Rhineland ...	,,	4d.
460	*Rhine-raft song, The	C. Pinsuti	4d.
618	Ring the joybells	E. A. Sydenham	4d.
518	Rise, fair goddess of the dawn	H. Smart	2d.
95	Rise, rise, for the day is passing	F. Berger	4d.
205	Rivals, The ...	J. L. Hatton	4d.
1042	*River floweth strong, my love, The	R. Rogers	6d.
291	River spirit's song, The (A.T.T.B.)	Pearsall	4d.
1370	River, The ...	W. W. Pearson	4d.
62	Robin Goodfellow	G. A. Macfarren	4d.
1327	*Rolling down to Rio	E. German	6d.
389	Rose and the soul, The	S. Egerton	2d.
555	Rose in October, The	W. Robinson	3d.
876	Rose of the garden, A	H. Leslie	6d.
860	Roses, ah! how fair ye be (6 V.)	H. Keeton	6d.
204	*Roses, The ...	J. L. Hatton	4d.
540	*Rosy dawn, The (8 V.)...	Lloyd	6d.
1406	Rough wind that moanest loud	John Pointer	3d.
552	Rover's joy, The	F. Abt	3d.
599	*Rowing homewards	F. H. Cowen	4d.
833	Rule, Britannia	arr. V. Novello	4d.
1332	* Do. (in G) ...	arr. Arne	3d.
480	*Rustic coquettes	F. Champneys	4d.
1270	Ryghte merrie geste, A (humorous)	W. W. Pearson	6d.
1090	Sabbath call, The	C. Kreutzer	2d.
657	Sad hearts	A. H. Brewer	4d.
185	*Sailor's song, The	J. L. Hatton	2d.
222	* Do. (A.T.T.B.)...	,,	4d.
804	St. Mary's chapel	J. Rheinberger	3d.
1071	Saint Raphael ...	arr. J. Brahms	4d.
993	*Sands o' Dee, The	Oliver King	6d.
112	* Do. ...	G. A. Macfarren	2d.
830	Saw ye not the pallid angels	Mendelssohn	4d.
1296	*Say, what shall we dance	F. H. Cowen	6d.
1076	*Sea drift (8 V.)	Coleridge-Taylor	8d.
503	*Sea hath its pearls, The	C. Pinsuti	2d.
775	*Sea hath many a thousand sands, The	C. H. H. Parry	3d.
48	*Sea King, The ...	H. Smart	2d.
272	Sea song, A (T.T.B.B.)	W. Macfarren	4d.
448	Secret, The	C. G. Reissiger	4d.
302	See how smoothly glides our bark	Pearsall	3d
212	See the rooks are homeward flying	J. L. Hatton	4d.
411	*See where with rapid bound (6 V.)	L. Marenzio	4d.
522	Serenade (6 V.) ...	J. Brahms	3d.
1063	* Do. (8 V.) ...	H. Brian	8d.
1301	* Do.	...E. Elgar	6d.
595	* Do. (humorous) ...	Haydn	4d.
629	Do. ...	C. A. Macirone	3d.
25	Do.	Mendelssohn	3d
1368	Do. ...	W. W. Pearson	4d.
502	* Do.	C. Pinsuti	2d.
740	Shadows of the evening hours, The	J. Blumenthal	4d.
593	Shall I compare thee	J. H. Parry	4d.
712	Shall I tell you whom I love	A. Thomson	4d.
421	Do.	S. S. Wesley	4d.
751	Shall I wasting in despair	Elvey	3d.
235	Do. (A.T.T.B.)	J. L. Hatton	4d.
1261	*She is not fair to outward view	F. Idle	4d.
1094	Sheep shearing, The	arr. C. J. Sharp	4d.
709	*Shepherd Doron's Jig, The	C. V. Stanford	3d.
280	*Shepherds all and maidens fair	W. Macfarren	2d.
844	* Do.	P. Pitt	3d.
712	Shepherd's choice, The	A. Thomson	4d.
720	Shepherd's elegy, The ...	,,	4d.
239	*Shepherd's farewell, The	Smart	2d.
409	Shepherd's pipes, The (5 V.)	L. Marenzio	4d
21	Shepherd's song, The	T. Brewer	4d.
1014	Do. ...	H. W. Wareing	4d.
730	*Shepherd's waking, The	Faning	4d.
990	She 's up and gone	J. Holbrooke	4d.
414	Shoot, false love, I care not (5 V.)	T. Morley	4d.
309	* Do.	... Pearsall	2d.
276	Shortest and longest (T.T.B.B.)	W. Macfarren	4d.
1297	*Shower, The ...	...E. Elgar	6d
124	*Sigh no more, ladies	G. A. Macfarren	4d.
1380	Do. ...	J. A. Sowerbutts	4d.
489	Silent happiness ...	... J. Raff	3d.
746	*Silent land, The...	E. Faning	8d.
1355	* Do.	A. R. Gaul	4d.
669	* Do.	John E. West	4d.
818	Do.	H. R. White	4d.
797	*Silent, O Moyle	arr. J. Seymour	3d
461	*Silent tide, The ...	C. Pinsuti	2d,
573	Simple flowers	F. Abt	3d.
765	*Since thou, O fondest	Parry	3d.
1285	Sinfonia domestica choralis (Perfection) (8 V.) (humorous)	A. C. Mackenzie	8d.
854	Sing a song of sixpence	Horsley	6d
117	Sing heigh ho	G. A. Macfarren	2d.
647	* Do. ...	C. V. Stanford	3d.
306	Sing we and chaunt it (8 V.)	Pearsall	3d
307	* Do. (4 V.)	,,	3d.
870	*Singers, The	A. C. Mackenzie	6d
1321	*Sir Eglamore (Old English)	arr. H. B. Gardiner	4d.
950	*Sir Harold the hunter ...	West	6d.
68	*Sir Knight, Sir Knight, oh whither away	C. A. Macirone	2d.
929	*Sir Patrick Spens (8 V.)	Pearsall	6d.
333	* Do. (10 V.)... ...	,,	6d.
1160	Sir Spring doth ride	N. W. Gade	4d.
1372	Skaters, The	W. W. Pearson	4d.
111	*Skylark, The ...	J. Barnby	2d.
1060	Sleep ...	J. W. G. Hathaway	3d.
1110	* Do. ...	R. H. Walthew	2d.
539	Sleep, darling baby	R. Mähllig	4d.
1215	*Sleep, my little one	J. Brahms	2d.
395	*Sleep, the bird is in its nest (5 V.)	J. Barnby	4d.
267	* Do.	W. Macfarren	4d.
1240	*Sleeping	E. German	4d.
467	*Slow, slow, fresh fount (5 V.)	T. A. Walmisley	4d.
477	Slumber on, baby dear	Oliver King	4d.
1411	Sly thief ...	...M. Cavendish	2d.
939	Smith, The... ...	R. Schumann	3d.
1149	*Snow, The ...	...E. Elgar	8d.
490	Snowdrops, The ...	... J. Raff	3d.
1275	Snow-white doe, The (humorous)	W. W. Pearson	6d.
897	*So saith my fair (6 V.)	Marenzio	4d.
702	So sweet a kiss ...	G. Sampson	4d.
735	Soft, soft wind ...	J. R. Dear	3d.
646	* Do. ...	C. V. Stanford	3d.
194	*Softly fall the shades of evening	J. L. Hatton	4d.
837	Softly, softly blow, ye breezes	G. Elvey	4d.
419	Do.	...E. Silas	3d.
1338	Soldier, rest	W. W. Pearson	4d.
1294	* Do.	D. Stephen	4d.
1078	Solemnly, mournfully	J. W. Elliott	4d.
470	Do. ...	... Oliver King	3d.
262	* Do. ...	W. Macfarren	4d.
142	* Do.	H. Smart	2d.
623	Song and summer	A. H. Brewer	4d.
248	*Song for the seasons, A	H. Smart	4d.
1200	*Song of love's coming, A	A. C. Mackenzie	4d.
725	Song of night ...	Mendelssohn	3d.
1230	*Song of Proserpine	S. Coleridge-Taylor	3d.
925	Song of summer	A. Moellendorff	4d.
433	*Song of the Battle-eve ...	Stewart	4d.
877	*Song of the flax-spinners	H. Leslie	2d.
297	Song of the Frank companies, The	Pearsall	4d.
1405	*Song of the gale ...	M. B Foster	4d.
207	Song of the gipsy maiden, The	J. L. Hatton	2d.
1314	*Song of the grey seas ...	Fletcher	8d.
1006	*Song of the pedlar	C. Lee Williams	4d.

THEMATIC LIST OF ORGAN PIECES

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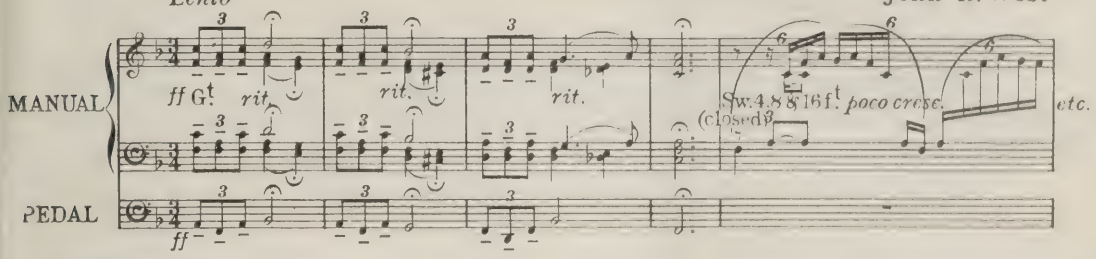
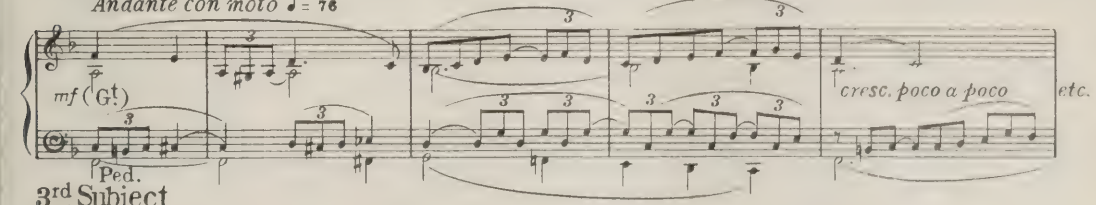
DIFFICULT

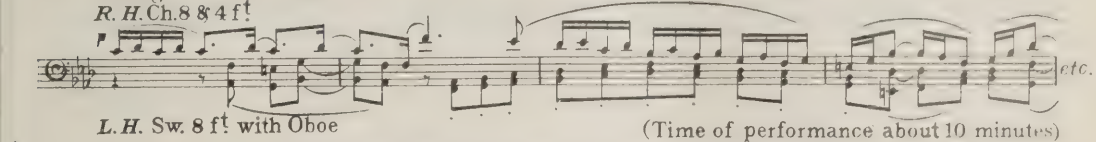
FANTASIA

Lento John E. West

2nd Subject

Andante con moto ♩ = 76

3rd Subject

Allegretto scherzando

R.H. Ch. 8 8 4 f.t.



L.H. Sw. 8 f.t. with Oboe

(Time of performance about 10 minutes)

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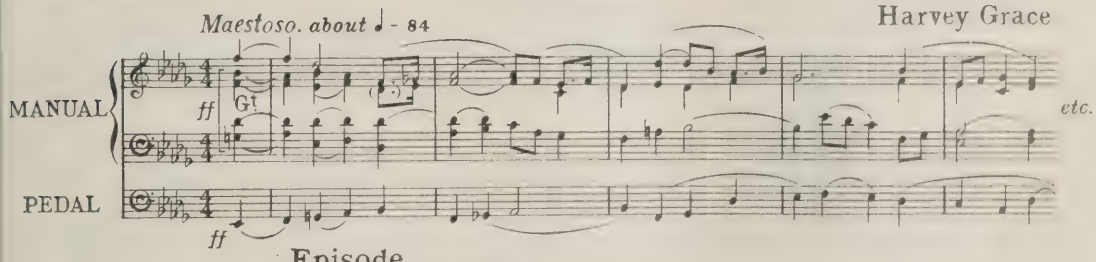
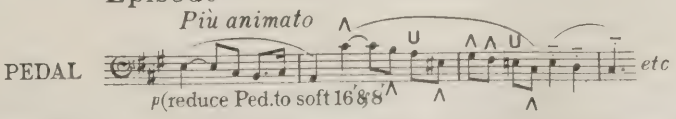
Recital Series, Edited by Lemare, No 19. *Price 3/6*

DIFFICULT

EPILOGUE

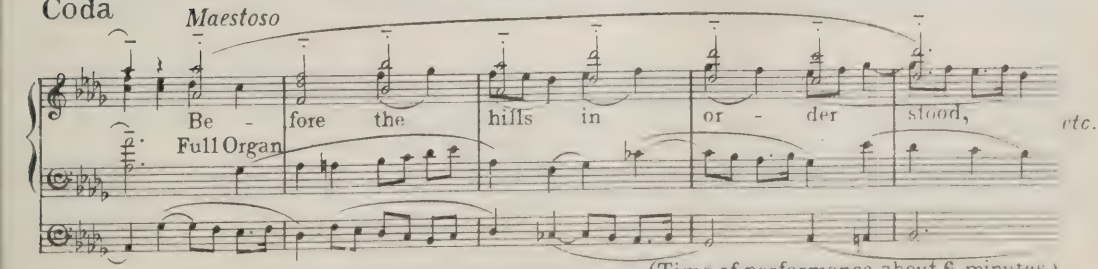
Maestoso. about ♩ = 84 Harvey Grace

Episode

Più animato



Coda

Maestoso



(Time of performance about 6 minutes)

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Recital Series, Edited by Lemare, No 46. *Price 3/-*

MODERATELY DIFFICULT

SEVEN CHORAL PRELUDES

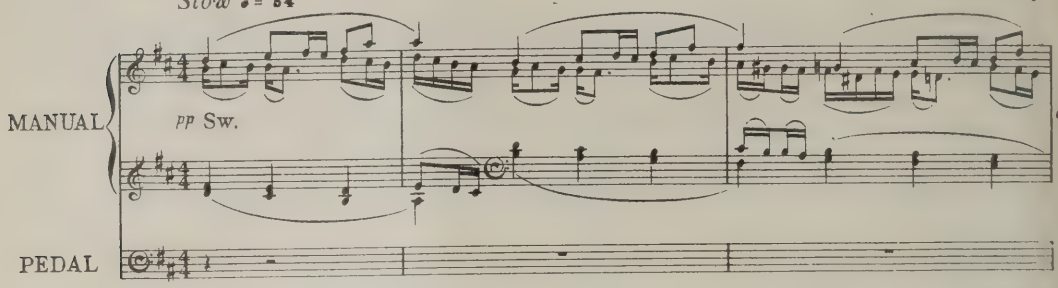
1st Set

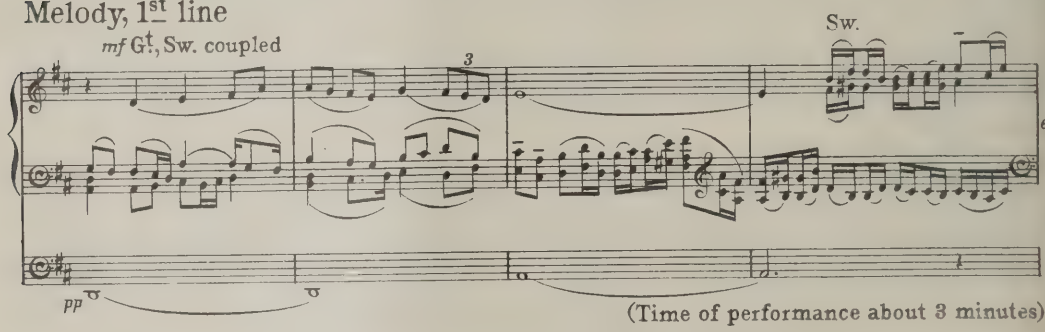
No. 7. "Christe, Redemptor omnium"

"Jesu, the very thought is sweet"

C. H. H. Parry

Slow ♩ = 54



Melody, 1st line

(Time of performance about 3 minutes)

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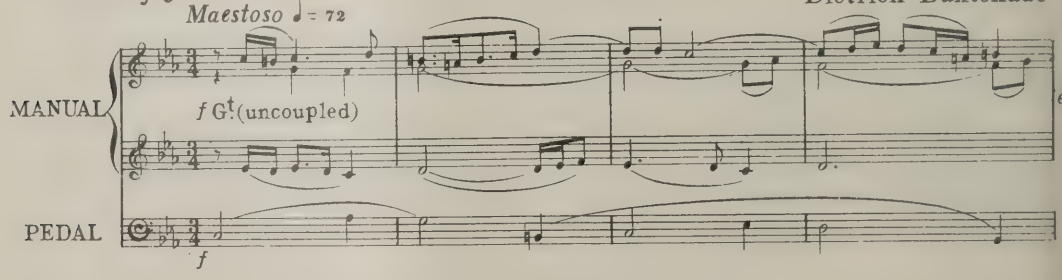
Original Compositions for the Organ (New Series) No. 1. *Price 5/6 the Set*

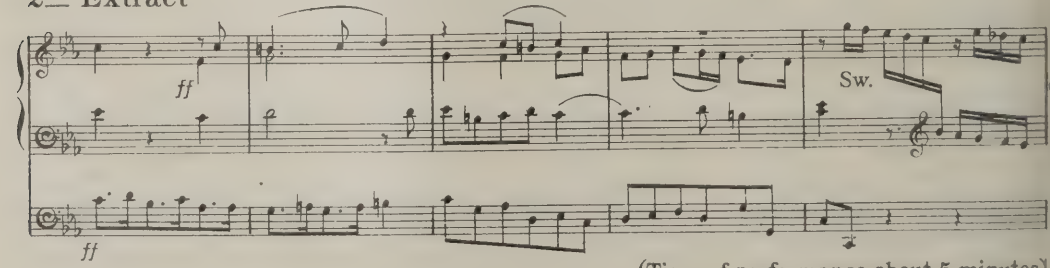
MODERATELY DIFFICULT

CHACONNE

(Edited by John E. West)

Dietrich Buxtehude

Maestoso ♩ = 72

2nd Extract



(Time of performance about 5 minutes)

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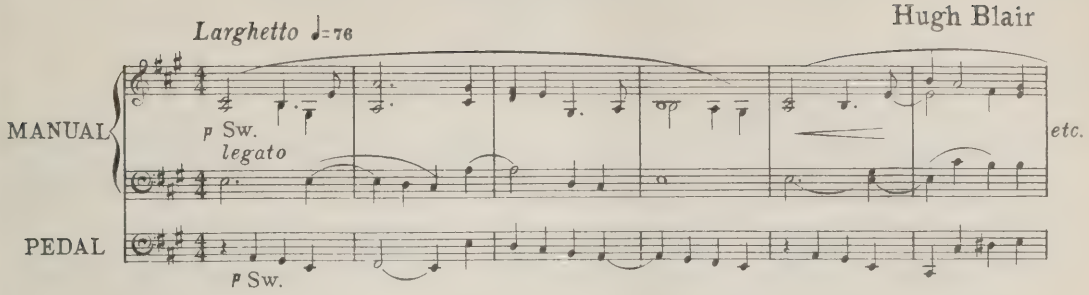
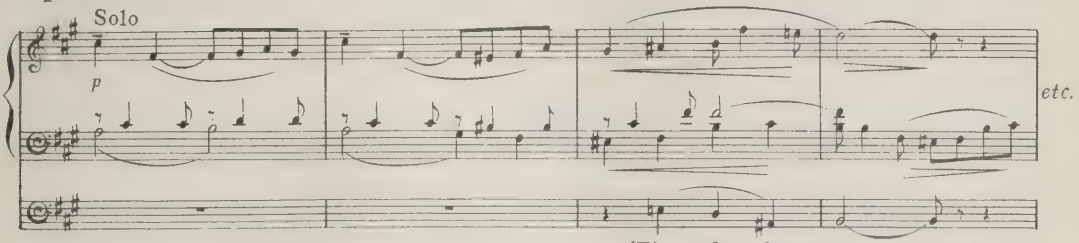
Original Compositions for the Organ No. 309. *Price 2/3*

MODERATELY EASY

INTERMEZZO

Hugh Blair

Episode



(Time of performance about 5 minutes)

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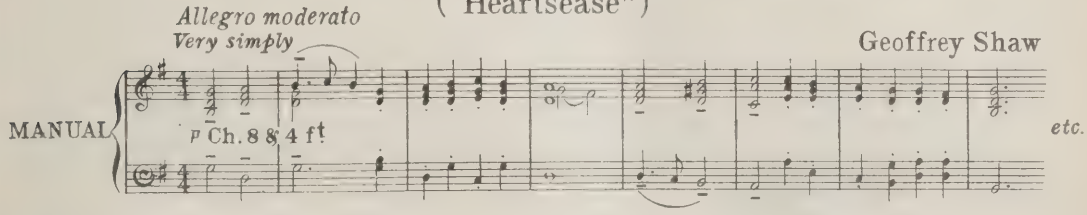
Original Compositions for the Organ (New Series) No 62. *Price 1/6*

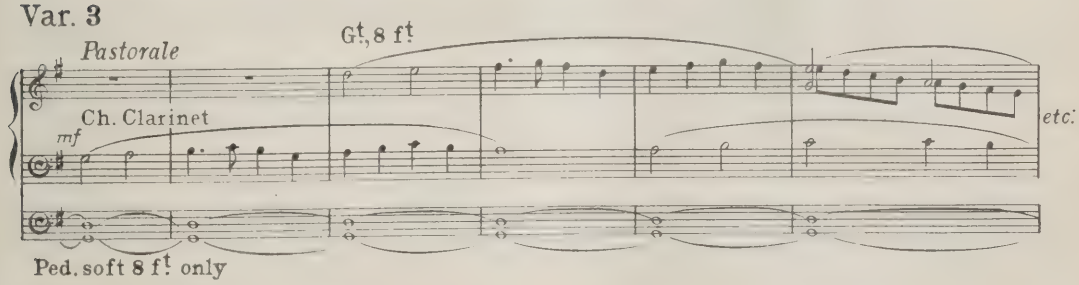
MODERATELY EASY

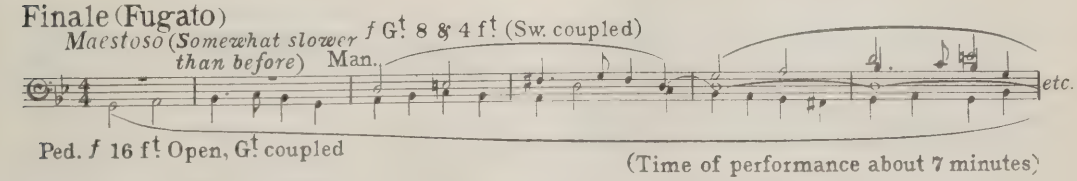
VARIATIONS ON AN OLD ENGLISH MELODY

("Heartsease")

Geoffrey Shaw



Var. 3

Finale (Fugato)



(Time of performance about 7 minutes)

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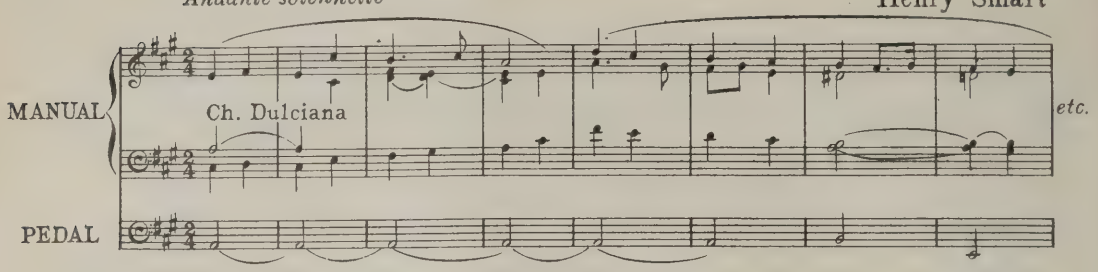
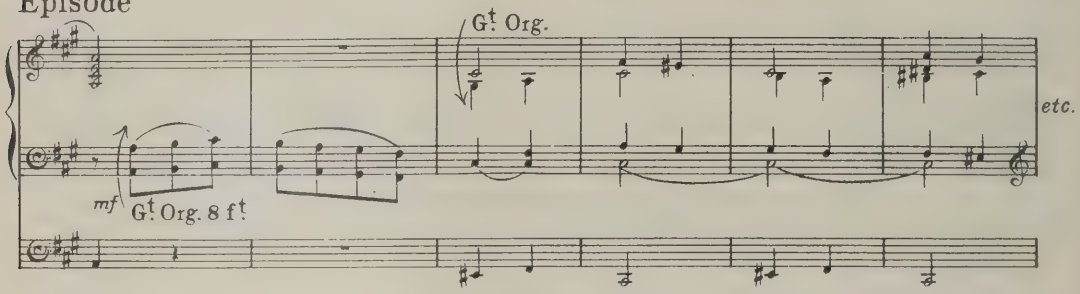
Original Compositions for the Organ (New Series) No 101. *Price 2/-*

EASY

TWELVE SHORT and EASY PIECES

Nº 10.

Evening Prayer

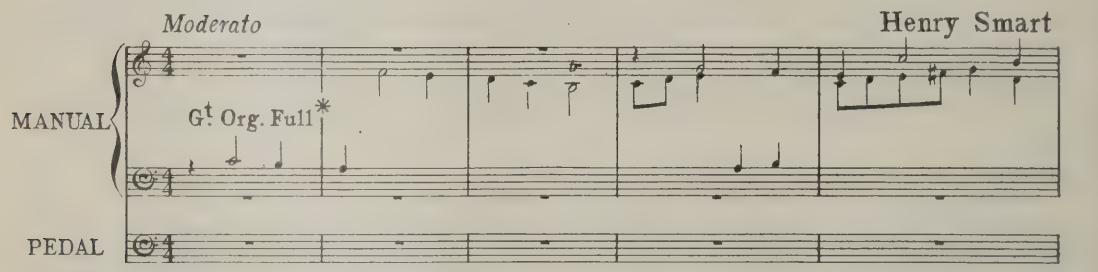
Andante solennelle Henry Smart

Episode

(Time of performance about 4 minutes)

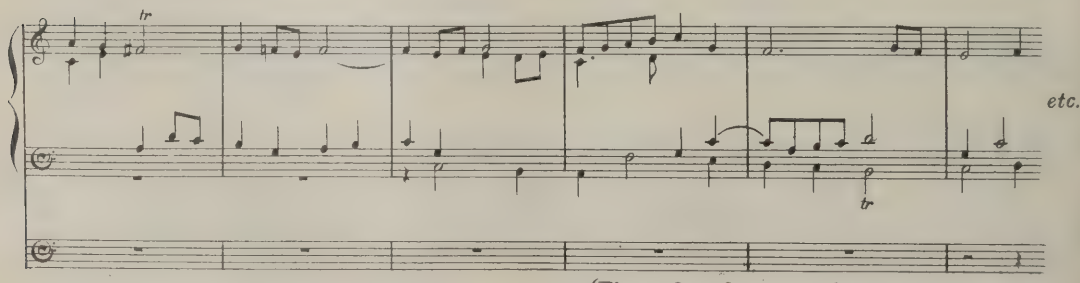
EASY

Nº 12.

Fughetta

Moderato Henry Smart





(Time of performance from 2 to 3 minutes)

* This is the printed indication, but the registering is open to considerably more variety.

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Prelude, Fugue, and Variation, Op. 18, *César Franck.* No. 3 of Six Pièces d'Orgue. (Durand.)

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(*Continued on page 784.*)

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The Musical Times

AND SINGING-CLASS CIRCULAR

SEPTEMBER 1 1925

(FOR LIST OF CONTENTS SEE PAGE 847.)

GLINKA'S 'RUSSLAN AND LUDMILA'

BY M.-D. CALVOCORESSI

A few weeks ago, orchestral excerpts from Glinka's 'Russlan and Ludmila,' arranged as a Suite by Mr. Constant Lambert, were given at the Royal College of Music. Thus was a London audience afforded a fresh glimpse of a work that teems with lovely music, and is very little known outside Russia.

It has been often said that Russian music's indebtedness to Glinka's works, and to 'Russlan and Ludmila' in particular, equals that of western music to 'Tristan and Isolda.' It would be truer to say that it exceeds it considerably. The better we know 'Russlan and Ludmila,' the better we realise how direct, how great, how decisive its influence has been on all Russian composers of the second half of the 19th century—Moussorgsky standing as a partial exception.

It is not, however, from the historical point of view alone that I recommend acquaintanceship with 'Russlan and Ludmila'; for there is much in this work which should delight all music-lovers, besides interesting all students. It played an all-important part in creating the idiom and style which characterise most of the later masterpieces of the Russian school; but it gives us actualities, not mere potentialities.

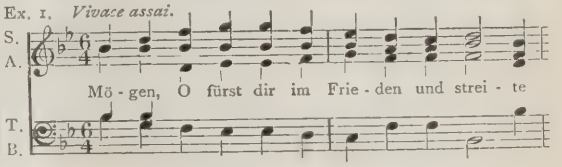
This fact being acknowledged (and I hope the few quotations given below may serve as a bait), there remains, of course, the other amazing fact that the work was finished in the early part of 1842. It is exactly at the time when western grand opera had reached the level of Meyerbeer's 'Le Prophète' and Halévy's 'La Reine de Chypre,' whereas Wagner had proceeded no further than 'The Flying Dutchman,' that Glinka—a practically self-taught composer, with no national art-tradition to fall back upon—followed up his first wonderful achievement ('A Life for the Csar,' 1836) with the sudden revelation which stood embodied in the music of 'Russlan.' From that moment a vast new field was thrown open, and its first-fruit proved how rich it was. Let it be clearly understood—lest some day the claim here made be twisted out of recognition—that it is not because others found Glinka's innovations profitable that Glinka's music should be admired. It is worthy of being enjoyed just for what it is; its seminal value is but an additional proof of its own vitality.

It will be noticed that I speak of the music of 'Russlan,' not of 'Russlan' as an opera. As an opera it is one of the dullest and most incoherent I know. The libretto was written piecemeal by four of Glinka's friends, with his co-operation, and is barely good enough to serve as a prop for the music—a good deal of which, by the way, was written in anticipation of the words. And even the music is not all good. 'Russlan' is a score from which it is advisable to pick and choose; the best in it will be found very lovely.

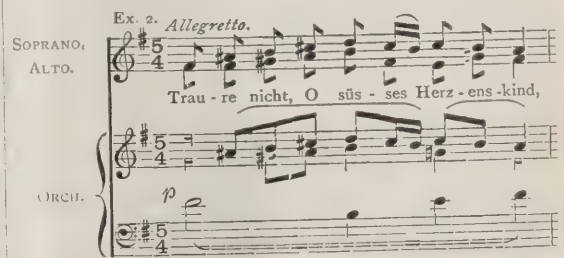
There is little likelihood that the work will ever be given here; and even less likelihood that, if given, it would take root. Often I think of the possibility of grouping the most beautiful parts of it together into a kind of anthology for concert purposes, and possibly in view of a stage production intended for music-lovers rather than for the average opera-goer—a kind of concert-opera with stage settings, pageants, and dances.

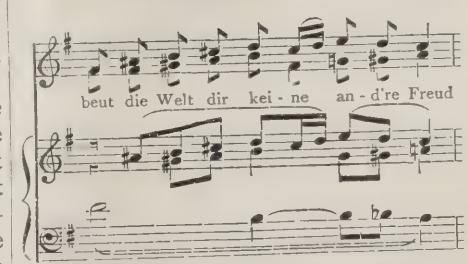
That the first Act, with a few cuts, can hold its own, was proved by its production at Paris in 1909. It contains a number of admirable choruses (indeed, the whole choral part of 'Russlan' is first class), from which the following samples may be culled:

Ex. 1. *Vivace assai.*

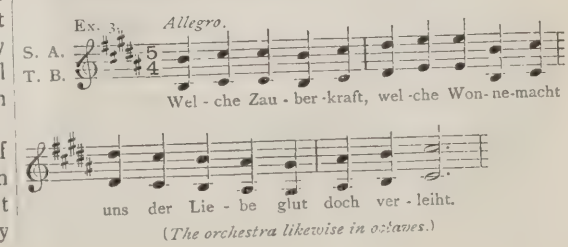


Ex. 2. *Allegretto.*





Ex. 3. *Allegro.*



(*The orchestra likewise in octaves.*)

The last-quoted chorus begins in octaves as shown, but afterwards the arrangement is interestingly varied. It occurs immediately before the episode of Ludmila's abduction—in which appears the whole-tone scale that is the only thing in which most western writers on 'Russlan' seem to be interested. After this episode begins the famous canon for four male voices and accompanying choir, which is one of the finest things in the whole opera.

Of Ludmila's part, the utmost that can be said is that it is, musically, far more interesting than the stuff usually written for coloratura soprano. It becomes more attractive in the fourth Act, although even then it remains overladen with ornaments and runs. Such as it is, it might serve to provide much-needed changes in the diet which coloratura sopranos, when they give a concert, provide for their public.

In the second Act two things stand apart: the opening ballad sung by Finn, the kind wizard, which is altogether delightful and instinct with originality (it is rather long-drawn), and the scene between Russlan and the Giant's Head, to whose fantastic character the music does full justice. It constitutes a big step in the direction shown by Weber's Wolfsschlucht music in 'Freyschütz,' and in anticipation of the Fafner music in 'The Ring.'

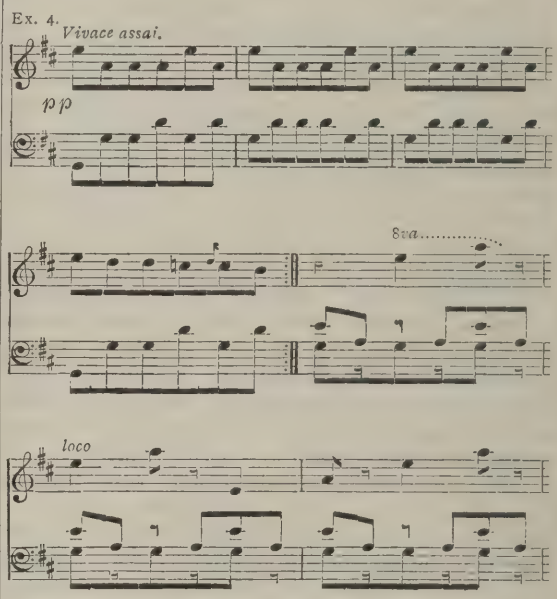
In the third Act, the Persian chorus, with its subtle, ingeniously carried-out colour variations (the kind of variation already used in some of the choruses in the first Act, and a favourite kind with Liszt and the later Russians), and Ratmir's recitative introduce Eastern elements as definitely and as effectively as the first Act had introduced archaic Slavonic elements. There is also a fine Cavatina sung by Gorislava (I name the characters without troubling to specify the part they play in the slender, puerile plot), and a lovely chorus of Naïna's maidens.

It is chiefly in the instinct which prompted Glinka to select and adapt the hitherto ignored Slavonic and Oriental elements that the signs of his originality are to be found, but not altogether. Over and above, there existed in him a strikingly individual sense of purity and simplicity in workmanship, coupled with a rare sense of effectiveness. He was not conspicuous for his critical sense, and would pour out indifferent music as freely as capital music. Yet in that music of his which is fine, there is absolutely no flaw from the technical or from the æsthetic points of view. His orchestration especially is always splendid.

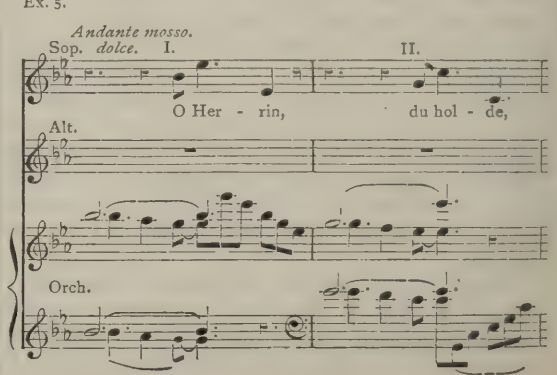
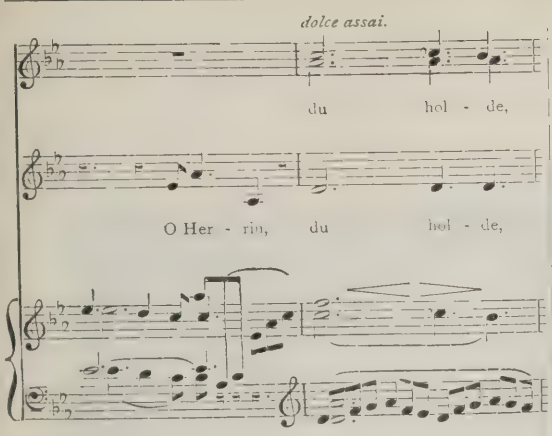
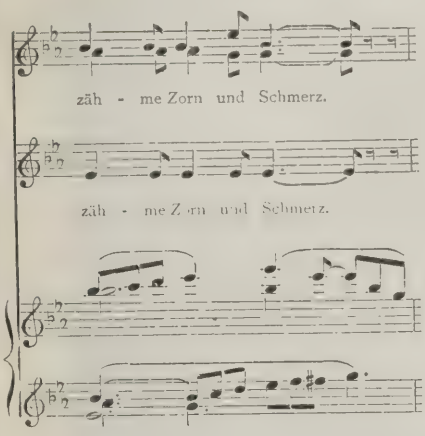
To the student of the history of orchestration two things remain marvellous: Glinka's orchestration, and that of Liszt. Both composers, evidently, were born orchestrators, like Mozart, Weber, and Berlioz. But how and where they acquired their practical experience—that practical experience which other composers of genius acquired so slowly and often far less thoroughly—is an unanswerable question. There exists no instance of indifferent scoring from the pen of Glinka or of Liszt. All they have written is perfectly in keeping, technically faultless, and 'comes off.' Their technique seems to have sprung, fully-equipped, from the brain of the orchestral Jupiter. And Glinka did not even have the chances of hearing, studying, or conducting music which Liszt had. He was acquainted with a certain portion of the classical repertory, he played the violin a little, and he had received a few lessons from Dehn at Berlin. His inborn musicianship did the rest.

Both the height to which his musical invention could rise and the ingenuity and dexterity of his scoring are admirably evinced in the fairy music and the scenes in the fourth Act. The Turkish Dance, and especially the 'Lesghinka,' are worthy of close study. The latter is one of the most original things in Russian music. Here is one instance of the new and effective devices with which it teems:

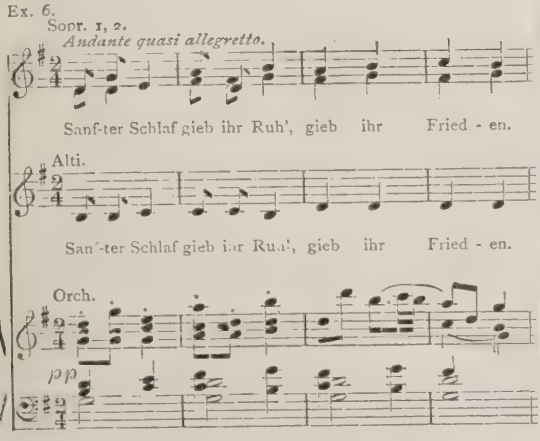
Ex. 4.



Again the temptation is strong to quote freely from the choral music, which is as simple as it is telling; and again it must be resisted. Two short excerpts may be given:

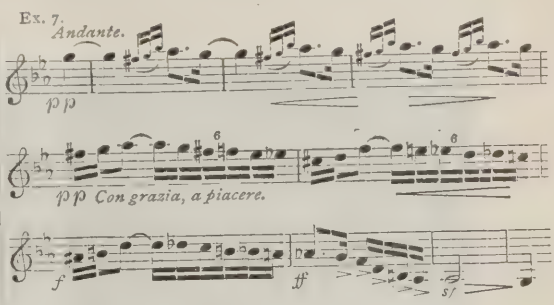
Ex. 5.



Ex. 6.


Sopr. 1, 2.
Andante quasi allegretto.
Sanf-ter Schlaf gieb ihr Ruh', gieb ihr Fried - en.
Alti.
Sanf-ter Schlaf gieb ihr Ruh', gieb ihr Fried - en.
Orch.
pp

Here we are at the very fount-head of all that is newest and most significant in Russian music of the 19th century. Even these brief excerpts will show how near the music of 'Russlan' brings us to the music of Rimsky-Korsakov's 'Sadko' and Borodin's 'Polovtsian Dances,' exactly as other quotations would show its nearness to Balakirev's 'Tamara' or to other works of the same period and after.

I shall wind up by quoting the beautiful recitative for the clarinet which occurs when Russlan grasps the hand of the sleeping Ludmila (Act 5):

Ex. 7.

Compare this with the instrumental recitatives in Liszt's 'Dante' Symphony (first movement, middle section), in the third Act of 'Siegfried' (heralding Brünnhilde's awakening)), and in Rimsky - Korsakov's 'Mlada' (Cleopatra's appearance).

It will be found, I am sure, that when speaking of the beauty of 'Russlan and Ludmila,' I have understated rather than overstated. I aimed at appraising it from a particular point of view. I contented myself with noting a few of the things in it which I consider of paramount musical significance, without taking into account all in it that is effective, tuneful, or otherwise acceptable, but not essentially characteristic of Glinka's own genius. For aught I know, I may be under-rating the chances of success which the work might have here if properly produced. I am, I fear, utterly incapable of understanding what it is that, here or there, makes or mars the success of an opera. The Russian public of the 'forties did not take kindly to 'Russlan,' and it is only much later that the beauties of the work carried the day in Russia. These beauties may still do so elsewhere.

In advocating what I have called an anthology, I may seem to be advocating the very kind of thing against which I sometimes protest excitedly. But I do not suggest that this anthology should be offered under a misleading label. The case of 'Russlan' is exceptional, and calls, I believe, for exceptional measures. There is no reason, after all, why these measures should not be only temporary.

P.S.—Referring to my comments on the revised edition of Borodin's first Symphony (see *Musical Times*, December, 1924), M. Andrei Rimsky-Korsakov, the composer's son, writes to me that the changes are Borodin's own, and that both versions were published during Borodin's life-time. He informs me that M. Dianin (the son of a pupil of Borodin) is preparing an article in which he will set forth the facts and, I understand, condemn my 'unscientific rashness.' Pending the time when this article will come forth, all I wish to do is to make M. A. Rimsky-Korsakov's statements known to my readers. I shall be glad—though certainly not for my own sake—if the evidence proves these statements true.—M.-D. C.

To the kind friends of Self Dieu

Karl Klindworth

KLINDWORTH'S INTERPRETATION OF 'LEONORA' No. 3

By FREDERICK DAWSON

In looking through some old papers of mine a short time ago I came upon this wonderful essay, which I felt I ought to make public as a valuable contribution to the understanding of Beethoven's 'Leonora' No. 3, from the pen of one who in his own day ranked with the highest of those who were privileged to hold aloft the lamp of tradition and to reinforce their own conceptions with the light of unquestionable authority. Klindworth wrote it for me during the early part of 1909, in response to my request for his helpful comments at a time when I was about to conduct the Overture in England.

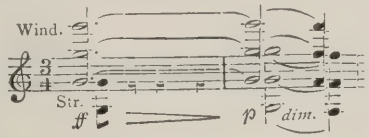
Incidentally, this cherished document brings back vividly to my mind the most curious and wonderful performance of the 'Eroica' Symphony which it has ever been my lot to hear. It took place in a cab, when Klindworth and I were crossing London to St. James's Hall for the rehearsal of one of my orchestral concerts, on June 15, 1898. Klindworth was conductor, commentator, and orchestra in one! He made the Symphony to live by sounds, words, and gestures, and I shall never forget the rapt and inspired look in his eyes as he unfolded all the beauties of this imperishable work. The verbal commentary was quite in the manner of the analysis of the 'Leonora' Overture which he sent me at a later date; a particular form of interpretative criticism which we are accustomed to associate chiefly with the names of Berlioz, Liszt, and Wagner, but for which—if Schindler is to be occasionally believed—we have the high sanction of Beethoven himself.

According to this 'friend of Beethoven' the composer of the 'Eroica,' so far back as 1816, seriously considered the idea of a new edition of

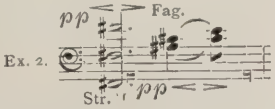
all his pianoforte sonatas, for the express purpose of indicating the poetic ideas which form their groundwork, whereby the music's meaning might be comprehended more clearly, and the style of its performance more exactly determined. Chiefly, however, the composer's purpose in this projected new edition was 'to define the nature of musical declamation.' Beethoven contended that poetical and musical declamation were subject to the same laws. 'Though the Poet' (he used to say) 'carries on his monologue or dialogue in a progressive marked rhythm, yet the speaker (for the more accurate elucidation of the sense) must make cæsuras and pauses in places where the poet would not venture on any interpunctuation.' To such extent, then, is this declamatory style applicable to the executive interpretation of music. We have the authority of Ries for the fact that, in composing, Beethoven frequently imagined for himself a definite subject, and sustained his musical inspiration on clearly visualised imaginative groundwork.

I have preferred to give Klindworth's word-picture in his own characteristic English, just as he sent it to me (note, for instance, his quaint relapse into the German 'Der'!), save only for the introduction of an explanatory word or two, in order to obviate possible misunderstanding on the reader's part. Also I have substituted quotations from the musical text for Klindworth's original pagination, based on an edition of the score which may not be in every reader's library.

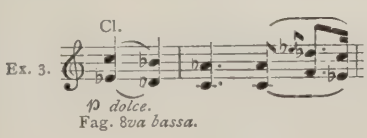
'The *Adagio* very slow (the correct tempo will be found in the brilliant but at the same time well-controlled musical performance of the demi-demisemiquavers in the twenty-eighth bar). Strong *diminuendo* only from second bar to the *pianissimo* in bar 5:

Ex. 1.

'Here very *pianissimo* in the strings with very slight < > to assist the sighs of the bassoons (rather *pressed out*, the concluding quavers not shortened):

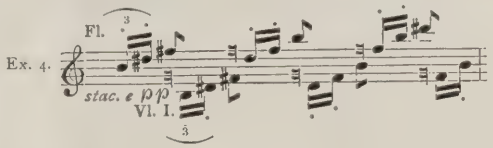
Ex. 2.



'The A flat section (bars 9-13) still very *pianissimo* in the strings so that the melody of the clarinets and bassoons in its soft, tender expression is distinctly heard:

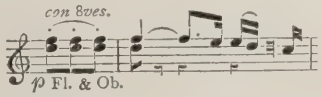
Ex. 3.

the *sforzando* for violins and violas (in bar 11) not violently, only *pianissimo sfz.* Bars 14-19 in the strings completely without nuances, almost inanimate.

'These groups

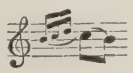
Ex. 4.

very detached, always *pianissimo.*

'Bar 27 strongly *crescendo* without *accelerando*, and the *fff* bar fully to the end *fff*, the brass not overpowering the violin scales (moderate the trumpets), the trombones to hold out with equal force until the end of the bar. The following quaver (*forte*) chords (bars 30 and 31) very *sforzando* and broad, fully kept.

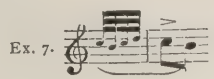
'The comforting little bits in flutes and oboes sweet and tender:

Ex. 5.

'Give time for

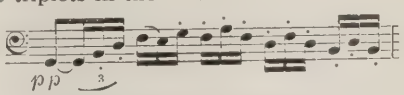
Ex. 6.



best played so:

Ex. 7.

'The triplets in the Basses

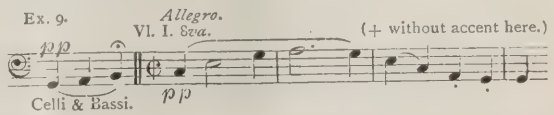
Ex. 8.



very quietly, always mysteriously.

'The last bar before the *Allegro*, no *crescendo*, long suspense on *b*, which very softly make slide into the *c*:

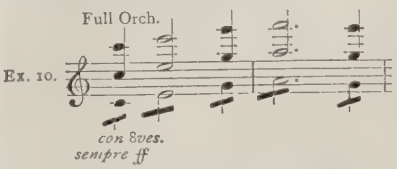
Ex. 9.



and now "a new world"! Not too quick, gently, like the dawn of a new life after desolation.

'The *crescendo* (at bar 13) *very gradually*, moderate impatience, same strength, even the four bars of *fortissimo* (bars 29-32) must still allow of enlarging, swelling—then

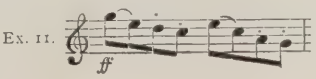
Ex. 10.



full, glorious sun!

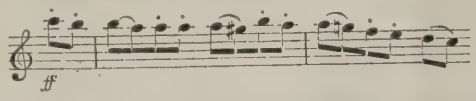
'Make the strings play

Ex. 11.



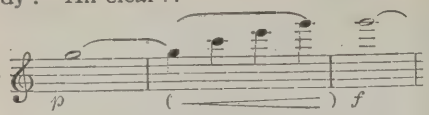
clearly, particularly also the Basses, not only a rude accent on the first and the rest a tumble-down in heedless hurry!

Ex. 12.



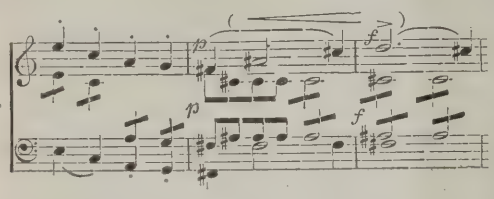
Melody! All clear!!

Ex. 13.



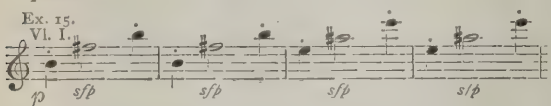
second bar *piano* ascending < towards *forte* in violin 1.

Ex. 14.



'Here the first *f* sharp *piano* is, in my opinion, only possible with a short pause before, and that seems not natural—*I* feel that the wind should end with the *f* sharp *forte*, also the 2nd violins and violas *forte* on this first quaver, and then let the 1st violins render the bar *piano* < with rather a vehement accent on the *forte*, passionate expression.

Ex. 15.

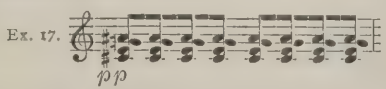


Not too quick, and the modulation to E major calming, violin 1 expressive:

Ex. 16.

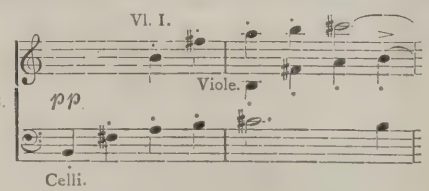
and the modulations through F major, G minor, and A minor and the entering of the vibrating diminished seventh chord:

Ex. 17.

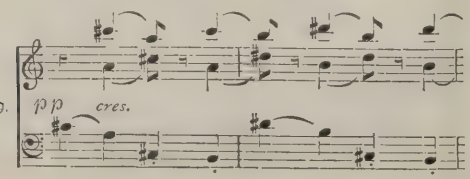


—all these wonders you will make impressive; and the imitations between violoncellos and violins:

Ex. 18.

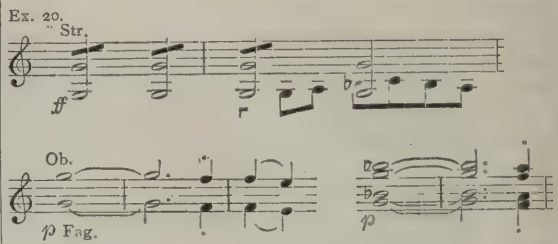


then the sudden *crescendo*:

Ex. 19.

(The basses, make them work up, gigantic, and the syncopes—always observe the rests, don't shorten them.)

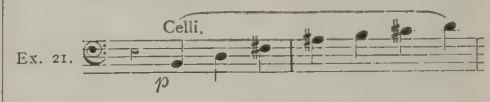
'Now the violins in descending, recede again towards uncertainty, strife, to conquest or to despair.

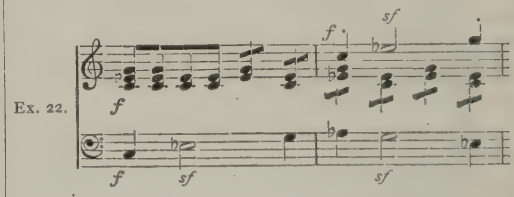
Ex. 20.



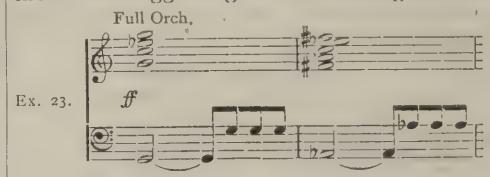
'The contrasts: the *fortissimo* four bars always contrasting, the stormy quavers in the strings with the utmost <, the plaintive, imploring melodious wind, quieter—always somewhat *rinforzando* when in double thirds.

'Observe the ascending 'cellos:

Ex. 21.

and again fourteen bars later; and always more passionate, more imploring, until at:

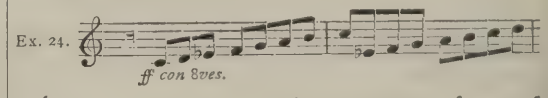
Ex. 22.

the final struggle begins. Basses against violins:

Ex. 23.



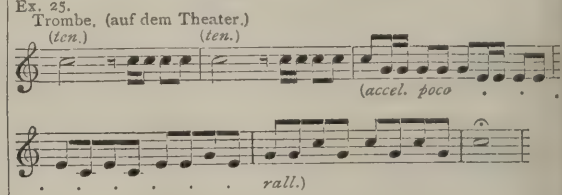
'Now the catastrophe! The scales with a real savageness:

Ex. 24.



'Help! Rescue! The trumpet from far distance

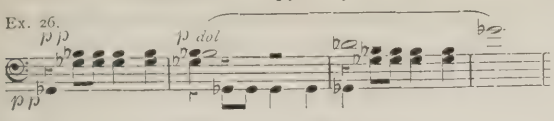
Ex. 25.



the minims well held, afterwards *accelerando* (not too much), the pause (𝄐) long and disappearing. The re-beginning in orchestra, very soft and quietly, like in suspense, listening—the trumpet second time nearer, more firm.

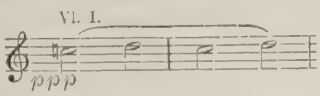
'*Der* G flat bars very, very soft and tender:

Ex. 26.



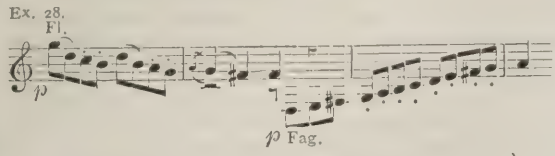
gradually growing gay, but then sliding into a sort of vision; the dominant of G major:

Ex. 27.



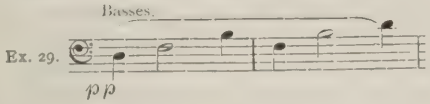
almost inaudible—the *crescendo* rends the veil, *Leonora* is before us as representative of female faithfulness in love!

'Give the flute time to execute clearly the quavers with playfulness:

Ex. 28.

(flute and bassoon almost feelingly, with grace).

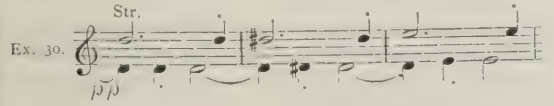
'When the basses begin:

Ex. 29.

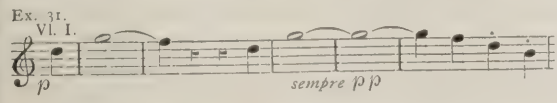


still keep the time very quietly, but then with the ascending syncopes back to the reality and assurance of victory:

Ex. 30.



'The rest requires no further details. Make the suspense before the *Presto* very impressive:

Ex. 31.

'The drama is at an end, the husband liberated, the victory won—now only remains the summing-up: the whole Universe to decree the apotheosis of the woman, the faith and the pity of all mankind for each other, with all the joy and jubilation possible. Hurra, hurra! hurra!! The *ff's* and *fff's* with a thundering flourish of trumpets and hearts!

'(Don't laugh!) 'KARL KLINDWORTH.'

In conclusion, I might perhaps be permitted to call the attention of serious students to the punctilious care with which Klindworth—himself one of the greatest of the world's musicians—observes and respects *every* indication which the composer has given of his own wishes, and how, in fact, this wonderful interpreter keeps his eyes and his ears open all the time for the faintest hint of what the composer has in mind, and what it was that his music sought to express. (How many lessons one gives of which the sum total is: Look at this, listen to that!) Klindworth dots the *i*'s and crosses the *t*'s of many of the cardinal principles of interpretation, he shows us that all inflections of 'nuance' (of time and tone) are relative—relative to each other as well as to the character of the piece; that all gradations must be carefully prepared—that is, *crescendos* and *diminuendos* do not become suddenly loud or soft, *accelerandos* and *ritenutos* not suddenly quick or slow, but they are to be most carefully proportioned. (Schindler has told us that Beethoven's playing was distinguished by the beautiful way in which he prepared his gradations.) Further, Klindworth shows us how necessary it is to *seek out* the melodies, and also the harmonic and rhythmic groundwork of what we are interpreting. For a composer to try to indicate his wishes on these points at every turn is to convert the score into a perfect maze—to bewilder, rather than direct us. There is nothing revolutionary here; these are simple truths we all know, but often forget! That Beethoven himself had all these points in mind we have documentary proof in the notes to some of the Cramer Studies which he prepared for his nephew's use. And Wagner was only fitting literary phrases to these well-known (if neglected) principles when he said: 'Look out for the Melody in every bar—and then *sing it!*'; 'The choice of *tempo* will show whether the performer understands the piece or not,' &c.

'NERVES'

By ERIK BREWERTON

Nervousness in music is an interesting affliction because its symptoms and developments are so varied. It would certainly be worth while to collect the different experiences of it that musicians have had, and it would probably transpire that very few would confess to being quite immune from them.

Nervousness is, indeed, almost an inseparable part of the artistic temperament, and it is extremely doubtful whether those who congratulate themselves on never suffering from it will ever transmit the thrill their art provides at quite its finest intensity. They may, however, make better public performers in the long run, as they will have a solid power of endurance their nervous colleagues will lack; and in these days of arduous undertakings it is of paramount importance to be able to rely on a good standard of accomplishment. Neither agents nor public can tolerate being 'let down'. 'You must be a good animal' is Emersonian advice which might very well be passed on to artists of all kinds.

Nervousness is so widespread and can be so devastating in its effects that some sort of practical analysis of it should be made for the benefit of society. It should neither be left quite loosely comprehended and defined, nor handed over root and branch to that sphere of specialism which lies outside the interest of the lay mind. Though musicians looked at from a strictly scientific point

of view are queer creatures, there are enough of them, and their social value is great enough, to justify a serious and intelligible consideration of a malady which so often affects them.

It is often implied, somewhat slightingly, that nervousness is a momentary bashfulness or timidity which people allow to come over them, a sort of stammer or blush. To conquer this feeling a sudden effort of will must be made, it is said. The patient must collect himself, take deep breaths, be leisurely in his movements, and behold, he is cured! Or, as Max Heinrich maintains in a foreword to his edition of selected songs by Schubert, nervousness in a large majority of cases is due to 'lack of absolute knowledge,' and the obvious cure is to gain absolute knowledge. There are others who believe that a good shaking, a few sharp words or a strong drink will suffice to brace up the sinking spirit and stiffen the trembling knees. No doubt there is a certain efficacy in all these remedies, but the diagnosis they represent is confined to a comparatively mild form of the ailment, to something which bears only a meagre proportion to an affliction which is too often deep seated and malignant.

Nervousness proper is a sickness. In fact, the phrase 'losing one's nerve' brings a more vivid and truthful picture to the mind than any the weak abstract noun can inspire. Losing one's nerve is a loss of 'moral' which may bring the will entirely into the power of the imagination, as with Lady Macbeth. It cannot be compared with any sudden sense of bashfulness at the sight of an audience, but is, rather, wave after wave of self-distrust drenching the sufferer finally in abject misery. This the imagination can bring about at any moment, and can prolong until complete exhaustion occurs. The audience as a concrete reality—a number of people in a particular place at a particular time—has little or nothing to do with such a state of mind.

'Think of them as a field of cabbages,' a teacher once said. 'Remember they are just the sort of people who pass you the salt,' admonished another. Not very useful remarks, because there is nothing the imagination cannot turn into something irritating or alarming, even a field of cabbages and the passing of salt! This sense of self-distrust culminating in misery—admirably demonstrated by a dejected undergraduate of my time who gained first-class honours in an examination which he asked his tutor to allow him to abandon half-way through—may turn to panic as in the case of a Liverpool pianist, who on the day of his recital fled into the adjoining country. But though such a deplorable catastrophe is rare, nervousness of this kind can quite easily drain away the vitality of the performer and leave him hardly capable of speaking or of eating, much less of singing or of playing.

Like certain forms of madness which the victim can struggle against, nervousness can be combated, and the pathetic side of the drama enacted in the performer's mind lies precisely in this struggle to discover what is the matter and to overcome it. Such warfare may be waged throughout a whole recital, and the audience be conscious of nothing save of a sense of disappointment more or less acute.

To tell musicians who 'lose their nerve' to this extent that they are obviously unfitted to appear in public is a hard saying which the courageous soul would rightly resent—for the same reason might be employed for debarring such people from performing in private. Numbers do not necessarily cause nervousness. A single person can cause it, a father, mother, or teacher; and the unhinged imagination can seize on a trifle, a fidgeting or a whispering, and convert it to vast and dreadful uses. Though there is often a distinctly chilling sensation in approaching a miscellaneous crowd of unsympathetic people, scattered about a dreary hall and eyeing the platform with a bovine stare, the artist may experience a positive antipathy of disastrous dimensions emerging from the amiable inhabitants of a drawing-room.

Every entertainer knows that it is more difficult to excite the mirth of a few in a room than that of the many in a hall. Certainly Chopin was at his best in a 'salon,' but then his company was select and largely composed of ladies of rank. Liszt, on the other hand, liked to conquer the crowd, and ignored those delicacies which engage the attention of equals and friends. He who introduced himself to the publisher Ricordi, at Milan, by walking into his shop and performing on one of his pianofortes—his way, as he said, of presenting his credentials—had a confidence which was quite incompatible with 'nerves.'

This popular complaint may be removed by the inculcation of conceit in the performer, or by the sympathy of others. Morally speaking, it is obvious which is the better remedy, but one or the other is necessary, for the nervous musician suffers from his own modesty, a modesty misplaced if you like, but none the less genuine and often concurrent with great talent. Music in spite of the pomp of the theatre and the circumstance of the concert hall remains still an inevitably intimate thing bound up with a man's soul. How many hours is the musician alone with his art compared with the hours he shares it with others! In these unnumbered hours a delicacy, a secrecy, a reserve arise such as are observed in the lover. With both the lover and the musician a certain respect and discretion should temper their attitude towards the objects of their devotion. Vehemence finds no way in these strange countries. For a musician to make a parade of his inspiration, to celebrate in public on a certain night at a certain hour beauties revealed to him in precious moments of the past, requires a bluntness of sensibility both in the asking and in the granting, and has a strong similarity to the action of those poets who can see no bad taste in commercialising their private feelings by the sale of their love-poems. Is is said that Chopin was a reserved player, and it is not surprising to find a 'coldness' in the attitude of great executants, such coldness being a means of defence, a veil which it does them infinite credit to assume.

It is therefore advisable that the excitable musician whose highly strung temperament particularly disposes him to nervousness should be encouraged to curb his emotions, to neglect, it may be, music that naturally appeals to him, and to devote himself for a long time to works of sobriety and reticence. As a singer he should avoid those romantic effusions which reflect a highly exalted state of mind. Thus, by not exciting himself often and unduly, he may almost grow out of his weakness. Music has many mansions, a consoling word to those who have tasted failure. Meanwhile nervousness will diminish as the influence of that romantic music of 'Sturm und Drang' which fostered so much of it, declines.

It will diminish, but never disappear. The musician must pay his tax. He deals in something more sensitive than ledgers, and he must respond accordingly. If such apparently calm pianists as Godowsky can sit feverishly tearing up bits of paper before 'going on' there is probably something in the malady congenital to the musician. In spite of society's unwritten laws there remains a wildness, native of the god Pan, about him, and his long hair is symbolical of it. Leave him in his sylvan state and he will pipe and sing and startle nature, but drag him in the leading strings of fashion to minister to a curious and idle throng, and his song will falter and his pipe sound harsh.

Nervousness the most susceptible musician must face, and by sheer pertinacity and the blessed fruits of experience he will be enabled gradually to draw its sting. But the serpent will rear a fierce head and hiss spitefully at times; and it is well that it should so happen, for a grain of fear is a wholesome stimulant. It will stiffen the sinews, summon up the blood, brighten the eye, and kindle a communicating fire.

THE NATURE OF HARMONY

By Matthew Shirlaw

(*Continued from July number, page 600.*)

II.

How, then, does harmony arise? What is the nature of those tonal relationships that are perceived to exist not only in harmony, but also in melody? Do they arise arbitrarily; are they invented, created by man for his particular æsthetic needs? Or do they arise from some principle which, while it leaves human freedom unfettered, nevertheless guides the ear, and leads it from one stage to another of musical development? Such a principle, Rameau declared, undoubtedly existed. It was 'the invisible guide of the musician.' This, indeed, is true of more than tonal relationships, and no matter how spiritually, how ideally, our art is conceived—for what composer of genius, as he scales the untrodden heights of the ideal, does not become conscious of some mysterious, lovely presence, that leads him onward, and makes him forgetful of the roughness of the way? It is the real 'immortal beloved' of Beethoven. The same idea we find expressed in the Euridice myth of the Greeks—Euridice follows her guide, but she is not permitted to see his face.

All theorists—and their name is legion—who have explained harmony as arising from the sounds of the harmonic series, have doubtless been influenced by the fact that they were conscious, more or less vaguely—as, indeed, the majority of musicians are conscious—that these tonal relationships are not arbitrary, but are, as Tartini said, 'independent of the human will.' What is more remarkable, however, is that not a few of those who have expressly rejected the harmonic series as a principle of harmony and of tonal relationship, have held a similar view. The most brilliant of these writers, Moritz Hauptmann, says:

> The notion of an artificial system of notes is a thoroughly worthless one. Musicians were not able to determine intervals and invent a system of notes, any more than grammarians to invent the words of the language in which they speak. . . . Of conventional determinations for chords . . . of arbitrary alterations, raisings and lowerings of the naturally-given degrees, although such phrases are often employed by otherwise intelligent people, there can be no mention when we proceed rationally.

Hauptmann, certainly, is not prepared to go quite so far as Tartini.

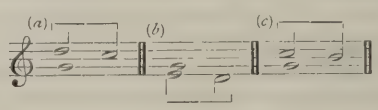
Not even Hauptmann, however, would claim that man created, or invented, the close tonal relationship existing between the two sounds that form the interval of the octave. Such a relationship was perceived by ancient peoples; it has been familiar for more than two thousand years; it remains unaltered at the present day. Our system of equal temperament leaves it severely alone. It retains the tonal purity it has received from Nature. How custom, however, dulls our perception of truth! So familiar to us is the consonance of the octave, that we forget the part it plays, and has always played, in musical practice. We speak of the mere repetition of a note an octave higher or lower, of mere octave doublings, and so forth. And yet this humble servant of the art of music, seldom accorded even a nod of recognition in high places, is really a wonderful acoustical phenomenon. Were it non-existent, the mind utterly fails to conceive any means whereby the multitude of different sounds in music—which is very considerably less than the number of possible musical sounds—could be, not merely classified, but utilised to any practical purpose, so that, by the use of only seven letters of the alphabet, each sound may be accurately named and distinguished.

That it is possible to comprise all these sounds, in so far as their tonal meaning or significance is concerned, within the limits of a single octave, is indeed a remarkable circumstance. If such a tonal relationship could be destroyed, then practically the whole world of musical art would inevitably perish along with it. And if such a relationship was not invented, but discovered, if it represents something not artificial, but in a real sense natural, so with other tonal relationships

—the fifth, the fourth, the major and minor thirds and sixths—on which harmony is based.

These consonances, far from being of human invention, were actually present in Nature long before man was aware of their existence. The human ear had first to be educated in order to perceive, appreciate, and understand them. And for this process long periods of time, stretching over many centuries, were necessary. How the ear was thus guided, how and whence the consonances had their origin, must have constituted a considerable mystery for these early musicians. Even in that remote time, however, certain important facts relating to them were discovered. Considerably before the beginning of the Christian era, certain Greek investigators discovered that the consonances of the octave, fifth, and fourth, which formed the basis of Greek music, corresponded with, or were determined by, certain simple numerical ratios or proportions. Thus the octave was determined by the ratio 1 : 2, the fifth by 2 : 3, and the fourth by 3 : 4. So that the consonances that formed the basis of the music of the ancient world were all determined by proportions arising from the numerical series, 1, 2, 3, 4. This seems to be a rather striking circumstance, and for those early investigators doubtless a somewhat unexpected result of their endeavours to ascertain the nature of consonance. It may have suggested, and did actually suggest to them that some connection existed between musical intervals and the order that exists in Nature. According to the famous Pythagorean theory of 'the harmony of the spheres'—that idea expressed by Shakespeare in his magnificent tribute to music in 'The Merchant of Venice'—it is harmonious numerical arrangement that makes the universe a cosmos. The soul itself is a harmony. Plato deals with this question in his 'Timæus.' We may deny, of course, that either the ear or the soul is concerned with numbers, and insist that man freely chooses, from out a multitude of possible intervals, those best adapted to his æsthetic requirements. The curious fact remains, however, that when man has finally discovered the intervals best adapted to his needs, when he has freely chosen, without any conscious dependence on natural law, the consonances he requires, it is found that they are all determined by a definite numerical series. All this, it may be objected, is a mere coincidence. Other coincidences of a similar kind are known to exist. We may waive the point for a moment, and proceed.

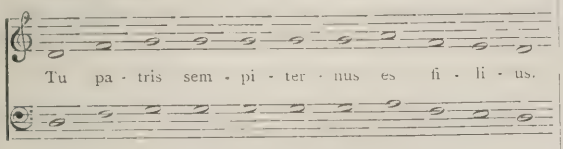
The diatonic scales of the Greeks passed into the service of the early Church, and were in use, at least as respects their Pythagorean intonation, up to the time of the first rude beginnings of polyphonic music, about the end of the 9th century. During the course of the development of polyphony, the correctness of intonation of the Pythagorean thirds and sixths began to be called in question. Eventually these intervals—which were not consonances, and never have been apprehended as such—had to give way to what we now know as the 'natural' thirds and sixths. Here is an interesting and awkward fact for those who hold that harmony has its origin in the scale. This new harmony could not have been derived from any scale, for there was no scale in existence in which such a harmony was to be found. The direct result of the introduction of the natural thirds was that the time-honoured Pythagorean scales (scales that had been in existence for over a thousand years) had perforce to give way, and were succeeded by new scales derived from the new harmony.

The major third, it was found, was accurately determined by the proportion 4 : 5, and the minor third by the proportion 5 : 6. The sixths arise from these intervals by inversion. All the intervals that were employed in the polyphonic music of the time were derived from the perfect and imperfect consonances. In addition to the ancient whole-tone of the proportion 8 : 9, there now came into existence the lesser whole-tone, of the proportion 9 : 10. The former, as the Greeks themselves affirmed, arose as the difference of the perfect fourth and fifth, as at (*a*) ; the latter was

now determined as the difference between the perfect fourth and minor third (*b*) ; while the diatonic semitone arose as the difference between the perfect fourth and major third (*c*). That is, the dissonant intervals were determined by the consonances, and arose from them. All the consonances then, that formed the basis of European music considerably earlier than the time of Palestrina, viz., the perfect, expressed by the series 1 : 2 : 3 : 4, and the imperfect, expressed by the series 4 : 5 : 6—all arose from the proportions expressed in the continued series 1 : 2 : 3 : 4 : 5 : 6. The sixths, as already mentioned, arise as the inversions of the thirds. Thus we have another coincidence similar to the above.

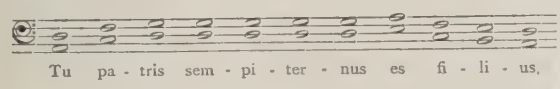
But it is more remarkable; for this principle of the consonances not merely determines their proportions and their respective degrees of 'smoothness,' it coincides with the order in which they arise in Nature, as well as the order in which the human ear was educated to appreciate them. It accords also with the development of harmony and harmonic music. In ancient Greek music the octave was frequently used to double a melody. Not so the fourth or fifth. Aristotle, in his 'Musical Problems,' asks why the octave alone is employed in magadising, as well as in vocal music, and answers that these antiphonal degrees (octave sounds) appear to produce the effect, not of two separate sounds, but of a single sound. This, however, is not so in the case of the fourth and fifth. These consonances are not used in a continued series, because the added melody is not the same as its companion. In the diaphony of the octave the added sound is, so to

speak, unperceived. But at the distance of the fifth or fourth this is not the case, for the interval is not identical. Throughout his 'Problems' Aristotle makes it clear that he considers the fifth and fourth, although consonant, to be much less consonant than the octave. The reason, he infers, is that in those intervals a duality exists for sensation (Prob. 39). So that the first kind of diaphony, or may we say polyphony, was that at the octave. The consonant nature of the fourth and fifth was understood, but still in a vague fashion. Many hundreds of years had still to elapse before their consonance was appreciated to such a degree as permitted of their inclusion in a new kind of diaphony.

Up to the end of the 9th century the octave diaphony of the Greeks:

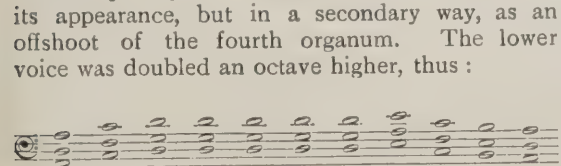


was constantly in use, and necessarily so whenever boys and men sang together the plainsong of the Church. But now there arose a new kind of diaphony, the essential feature of which was the employment of those intervals that Aristotle had considered to be unsuitable for diaphony—the fourth and fifth. If in the Greek diaphony we find a parallel succession of octaves, in the new diaphony, the so-called Organum, we find a parallel succession of fourths:



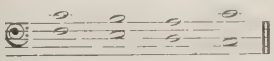
The oldest kind of organum, of which examples are given in the treatise 'Musica Euchiriadis,' ascribed to Hucbald, is a fourth organum. Of an independent fifth organum the treatise makes no mention. This importance assigned to the fourth, rather than to the fifth, in the ancient world, is a somewhat extraordinary, and, to us, a puzzling circumstance. Descartes, in his little treatise 'Compendium Musicae' (1618), described the fourth as the 'shadow' of the fifth, and it was this shadow, or reflection, that appears to have impressed itself on early peoples. The matter is of some consequence for the proper understanding of harmony—even of modern harmony. It confirms what has been already said as to the vague manner in which the consonances were first understood.

Subsequently a fifth organum actually did make its appearance, but in a secondary way, as an offshoot of the fourth organum. The lower voice was doubled an octave higher, thus:



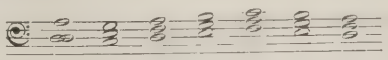
And so we find the ancient antiphony of the octave combined with the new, for here are present the intervals of the octave, fifth, and fourth. Some historians have dwelt on the 'horrible effect' produced by such a parallel succession of perfect consonances, and speculated as to whether it was actually employed in practice. There is no reason, however, to doubt it, nor to doubt Hucbald's assurance that he found these consecutive fifths and octaves to be most sweet and pleasant to the ear.

There now begins a new epoch in musical history. It was on this frail bark of the organum that early adventurers set out to explore the unknown world of polyphonic music. Before long the rigid parallelism gave way to other kinds of motion. Other intervals were introduced. An old French treatise, 'Quiconques veut deschanter,' dating from about the 12th century, gives various directions for obtaining a good descant. It begins: 'Whoever wishes to descant must first of all understand what is a fifth, and what is an octave.' And one of its directions is as follows: 'Whenever the cantus descends (by step), we must proceed in fifths with the cantus, until the final is reached, above which we must place the octave':



It should be observed that the fifth has now displaced the fourth in the esteem of musicians. The fifth, however, is not yet considered to be a suitable interval for the final, and must give way to the octave at the close. The process is in all respects the same as that which obtained later when thirds and sixths were used in polyphonic music. The third was not admitted at the final cadence, but had to give way to the fifth.

This, however, is not the end of the strange and eventful history of the gradual appreciation of the consonances, of the manner in which the ear was slowly educated to perceive and understand the tonal relationships that define them. The next step, and this was brought about before many more centuries had elapsed, was the introduction of the natural thirds. And the appreciation of these consonances was signalled, strangely enough, by another kind of parallel succession similar to that of the ancient antiphony of the octave, and of the old organum. This was the so-called *faux-bourdon*, which appeared thus:



although it was not so performed, the lower note, as every one knows, being sung an octave higher, resulting in a series of parallel thirds and sixths.

(*To be continued.*)

The centenary of Ouseley's birth was celebrated at St. Bees Priory Church on August 12. Mr. F. J. Livesey gave a recital of Ouseley's organ music, and on the following Sunday all the music at morning and evening services (with the exception of the Tallis Responses) was by Ouseley, three of his anthems being sung, including the eight-part 'Great is the Lord.'

IS BROADCASTING A DISASTER?

By ARTHUR L. SALMON

Any attempt at this time to stem the progress and the popularity of broadcasting would be as futile as Dame Partington's attempt to keep back the ocean with her broom. Broadcasting has come to stay; it will stay, let us hope, to be vastly improved. Any suggestion that improvement is possible must not be taken as unfriendliness or even as unduly critical. But it has to be admitted that in some definitely musical circles there is a great deal of distinct unfriendliness towards the process, and a greater amount of unsparing criticism. Quite recently, a composer of recognised artistic gift expressed to me his opinion that 'Wireless is one of the most disastrous innovations of our time, used as it now is as a means of recreation.' This opinion, though extreme, is not an isolated one; but attention must be paid to the qualification, 'used as it now is.' This suggests that wireless might be a boon, but is not. Some little consideration of this point may be worth while.

There are two especial aspects of wireless to be remembered; first, the medium of conveyance, and secondly the choice of programme. At present broadcasting has to depend on the comparatively limited resources of a science still in its infancy; it is here that we may hopefully and justifiably look for continual definite improvement. Experience will widen knowledge and develop skill; mechanism and method will advance. Some partial if not complete remedy will be found for the frequent annoyance of atmospheric and other interferences. We have all at times had to lay aside the head-phones in disgust or in despair, because of the hoots and shrieks, groanings, hisses, and gurglings that proceeded from them. We have had to close our ears or fly in horror from discordances of the loud-speaker. We have been told that a thunder-laden atmosphere was interfering—that the Morse messages of constant telegraphic communications were intruding—that novices or perverse persons were juggling with their instruments to the detriment of our own results. All this, while not greatly comforting, was an explanation; and it is an explanation that should become less needful as time goes on. We may escape both from the atmospherics and from the mad manipulations of the unskilful or experimental operator. Such an escape is not merely possible; it is almost certain.

But apart from these, which we may consider the temporary accidents of the process, wireless is far from perfect in its conveyance of music. It is often admirable with lectures and speeches; and it can transmit the applause at the conclusion of a performance tolerably distinctly. Its time-signals enable us to set our watches correctly; and its news-bulletins give us overnight information for which we should otherwise have to wait till the morning newspaper. To do this is a service of undoubted usefulness, and we are suitably grateful. But when we listen to music, have we equal cause for gratitude? Whatever may be the result with songs and light pieces, do we find the rich fullness of an orchestra well conveyed? Do we get the balance, the proportion? To speak candidly, is not the result often less satisfying than that of a good gramophone record?

Differing answers may be given to these questions. Some listeners appear to be quite satisfied; and in any case it is possible that deficiencies of which some of us complain may be among those shortcomings that time and experience will remove. We may nurse this as a consoling and not too fanciful hope.

There remains the choice of programmes. Here, if there is any fault to be found, an immediate remedy is possible. But we have to remember that broadcasting is a financial concern, and its operations are largely influenced by the tastes of subscribers. On the general and non-musical side the provision appears sensible and satisfactory. Lectures, addresses, entertainments, are usually excellent—pithy, concise, of wide and immediate appeal. The religious programmes of Sunday night deserve the warmest approval, and are very widely appreciated. Popular desire seems here almost unanimous, and it is a very healthy, gratifying sign. But a large portion of all the programmes is entirely musical; and it is here that we may feel more doubtful of results. Jazz-tunes and ragtime are overdone; what we may call 'picture-house music' (of the lower sort) very largely prevails; and the few good pieces that are given come in juxtaposition with trash. An hour or so of continuous classical music is not popular; listeners are bored, and remembering their general lack of musical culture we cannot be surprised. It would not be fair to expect anything else. It would also not be fair to enforce the best music on those who do not want it; it would disgust rather than educate them. Education in musical taste is a very gradual affair, and a majority will never be susceptible to it. These points must be recognised, together with the dominant factor, which is simply financial. The larger number of subscribers have to be considered; the few must rigidly and discreetly select their listenings-in, or wireless can have no value for them.

To say that wireless as now practised is an actual disaster is no doubt an assertion that needs much qualifying. That it is exercising a disastrous effect on some aspects of the music-trade, that it is giving a bad time to many composers and performers, cannot be denied. Concerts are notably fewer, the once fashionable musical evening is almost a thing of the past. Those who once bought songs and pieces, and listened tolerantly to their friends because they knew their own time would come, now sit with the headphones or listen to the loud-speaker. It is probable that they hear something better than their own performances would be; but in the meantime music-publishers are bewailing

that there is no demand; concerts are badly attended; the professional is no longer wanted for at-homes and garden parties: the amateur finds no one to listen. The few who are called on by the broadcasting stations find their reward; but the profession generally is very hard hit. Its bitter resentment of wireless popularity is very similar to the feeling of stage-professionals when cinemas began to be in vogue. On the highest artistic ground we need have no fear; true art lives, and is its own reward. But in the matter of those who must make a livelihood, there has undoubtedly been disaster. It was inevitable. Things find their level in time; we must take wireless as an established fact, be thankful for the some really good things that it gives us, trusting that ultimately it may stimulate instead of killing performance, elevate instead of vitiating popular taste.

SOME REFLECTIONS ON PIANOFORTE INSTRUCTION

By I. PHILIPP

(Professor at the Conservatoire, Paris.)

I.

Almost every day we are brought face to face with some new system of pianoforte instruction, with ever more complex modes of practising and playing. One teacher insists on extended arms, another approves of rolling the shoulders to and fro, a third of contortions of various kinds, while a fourth supplies a mathematical solution for every difficulty—all being explained at length in big volumes, with examples given to support each method in turn. These examples, however, are generally chosen from the great artists, who had never had the faintest knowledge of the more or less irregular and strange systems that have been invented. Such names are mentioned as those of Liszt, Rubinstein, Tausig, Busoni, Rosenthal, Paderewski. Reproductions of their hands and arms are given; critics vie with each other in discussing their muscular strength.

And yet these very masters have worked in accordance with the oldest and simplest of principles, rejecting quite naturally whatsoever they found to be false in any method. Besides, these old systems—despised though they may be—have invariably given the most interesting results, for there is but one way of playing the pianoforte, *i.e.*, to *play well*. Are past systems opposed to those of the present-day if we include all the best elements of these latter? If so, how are we to explain the marvellous execution of, *e.g.*, a Chopin, a Rubinstein, or a Planté, who knew nothing of modern inventions? Were not Liszt and Rubinstein, Tausig and Delaborde, in possession of the requisite qualities of strength, rapidity, and lightness of touch? What could be more amazing than the suppleness, the freedom of movement, of a Busoni? Did they acquire their art by so-called novel methods? Where are the adepts of our modern systems who can vie with these masters?

Again, is it imagined that modern music is more exacting than the music of bygone times? Here, too, the examples quoted are always taken from instruction books more than half a century old. The technique of the most complicated modern works does not necessarily call for new pianistic systems, in spite of new forms and new harmonic research work. A Chopin and a Liszt also had to invent and re-form everything, to find means of solving quite new technical problems. Can it really be imagined that tonal scales or polytonal compositions offer insurmountable difficulties to those pianists who master the studies and transcriptions of Chopin, Liszt, or Busoni?

That which is new is the method of work, which is more concise, more deliberate and practical. Pure technique is nothing but a means. Life is short, and the pianist's répertoire is of vast range. Consequently a fine technique must be acquired, one that will enable him to overcome every difficulty in the shortest time possible. After reading the hundreds of pages of such books as those mentioned above, one has made no more progress than at the start.

The art of pianoforte playing is not made up of more or less ridiculous gestures. Any ordinarily intelligent and gifted pianist will always, and without any help, make the right movement for playing freely and obtaining just the effect he desires to produce.

Insistence should be laid on effort that is intelligent, slow, and painstaking. The student should work with concentrated will. Every day some little detail of technique must be improved; every day, some slight progress must be felt. Suddenly this accumulation of slight improvements is found to be a big leap ahead. Tone is developed and strengthened, execution becomes more musical because the player is more capable of solving the technical problems ever appearing in the works of the great masters. We must listen to ourselves, judge ourselves, make incessant correction. This is the secret, and certainly there is nothing new in it. Georges Mathias, my own eminent professor, whose technique was truly miraculous, was wont to add this piece of advice: 'Listen to yourself with another's ears.'

II.

The quality most appreciated in a player is expression, a precious faculty inherent in our very organism. Unless we are naturally sensitive, no one can ever teach us to interpret feelings and emotions with the right expression. Nor must expression be confused with sentimentality or with mannerism. Nature and simplicity invariably prove more effective than affectation, the parody of feeling.

There exists a mysterious link between the performer and the listening public. Possibly some uneducated audiences will appreciate a virtuoso who,

under the deplorable pretext of producing a greater effect, indulges in eccentricities of style, parodying, as above stated, genuine and noble expression by frequently grotesque exaggerations and gestures. But when those who really love music listen to such an interpretation, the performer will find that he can no longer make his effect. Take an artist with a truly musical soul, who is obedient to his own impressions, and can be tender or simple, naïve or passionate, animated or pathetic—such an artist as Anton Rubinstein in the past and Paderewski at the present — and any public, whether cultured or uncultured, will come under the spell.

But indeed my examples are badly chosen, for we do not find a Rubinstein or a Paderewski seated at every pianoforte, and genius divines everything. Fortunately certain other artists, capable of earnest reflection, can fathom a composer's intentions and interpret him simply and naturally. There are but few of them, whereas the number of those who delight in distorting everything by their bad taste is legion.

In these days, it is an insult to offer advice. The youngest pianists are great innovators, creators of schools! Talent may be acquired by work; but talent is not in question. They think they possess genius, and that work can but thwart it.

(*Authorised translation by Fred Rothwell.*)

Ad Libitum

By 'Feste'

In a letter which appears on page 833 of this issue, Mr. E. W. Organ lumps me with those who judge music chiefly by the name on the title-page. He says:

> When I think of some of the dreary classics, which only misplaced worship to great names keeps alive, then I say, 'Poor "Feste"!' and my sympathy goes out to him in his warped imagination.

If Mr. Organ had found sufficient patience to read this monthly article of mine fairly regularly during the past few years, he would know that my attitude is exactly opposite. Time and again I have groused at the over-frequent performance of the feebler works of the classical composers. I have even got into hot water as a result, some of my best friends calling me 'Philistine,' and one peeved reader in Ireland going so far as to threaten me with assault and battery because of my views on some of Beethoven's worst lapses. An enthusiastic Bachite, I have incurred similar disgrace by trying to show that certain of John Sebastian's organ works might well be dropped from the repertory in favour of better and neglected music by other composers. And I was accused of a terrible fall from grace when, instead of joining in the cheers over the feat of a recitalist who played all Bach's organ works from memory, I pointed out that in doing so he had wasted his own and his hearers' time over some that were not worth playing. So I can assure Mr. Organ that my withers are unwrung.

But I welcome his letter, because it gives me a peg on which to hang a few more remarks on snobbery in music. At the beginning of the post-war period (in my absent-minded way I had almost called it peace) there were signs that musicians intended to think for themselves, and to judge music strictly on its merits, refusing to be nose-led by cults, booms, and propaganda. But time has shown that in the mass they are as bad as ever. Only the directions have changed. Many of us are as snobbish over Holst and Vaughan Williams as our fathers were over a German classic; as sheep-like over Byrd as the Victorians were over Handel and Mendelssohn. And the same holds good all round. What pianoforte recitalist would dare to drop one of the usual names in his programme (Bach-Liszt, Brahms, Chopin, Schumann, Debussy) in favour of, say, Mendelssohn, Henselt, Dvorák, Raff, or Grieg? Yet it would not be difficult to make several groups of delightful pieces by these neglected composers. The recital audience knows nothing of Henselt, for instance, beyond his 'Si ois[eau] j'étais.' His Studies can hold their own beside all but the very pick of Chopin's, yet is there a pianist bold enough to play a group of the best of them in preference to a group of the least striking of Chopin's? Vocal recitalists are as bad. Grieg, for example, wrote many beautiful songs, but how often do we hear them? The fact is, these composers are not in fashion at the moment. When their turn comes we shall probably have a surfeit of them, just as we have long had a good deal too much of certain works by Liszt and Chopin, and of the Tausig-Liszt-Busoni arrangements of a few of Bach's organ works.

Similarly, Elizabethan music is being fatally overdone. In saying this, I risk being accused of lacking in appreciation of that splendid school, so I hasten to add that over a long period during which various choral societies kindly allowed me to conduct them, madrigals by Gibbons, Morley, Weelkes, and others had a due share in our programmes. That is to say, we did a few, mixing them with modern music in such a way that both types gained by the contrast; and we made our selection critically, choosing them because they were fine things, not because they were Elizabethan or Tudor. Well do I remember the impression made on a little Kennington choral society by Gibbons's 'What is our life?'—so much so that we had to include it in our list for the following season. As that was about twenty years ago, readers can understand our smiling at the fuss being made over this work in some exalted quarters to-day. If a little choir of middle-class and working folk in South-East London could easily obtain copies in those far-off days, and

sing it to their own and their audience's enjoyment, what hindered the big-wigs in choralism from doing the same thing? Nothing but the fact that the fashion of the moment lay in other directions. (I fancy our crack *a cappella* choirs were just then very busy with Cornelius, Hegar, and Reger.) Of course we are all grateful to those who are making the whole of the Elizabethan output accessible, but there are plenty of signs that owing to the lack of discrimination in the choice of items for public performance (and especially as test-pieces in competition festivals) the revival will be followed by a bad slump. I have heard and seen small country choirs and audiences at competitions bored beyond disguise by madrigals and motets that obviously owed their choice to their having been written in the time of Eliza. It would have been easy to find better works by (hold tight!) some early Victorian composers, but the composers' names were of course a fatal bar. Such a perfect little piece of simple *a cappella* music as Ouseley's 'How goodly are thy tents,' for example, would be taboo among the musical élite of to-day. One could readily make a list of similar good things that are sniffed at merely because their composers were born in the wrong reign. The fact is, we have reached a stage when an Elizabethan crudity (or even dullness) is preferred to the beauty of a later and less fashionable period. (Apropos of Ouseley, we saw in last month's *Musical Times* correspondence columns how that fine musician and benefactor to the art was recently dismissed as a 'sticky square-toes' by a writer who, as musician and scholar, was not fit to black his boots.)

There is a similarly blind worship of Mozart to-day. Recently a devotee told us that Mozart was the most inspired of all the composers, and that every note he wrote was pure gold—a lyrical flight that seems to have overlooked the tinkling pianoforte sonatas (only a few of which are worth playing to-day) and the boring cadenzas and repetitions and complacent padding of the weaker of the concertos. We are told, too, that all his brighter works are 'the champagne of music.' This is true of the best of it, but some of us are so carried away by the name on the bottle that we fail to distinguish whether the brew is champagne or merely aerated water. Had it been labelled Sussmayer or Dittersdorf. . . . There is a stack of music by Mozart—choral, operatic, orchestral, and pianoforte—that would have been shelved long ago had it been signed by a third-rate composer of his day. When it *is* shelved, Mozart's reputation will be the more secure. We can hardly have too many hearings of the works written in his inspired moments, whereas repeated performances of those that were merely the glib jottings of his 'off' days can only be given at the cost of his fame in the long run, and by neglecting better work by other composers. I honestly believe that we should do much to popularise good music if for a few years we merely marked time with our propaganda on behalf of the great composers, and made a point of giving a show to the best of that mass of excellent and attractive music that lies between the classics and the frankly popular. There must be hosts of good things that are at present killed from above and below—from above by the classics, from below by the 'Monastery Garden' type of thing. And killed they will remain until we shed our snobbishness, and realise that a second-grade composer at his best may easily rise a good bit above a first-grade composer at his worst.

What *is* snobbery, by the way? I find myself wondering when 'Sinjon Wood,' in *Musical Opinion*, discussing Mr. Holbrooke's recent book, says, 'To criticise it for alleged slack grammar, like a writer in the *Musical Times* does, is useless snobbery.' Why alleged? Surely the examples given were proof enough. And why should not a book be criticised on its literary style? Does 'Sinjon Wood' think it snobbish to criticise a musical work or performance on its technical side? Similarly, Mr. Sydney Grew, in *The Musical Standard*, is very much shocked at Mr. Ernest Newman's *Sunday Times* article on the book. But surely both these Holbrookians miss the point. If Josef (or does it happen to be Joseph just now?) writes a book and leads off by asserting in so many words that the writers on music don't know their job, he must not be pained, or even surprised, if they retaliate by pointing out that Joseph (or Josef) is even less qualified than themselves. There is nothing snobbish or unfair in their doing so. I believe Mr. Holbrooke is so fond of fighting that he is not likely to complain if his opponents refuse to turn the other cheek. In which case, Messrs. 'Sinjon Wood' and Grew needn't be pained on his behalf.

Prelude on 'Sleepers, wake' - - *J. S. Bach*

Arranjed for the organ by the composer himself from a movement in 1 of the church cantatas. It is supposed that Bach had in mind the parable of the foolish virjins, and that the beautiful melody given to the ryt hand, described by Walford Davies as one of the most spacius melodies in music, is intended to typify worldly pleasures which allured the virjins from watching for the bridegroom. In sterner tones, the frases of the chorale 'Sleepers, awake; a voice is calling' ar herd, sometimes interrupting, sometimes blending with the more seductiv theme.

When I read the above on a recital programme sent me from a correspondent in America, I gave the compositor the chief credit. A second glance, however, showed in the top corner the words: 'Simpler Spelling.' So I was not surprised to read that another work was ful of caracter and orijinality, that Boëllmann died at a very erly aje, that a certain work was of an effectiv tipe, and so forth. But why call the spelling 'simple'? There can be no real simplicity without consistency, so this reformer shud have the curij of his opinyuns, and go the hole hog with 'parabul,'

'butiful,' 'plezures,' 'theem,' &c. However, he wil probibly hav no more than 1 or 2 disipuls, for it is rely a trubil to spel in his cranky way. It may be Nu Speling, but it is not simpul.

Apropos of organ music, what was Dr. Macpherson's Bach solo on the opening night of the 'Proms'? One paper gave the Passacaglia and Fugue; another 'the monumental Fugue in B minor'; and a third credited the player with 'a stately and vigorous performance of the Fugue in D.' On the face of things, it doesn't seem very hard to distinguish between a Passacaglia, a Fugue in B minor, and one of a totally different character in D.

The following advertisements, which appeared in an American journal, *The Bill-board*, are quoted here for the benefit of readers who may wish for models:

A Real Dance Drummer, now with fast resort band, wishes change. Can read and fake. Play hot rhythm at all times. Do a little singing and can take red hot chorus on kazoo. Box XX.

College Trombonist.—Aug. 7 to Labor Day. Sweet, sock breaks and choruses. Young, Tuxedo. N. L., Bloomington, Ind.

Dance Drummer at Liberty—Six years' experience. Have good outfit. Only reliable orchestras considered. Young, single, tuxedo. Cut the stuff. C. T., Caddo Gap, Ark.

Drummer, Tymps, Xylophone, Double trumpet and sing blues plenty. Read anything, fake plenty sock; age 23; union; go anywhere. Have run own vaudeville band. I don't misrepresent. L. B., Calmar, Iowa.

I began to make a translation, but fell badly at 'sock breaks,' and gave it up.

We have lately heard so much concerning America's wonderful orchestras and huge audiences that we are apt to be misled as to America's real position in the musical world. Mr. Henry T. Finck utters some home truths in an interview headed 'American Music Approaches its Waterloo.' Here are a few of them:

Musically, America is still an infant. . . . It is humiliating to admit that for a nation of a hundred million persons, spending more for music than any other nation on the face of the earth, we have only one noted composer for the pianoforte [MacDowell]. And yet we make the best pianofortes in the world—but not decent music for them.

Mr. Finck holds that radio and 'jazz' are the 'last straws' in music's undoing:

The radio is ushering in a new musical age—the destruction of music in America. It is degrading and disgracing music. The better music is impossible on the radio. The phenomenal growth of the radio is due to the fact that a great many European artists are being driven to our shores on account of economic pressure, and also because the radio enables people to listen to music at home without paying for it. Heaven only knows where we are being led by this radio craze! And as for jazz, it makes me sick to think of it. We have very few creators here—and the cacophonists are doing their worst to destroy what little interest there is in serious music.

He ranges from gloom to hope:

Jazz is doomed to die, so I do not worry about it, except in the damage it does before it dies.

Music as we know it is a dying art. It has lived for less than four hundred years. It is now dying out at the top.

But we need not feel badly about the future of music in this country. . . . So let us be optimistic, and hope that the present slump is only temporary, and will be followed by a tidal wave of musical renaissance in America. With all the financial resources at our command we can make America the greatest musical country in the world in the near future.

But this hopeful reference to America's 'financial resources' doesn't square with his statement elsewhere:

Yet why this poverty of music in the richest country in the world? The question itself contains its own answer. We are too rich, and it is our very prosperity that stands in the way of our musical development.

Well, that is a form of trouble that may easily be put right. If a little more consideration for this country in the matter of War debts will help on America's music by reducing those impeding riches we on this side are ready to co-operate.

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

XI.—Thomas Tallis

So much has been written of Tallis, and so ample are the biographical data, that it would appear superfluous to include him in the present series. Nevertheless, for the sake of those who are interested in later Tudor composers, and would wish that a short sketch of this 'Father of English Cathedral Music' should not be omitted, I have yielded to the suggestion of many valued friends, as in the case of the preceding article on Tye, merely premising that excellent accounts of Tallis will be found in Dr. Ernest Walker's 'History of Music in England,' and in Mr. Henry Davey's 'History of English Music,' as well as in the second edition of the indispensable 'Grove.'

Thomas Tallis was born about the year 1510, and was probably a chorister of St. Paul's or of the Chapel Royal. He was organist of Waltham Abbey from 1532 to 1540, and at the dissolution of the monasteries was given a solatium of '20*s.* for wages, and 20*s.* for reward.' Almost immediately his services were secured for the Chapel Royal, of which he was a Gentleman from 1540 till his death, and it is fortunate that he brought with him from Waltham Abbey the valuable theoretical treatises now known in the British Museum as the Lansdowne MS. 763, bearing his autograph, 'Thomas Tallys.' We are safe in dating some of Tallis's finest works to the years 1540-59, and he had many brilliant pupils, including Byrd and Preston.

Mr. Henry Davey tells us that 'we hear no more of Tallis [after 1540] till 1557, when Queen Mary granted him, together with Thomas [an error for Richard] Bowyer, Master of the Children, a lease for twenty-one years of the Manor of Minster-in-Thanet,' but we find his name in the list of those who received livery at the Funeral of Henry VIII. (February 16, 1547) and at the Coronation of Edward VI. (February 10, 1547). He received his

fee as Gentleman of the Chapel in 1552 (Stowe 571), and he was seventh in seniority among the Gentlemen of the Chapel Royal (Thomas Byrd being fourth) at the Coronation of Queen Mary, on September 17, 1554.

Had Tallis written nothing but his 'Lamentations of Jeremias' (especially that for Holy Thursday) he would deserve immortal praise; and Dr. Ernest Walker alludes to his 'astonishing seven-part 'Miserere' canon, and his wonderful *tour de force*, the forty-part Motet, 'Spem in aliam non habui' (first published by my friend Dr. A. H. Mann, of King's College, Cambridge, in 1888).

From 1570 to 1585 Tallis was conjoint organist, with Byrd, of the Chapel Royal, and in 1575 the two 'parents of British music' published their 'Cantiones Sacrae,' sixteen compositions being by Tallis, and eighteen by Byrd. In a MS. copy of these Motets at Christ Church, Oxford, the following entries appear: 'Talis es et tantus Tallisi musicus, ut si fata sene auferrent, musica muta foret'; and also 'Tallisius magno dignus honore senex.' It is remarkable that the best of Tallis's 'Cantiones' were afterwards adapted to English words, and hence a wrong opinion has been perpetuated that Tallis belonged to the Anglican Church. In reality, as Sir Richard Terry writes:

> So far from Tallis being considered the founder of the Anglican School of Music, he would be more properly described as one of the last of the Catholic composers . . . . the bulk of his music was written for the Catholic Liturgy; and the greater part of his English compositions are adaptations by other and later hands of the Catholic works, a meagre residuum being all that he ever contributed specifically to the Anglican service. ('Catholic Church Music,' p. 187.)

Briefly, the preponderance of Tallis's Latin services over the few English examples can only connote that he adhered to the ancient faith, like his collaborator Byrd, while most of his 'English' Anthems are later adaptations. As to the latter, Sir Richard follows the oft-quoted statement that Tallis's 'All people that on earth do dwell' was written for Anglican use; but the tune is of pre-Reformation origin (it was not composed by Bourgeois, as Bishop Frere would have us believe), and is an adaptation of an old French air of the 15th century ('Chansons du XV^e^ Siècle,' Paris, 1875). It is well to add that Tallis's 'Ordinal' is an adaptation of an English Christmas Carol of the 14th or 15th century, 'Thys ender nygth,' as admitted by Bishop Frere.

In particular the following fine English anthems are but adaptations from Tallis's Latin Motets: 'I call and cry' (*O sacrum convivium*), 'Blessed be Thy Name' and 'Great and marvellous' (*Mihi autem nimis*), 'With all our hearts' (*Salvator mundi*), 'Discomfit them, O Lord' and 'Wipe away' (*Absterge Domine*), 'Come, Holy Ghost' (*Veni Creator*).

It has been repeated *ad nauseam* that Tallis composed no secular music. Doubtless this error arose from Hawkins's statement, but we have at least two specimens of his songs, viz., the four-part songs, 'Like as the doleful dove' and 'Fond youth is a bubble.' He also wrote for the organ and virginals, as well as for the lute. His two figured plainsongs, 'Felix namque,' for the virginals, written in 1562 and 1564, are goodly specimens of the advanced state of virginal technique, and are supposed to have inspired Cabezon (who visited London in 1584) in that direction.

C

Five anthems by Tallis were included in Day's 'Certaine Notes' in 1560, two of them being reprinted in Day's 'Whole Book of Psalmes,' in 1563, and the whole five included in 'Morning and Evening Prayer' (1565). Nine of his tunes are included in Archbishop Parker's Psalter (1567), while ten of his Motets are in 'Cantiones Sacrae' (1575). But it is also well to note that among composers in the Bodleian Library MS., Mus. Sch. e 420-2, as pointed out by the Rev. Dr. Fellowes ('William Byrd,' Oxford University Press, 1923), are services by Tallis, Causton, Heath, Shepherd, Johnson, and Ockland. The date of this MS., which is in the autograph of Taverner—according to the Rev. Anselm Hughes—is almost certainly 1548, and it contains ten anonymous Masses (English), four Settings of Magnificat, three of Nunc Dimittis, and a Prayer for King Edward VI. Prefixed to the printed copy of 'Cantiones Sacrae' (1575) are commendatory Latin verses by Richard Mulcaster and Ferdinando Richardson, and a short anonymous one, with a short Latin poem, by Tallis and Byrd.

In 1577 Tallis described himself as 'aged,' and as 'having served the Queen and her ancestors almost forty years'; and on June 27, 1577, Elizabeth ordered that lands to the value of £30 a year should be bestowed on Tallis and Byrd (Hatfield MSS., vol. ii.). Eight years later the great composer passed away, on November 23, 1585, and was buried in Greenwich Parish Church. There was an epitaph engraved on a brass plate in a monument before the altar rails of the church, and, though the church was pulled down in the 18th century and all trace of the brass plate lost, the wording was printed in Strype's continuation of Stowe's 'Survey of London,' and is here reproduced:

> Enterred here doth ly a worthy wight,
> Who for long tyme in musick bore the bell;
> His name to shew was Thomas Tallis hyght,
> In honest vertuous lyff he dyd excell.
>
> . . . . . .
>
> He served long tyme in Chappel with grete prayse,
> Fouer sovereygnes reignes (a thing not often seene),
> I mean King Henry and Prince Edward's dayes,
> Queen Marie and Elizabeth our Quene.
>
> . . . . . .
>
> He maryed was, though children he had none,
> And lyv'd in love full three and thirty yeres.
> With loyal spouse, whose name yclept was Jone,
> Who here entomb'd, him company now bears.
>
> . . . . . .
>
> As he dyd lyve, so also dyd he dy,
> In myld and quyet sort, O happy man,
> To God ful oft for mercy dyd he cry,
> Wherefore he lyves, let Death do what he can.

The well-known portrait of Tallis was engraved by G. van der Gucht for Nicholas Haym, who had intended to include it as an illustration in a projected 'History of Music,' in 1726.

Music in the Foreign Press

SCHUMANN'S INNER LIFE

Reviewing a French book published under this title (its author is Robert Pitrou), Jean Chantavoine writes in the *Courrier Musical*, July 1:

> M. Pitrou's plan is interesting, but only partly carried out. The main point—the close relationship between Schumann's life and his music, and more especially between his nature and his musical style—

remains almost untouched. When an attempt is made to study Schumann's psychology, a first problem will be to determine the nature of Schumann's disease: not merely to label it, but in order to study its chief symptom, the dual personality which Schumann developed under its influence. This duality, although it asserted itself chiefly during periods of crisis, is an almost constant feature of Schumann's life. We see Schumann, as a youth, balancing between music and poetry; and later between composition and criticism. And almost always we see him hesitating, uncertain, divided within himself. His inner life is not a meditation, but a dialogue. It is also a drama; not the robust, well-contrasted drama of Beethoven's soul, but a stealthy drama, governed by dark powers. This leads to a third problem, Which was the machinery of his inspiration? In connection with this, it should be noted that it is never the case with him of poetic data suggesting music, but, on the contrary, of music already written suggesting images or reminiscences. His music seems to teem with 'inner voices'—the voices that haunted him to obsession. It is indeed obsession that his style reveals at times; and here and there it reveals paramnesia in the reappearances—in fragmentary, elusive forms—of favourite motives, which seem to be asking themselves whether they are part of the original inspiration of the moment or of some obscure dream from which they loom a while. All these problems call for study, if Schumann's inner life is indeed to be disclosed.

STRAVINSKY'S PIANOFORTE SONATA

In the August *Revue Musicale*, Arthur Lourié examines Stravinsky's new Pianoforte Sonata, which he describes as instinct with significance. His conclusion is:

> This work will soon be known throughout the world. Let no one be deceived by its simplicity and perspicuity; let all realise the extraordinary power of its dialectics. Despite its fragile appearance, this Sonata is truly monumental by virtue of the vigour and accuracy of its definition.

CACCINI

In the same issue appears the second part of Robert Marchal's very instructive essay on Giulio Caccini.

JANACEK'S 'THE WILY FOX'

Also in the same issue, Henry Prunières writes in praise of 'The Wily Fox,' an opera by Janacek, recently produced at Prague, in which animal scenes and scenes of country life, realistic or burlesque, alternate felicitously. It is especially Janacek's melodic invention, he says, that is wonderful. The work is one of the most live and attractive of this period.

SIC VOS NON VOBIS

In *L'Orgue et les Organistes* (June 15), referring to the new bow instruments devised by Leo and Léon Sir (these instruments, grouped under the collective designation 'Nouveau Dixtuor à Cordes,' are well worthy of attention; several composers, including Honegger and Milhaud, have composed for them), André Laurent writes:

> In 1922 I acquired a complete set of these instruments, which were successfully used by us on various occasions. Meanwhile one heard of a certain Emilien Perotti, who was giving concerts in Germany and in Italy, at which he introduced new instruments of his own invention. It eventually transpired—and it was proved by the maker's bills and by letters from Perotti himself—that these instruments had been bought from Sir. And the strings used were of the types determined by my own experiments.

AN UNKNOWN PORTRAIT OF GLUCK

In the *Revue de Musicologie* (August), Ch. van den Borren describes a pastel, presumably by Duplessis (and belonging to M. Maurice Despret, of Brussels), which obviously is a portrait of Gluck.

CONTEMPORARY MUSIC

In *Melos* (July) appear essays by Siegfried Gunther on 'Form-Problems of New Instrumental Music,' with special reference to examples by Alban Berg, Jarnach, and Stravinsky; by H. H. Stuckenschmidt on 'Twelve-tone Music'; and by Hermann Erpf on 'New Problems of Instrumentation.' Heinrich Strobel writes on Hindemith's latest chamber works.

The second July issue of the *Neue Zeitschrift für Musik* contains notices on the composers represented at the Donaueschingen Music Festival. Krenek, W. Weismann, Aare Merikanto (the son of Oscar Merikanto), Kaminski, H. Eisler, Max Butting, E. Ermatinger, P. Dessau, and Otto Siegl are the least known of these in this country.

M.-D. CALVOCORESSI.

Occasional Notes

A reader sends us the following advertisement from a provincial paper:

> S. James . . . . . ORGANIST WANTED—plenty of vigour and vim. Nov. 1. Duties—to play hymns and chants correctly and C.E. Service, etc., etc., and assist Mr. —— ——, choirmaster. New Chancel organ being subscribed. Two simple services on Sunday and one weekly choir practice, and a few extra services only. Salary, £25 per annum. No blunderbores need apply.—Rev. —— ——.

The Vicar himself is by way of being a musician, judging from an advertisement which appears in another part of the same paper. Nor is he lacking in the vigour and vim—not to say pep—that he demands of his organist:

> QUESTION—Why can't you make your pianoforte sing like the artists do on the wireless? Answer—Because of the tub-thumping methods of teaching that leaves the grey matter in your head undeveloped and prevents musical brain waves. Give your melodic soul a chance. Pianoforte groups taught *free of charge* for three months, and then passed for examination to Prof. —— ——, Trinity Coll., London. Note: this advt. concerns the intelligentia [*sic*]. Spencer grand pianoforte.—Apply Rev. —— ——, M.A., the Vicarage, —— ——.

We suggest that the Trinity College authorities should ask this clerical humorist to refrain from such questionable use of the name of one of its professors. We suppress the Vicar's name and address, as we have no wish to give him a free advertisement. But we will supply the particulars to any of our readers who feel that three months' free development of their grey matter will give their melodic soul a chance. They must, however, satisfy us that they belong to the 'intelligentia.'

The sonority of Yorkshire voices has been ascribed to a variety of causes—broad vowels, climate, moors, and what not. Here is another reason to add to the collection:

> Yorkshire folk are better vocalists than instrumentalists, and I attribute their wonderful voices to the fact that when they sing in the factories they have to use their full powers to make themselves heard above the noise of machinery—

a method that seems likely to develop quantity at the expense of quality. Moreover, the explanation does not cover the very considerable number of Yorkshire singers who work in offices and other places devoid of this stimulating uproar. But the speaker, Miss H. Claiborne Dixon, is a native of the county, and so may be presumed to know the facts. Like a true daughter of the North, she went on to add, 'Voices in the South are pinched and thin in comparison.' For Miss Dixon's information we point out that Southern folk are better instrumentalists than vocalists, and we attribute their ludicrously feeble voices to the fact that when they sing in the bathroom they have to use the minimum of power in order not to drown the noise of the waste-pipe.

On page 830 appears a letter from Mr. Norman Stone, in which he sets out to put us right concerning one or two points in our July 'Occasional Note' on the Gibbons celebrations. As a member of the delightful 'English Singers' Mr. Stone is, of course, to be listened to with respect when speaking of madrigals. His letter, however, is merely one more example of the kind of thing we protested against in our Note, namely, the assumption in certain quarters that nothing was known of Elizabethan and Tudor music or of its interpretation until the last year or two. We have no desire to belittle the splendid work Dr. Fellowes has done in this connection: our review columns have frequently borne testimony to the admiration that we share with musicians in general. But we fancy he must sometimes ask to be saved from his over-enthusiastic friends. Mr. Stone, for example, speaking of Elizabethan choral music, says that Dr. Fellowes has 'rediscovered the secret of its performance.' It is quite conceivable that if there was ever a 'secret,' it has never been entirely lost, and, therefore, needed no rediscovery. The type of Elizabethan music chiefly concerned (because it is the most widely known and performed) is the madrigal. Now it happens that the Oriana Madrigal Choir has lately celebrated its twenty-first year. Was this admirable Choir unable to sing madrigals as they ought to be sung until Dr. Fellowes 'rediscovered' that secret some years after the Choir was formed? Mr. Stone implies that the Doctor's book, 'The English Madrigal Composers,' was the first to treat of the 'interplay of rhythms . . . based solely on the metre of the verbal phrase.' But this volume was published as recently as 1921. If Mr. Stone will turn to a book entitled 'Madrigal Singing,' by Charles Kennedy Scott, published by Breitkopf & Härtel in 1907 (fourteen years before 'The English Madrigal Composers'), he will find this question of rhythm discussed, together with other points concerning the madrigal and its performance. Mr. Scott wrote this work mainly with a view to putting it in the hands of his singers in order to save time at rehearsals, so both in its inception and carrying-out it is, above all, practical. In the face of these facts, it is absurd to speak of the 'secret' being rediscovered in 1921. Nor do we suppose that Mr. Kennedy Scott claims to have rediscovered it in 1907. His Oriana Choir was (we believe) a successor to the Magpie Madrigal Choir, an excellent body for which Stanford and Parry, among other composers, wrote some of their best small choral works. There must be many of our readers who will agree that the concerts given at St. James's Hall by this Choir over a long period were (like those of the 'Oriana') among the most delightful of London musical events. Were the singers, their conductor (Lionel Benson), and their regular audiences (which included perhaps a larger percentage of distinguished musicians than any other concerts of the time) all ignorant of the principles of madrigal singing? And, after all, what are these principles in the main but those governing all choral music, whether by Byrd, Bach, or Bax? A free, live rhythm, attention to the interplay of the various voices, and regard for the verbal accent—these qualities are demanded by all fine choral music, past and present, and we may be sure that they have always been present when the conductor has known his job. There was never any 'secret' in it; like other branches of interpretation, it was open as day to the performer of imagination.

The last paragraph of Mr. Stone's letter contains an implication that must not go unchallenged. He says, in effect, that the spirit of the Elizabethan madrigal writers will be recaptured only by such choralists as use Dr. Fellowes's edition of the works. This slighting of the labours of all other editors, among them being such scholarly and practical workers as G. E. P. Arkwright, Lionel Benson, Barclay Squire, Kennedy Scott, Elliot Button, John E. West, Philip Heseltine, R. R. Terry, and others, is an example of the length to which some of the revivalists will go. Mr. Stone, as a public singer of madrigals, ought to be aware of the fact that long before the Carnegie Trust and Stainer & Bell were heard of, excellent editions of madrigals had been published by Novello, Joseph Williams, Breitkopf & Härtel, and, no doubt, other firms as well. And, in fairness to these publishers, it should be borne in mind that their early issues carried little prospect of anything but loss. The demand was small, and the producers had no millionaire at their back. Let it be admitted that some of these early editions were not free from error. There was at least a desire to keep the works alive, and both editors and publishers deserve credit for doing their best under conditions that were always difficult and rarely lucrative. But so far from receiving credit, they suffer the usual fate of pioneers: critics point to the mistakes that are inevitable in the early stages of a revival, and forget the enterprise, while later workers profit by the slips. Moreover, so far as the editions of at least one firm—Novello—are concerned, the early errors have always been corrected as soon as possible, with the result that the new editions put forth by the house will hold their own with any so far as textual accuracy is concerned; and on the score of convenience of lay-out and print, we believe they have no equal.

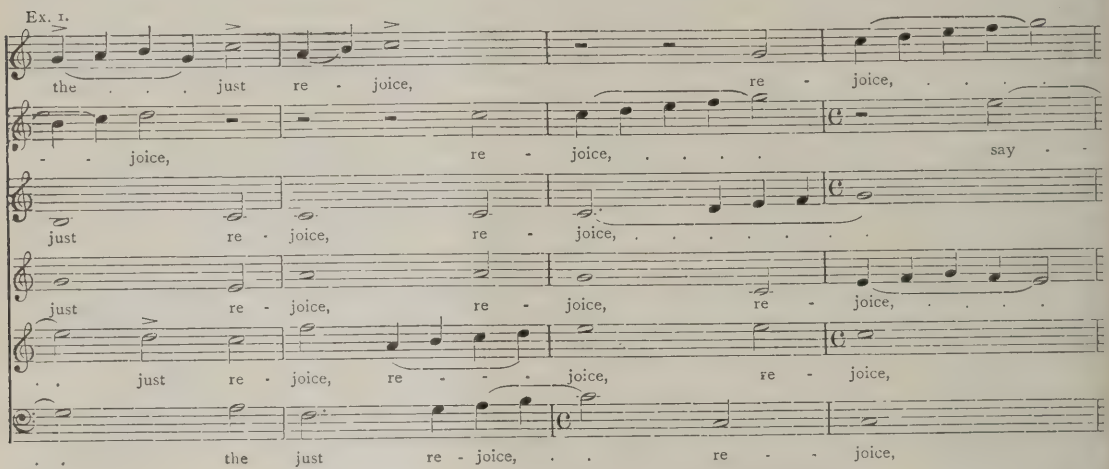
During the past few years other publishers have produced capital editions of Elizabethan choral works, *e.g.*, Curwen, Chester, the Oxford Press, Enochs, &c. Is Mr. Stone honestly of opinion that all their enterprise must be damned in favour of the subsidised edition of Dr. Fellowes? If his words don't mean that, they mean nothing.

However, since Mr. Stone lays such stress on the value, from the performers' point of view, of Dr. Fellowes's edition, neither he nor Dr. Fellowes can reasonably complain if we venture on a criticism.

It is an unpleasant task thus to criticise the work of one who has done so much for English music as Dr. Fellowes. We do it in as impersonal a manner as possible, and with no other motive than that of obtaining fair play for editors and publishers who have done and are doing their share in the revival of early English music. If Mr. Stone's letter were a solitary example of the injustice against which our protest is made, we should ignore it. But it is only one of a good many signs that the musical public generally is badly in need of information concerning some aspects of the Elizabethan revival.

So far as textual accuracy is concerned, the edition is no doubt above reproach. But much more is required of a performing version than fidelity to the original, and we feel that Dr. Fellowes and his publishers fall short where the practical needs of the average choir are concerned. The paper is generally poor, and the pianoforte part is printed in type that is not only uncomfortably small, but far from clear. In regard to the setting-out of the music, the edition suffers from some unpractical and pedantic touches. We have space for only one or two examples. In Byrd's 'This day Christ was born' occurs the following passage :

Ex. 1.

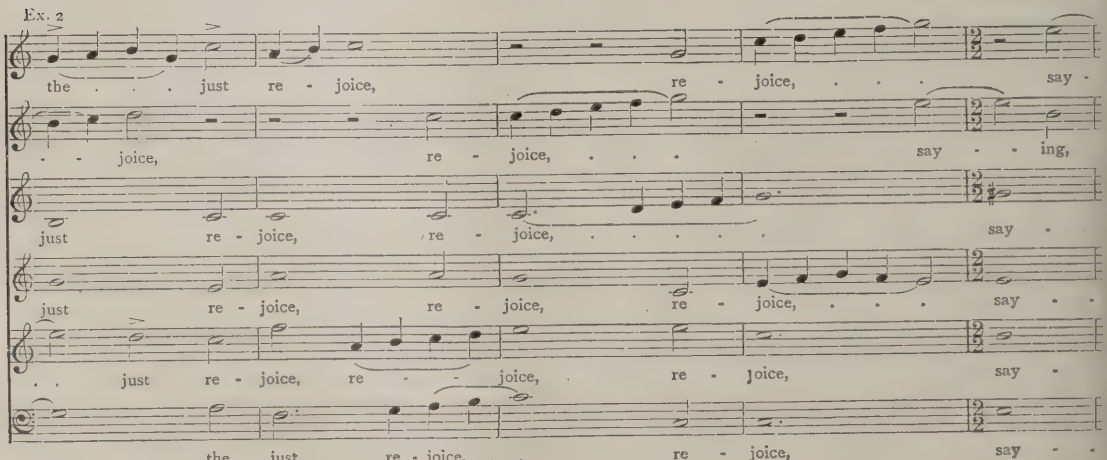

the . . . just re - joice, re - joice, ...
- - joice, re - joice, ... say - -
just re - joice, re - joice, ...
just re - joice, re - joice, re - joice, ...
. . just re - joice, re - - - joice, re - joice,
. . the just re - joice, . . re - - joice,

A foot-note, referring to bar 3 of this quotation, says :

> The note values and time-signatures are here exactly transcribed from the original edition. The bass and cantus secundus return to the rhythm of two minims in a bar in anticipation of the other vocal parts, but undoubtedly the 2nd minim beat in these two bars was sung coincidently with the 3rd beat in the other bars.

Undoubtedly. Then why not print the passage as it ought to be sung? What point is there in "exactly transcribing' the original notation when such notation merely obscures the composer's intention? Had Dr. Fellowes been a practical chorus-master, as well as an expert in Elizabethan music, he would have seen the advisability of writing the passage as follows :

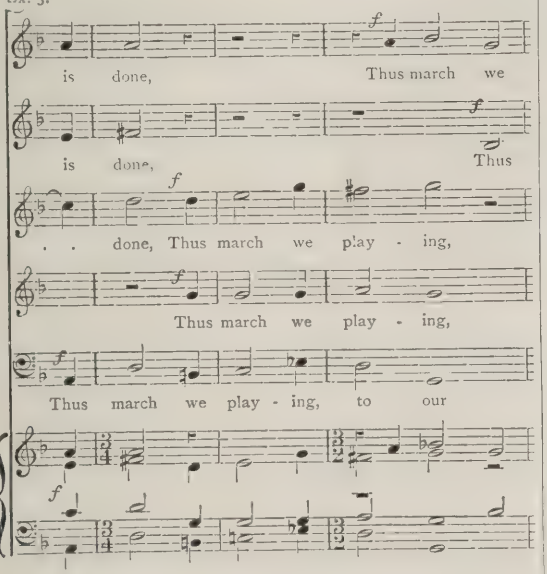
Ex. 2


the . . . just re - joice, re - joice, . . . say -
- - joice, re - joice, . . . say - - ing,
just re - joice, re - joice, ... say -
just re - joice, re - joice, re - joice, . . . say - -
. . just re - joice, re - - joice, re - joice, say -
. . the just re - joice, . . re - joice, say - -

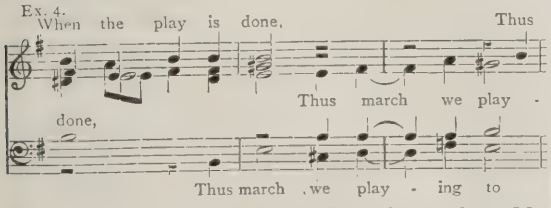
In fact, a choral conductor of our acquaintance has painfully altered his copies to read as in Ex. 2, in order to avoid waste of time and labour at rehearsals.

This Byrd work contains many examples of changes of time-signatures notified in an inconvenient manner, as in Ex. 1. Surely such changes should be shown in all the parts at once. Again, at the beginning of the work the unit is the same in voice and pianoforte parts, but on p. 5 the minim is used in the former and the crotchet in the latter. Why not use the crotchet in the voice parts as well, and so make

the direction 𝅗𝅥=𝅗𝅥 unnecessary? With the consistent use of the crotchet as the unit, the singer needs to be told no more than that ♩=♩ throughout. A similar lack of consistency in the treatment of the vocal and pianoforte parts is seen in Dr. Fellowes's edition of Gibbons's 'What is our life?' where the alternations of 2-2 and 3-2 time are notified in the pianoforte part only. If (owing to a natural doubt as to whether 𝅗𝅥=𝅗𝅥 or 𝅗𝅥=𝅗𝅥.) some singers don't constantly trip at the time changes on p. 10 (which, to make matters worse, occur at a turn-over), they will be lucky. Up to this point the time has been 2-2, and only the pianist is clearly apprised of the changes to 3-4 and 3-2. (The pianist happens to be the performer who matters least, as he is on the scene in the preliminary rehearsals only, if at all.) We can see much valuable time being wasted, and tempers frayed, by Dr. Fellowes's method of laying-out this passage:

Ex. 3.

Compare this with the simple plan adopted by Mr. Barclay Squire:

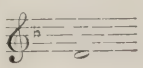
Ex. 4.



(Mr. Stone may be surprised to hear that Mr. Barclay Squire edited a long series of madrigals, including some of the finest of the Elizabethan examples, over twenty years ago.)

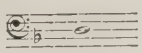
Here is another practical point: Mr. Barclay Squire puts the music in E minor, and sets it out for S.S.A.T.B. Dr. Fellowes's version is for S.S.A.(or T.)T.B., and so asks choirs to divide in their weakest part. Moreover, the middle part is noted as if for tenors: if it is taken by altos they will be in the uncomfortable position of having to sing an octave lower than written. Furthermore, the part lies awkwardly for them. At one point they will be called on to sing:

Ex. 5.



This is comfortable enough—on paper; but the actual note will be:

Ex. 6.



Yet all this inconvenience—division of the weakest part, re-arrangement of voices for such a contingency as this very low alto, &c.—may be easily avoided (as it was by Mr. Barclay Squire) by simply refusing to be a slave to the original copy.

It is true that the reasons for the adoption of the methods of which we complain are set forth by Dr. Fellowes in the introduction of the first volume of his edition, and issued also in pamphlet form. But why should conductors and singers be handicapped by snags that call for explanations issued apart from the copy they are using? Nor are the explanations convincing. We give a couple of examples, choosing the two that are most easily and briefly discussed: Most musicians know that during the gradual change from the modal system to the major and minor scales, the key-signatures were frequently short of a flat or sharp. Thus, a piece in D minor showed its connection with the Dorian mode by having no flat in its signature; in G minor, it often had only one flat, and so on. Is any useful purpose served by retaining the old signature for the voice-parts, and using the modern form for the pianoforte accompaniment, as Dr. Fellowes has done?

The other point is concerned with the use of accidentals:

> It may be thought [says Dr. Fellowes] that corrective accidentals should have been printed when such corrections occur in the same bar but in another part; for instance, if B♮ is sung in one voice on the first beat of a bar, and B♭ occurs on the next beat in another part, no flat has been printed against the second note; but this plan is in accordance with the original copies, and as it is consistently followed, it ought not to cause any real difficulty to singers.

Those of our readers who are accustomed to choral work will see at once that the case of B♮ and B♭ cited by Dr. Fellowes might cause a good deal of inconvenience and waste of time. Such passages must of course be judged in relation to context, but there can be no doubt that corrective accidentals should be inserted in the majority of cases. Dr. Fellowes has naturally inserted them in the pianoforte part; singers in doubt as to accidentals will have to cast a hurried glance in that direction. (In the final page of his Introduction, Dr. Fellowes implies that difficulties arising from such anomalies of time-signature as those in Exx. 1 and 3 above may be solved in this way.)

We do not ask that choralists should be spoon-fed, nor do we believe that a 'fool-proof' edition would be possible—or even desirable. But the performance of choral music is the concern of more people than that of any other branch of the art; and many of its votaries are among the least expert of musicians so far as matters of harmony, notation, and scholarship are concerned. This being so, a performing edition should be set forth in the most convenient and understandable of ways, so far as is consistent with fidelity to the composers' intentions.

Mr. Stone's letter has been discussed at such length that no space remains for further examples. We are prepared to produce many more, if challenged to do so. For the present we sum up this part of

the question by saying that, Dr. Fellowes having done a work of national importance in transcribing these works for library use, the need now is for a performing edition of the best and most practicable numbers, prepared by one who is expert in all matters regarding notation and laying-out for clearness and convenience in performance.

Finally, we remind Mr. Stone that such points as the choice of edition, and the use of bar-lines, accents, &c., are of little importance compared with a knowledge of general principles, some literary feeling, and a sense of rhythm. Some of the finest and most flexible madrigal singing we have heard during recent years was from editions prepared long ago by Lionel Benson; and we have sat through some stiff, crude, and unmadrigalian performances by competition festival choirs who were strictly enjoined, per syllabus, to use the 'Fellowes edition only.' So it is clear that the 're-capturing of the spirit of the madrigal writers' and the 'rediscovery of the secret' of madrigal singing depend on factors quite other than those set forth by Mr. Stone.

The Musical Fund Society of Philadelphia announces a competition for composers of chamber music. The prospectus states that 'every effort will be made to induce the greatest composers of to-day to enter,' and it goes on to express the view that

> . . . since the death of Brahms the contributions to the chamber music literature which show any signs of permanence or more than usual excellence, have been fewer than in any other form of the art.

This seems a sweeping statement, but we do not think that many readers will, on reflection, dispute it. The modern orchestra, with its easily-achieved effects of variety and brilliance (which too often serve as substitutes for originality of thought and material), has not only hindered many composers from giving due attention to the claims of chamber music; it has also had an unfortunate influence on most of the chamber music that has been written during the past few years. Too many composers have, for example, written for string quartet with an orchestra at the back of their minds. The loss of the intimacy and finish that constitute two of the chief beauties of chamber music is not atoned for by novel effects of colour and rhythm. Probably this accounts for the fact that, although there appears to be unprecedented activity in the performance of chamber music among amateurs, and a growing appreciation of it on the part of the public, outstanding new works are few.

Let us hope that the Philadelphia competition will produce a handful of masterpieces of genuine chamber music. The prizes are unusually lavish—three, of 5,000, 3,000, and 2,000 dollars respectively. Works should be written for combinations of from three to six instruments. One of these may be the pianoforte, but the voice will not be admitted. A composer may send in several efforts, and may receive more than one prize. An unusual rule is that a composer who has no desire for any prize but the first may submit a work on those terms, stating that if his entry fails to gain first place he does not wish it to be considered further. This rule is apparently designed to meet the case of such of 'the greatest composers of to-day,' who might be deterred from entering by the prospect of figuring below some (presumably) lesser light. Ample time is allowed, the entries not closing until December 31, 1927, by which date there may be some considerable shuffling of positions among composers. The 'greatest' of two years hence may be almost unknown to-day.

Our obituary column recently contained a notice of W. B. Reynolds, music critic of the *Belfast Telegraph*. A representative committee has been formed with a view to expressing in a substantial way the public appreciation of Mr. Reynolds's work for art in general and music in particular. It has been decided that the most fitting form of memorial would be a fund on behalf of his widow and children. The hon. secretary of the fund is Sir Charles Brett, and subscriptions will be received by Prof. W. B. Morton, Queen's University, Belfast.

A good opening for anyone wishing to undertake a valuable piece of social and musical work (honorary) occurs in connection with the St. Cecilia Festival (a biennial concert given by a massed choir drawn from London Working Girls' Clubs). The Festival was started by the late Dr. W. G. McNaught, about fourteen years ago, and has been a flourishing event since. The post of hon. secretary has lately become vacant through the retirement, for reasons of health, of Miss Lawrence Jones. The work is mainly organization, efficient help (paid) being provided for the secretarial part of the duty. Any enthusiastic lady (preferably but not necessarily musical) who feels disposed to fill this office is asked to write to Mrs. R. Lousada, 4, Clifton Place, W.2.

Readers interested in Church choir work are reminded that in connection with the choir-training examination to be held at the R.C.O. on November 4, two lectures will be given at the College—on November 3, at 3.30, by Sir Walford Davies, and at 6.30 by Mr. Stanley Roper. Admission is free.

The National Eisteddfod each year supplies a joke which becomes historic. This year's joke was made by 'Llew Tegid,' one of the masters of ceremonies, who was conducting the rite of welcoming overseas visitors. He had gone through a list of all the countries in the world he could think of, and the guests had duly stood up to be cheered by the crowd. Everybody thought the ceremony was over, but 'Llew Tegid' said he spied a gentleman who should be called to the platform, for he was a visitor from Bardsey Island, whereat the house rocked with laughter. The point of the joke is that Bardsey is a little island about four miles distant from Pwllheli, where the Eisteddfod was held. The gentleman in question was terrified, and fled; and no one laughed more loudly than Mr. Lloyd George, who was on the platform.

An incident which gives rise to more serious reflection was that when 'Llew Tegid' invited visitors from overseas who had taken part in the Eisteddfod at Pwllheli in 1875 to stand up, four persons replied. It shows what a hold the Eisteddfod has on the imaginations of Welshmen in different parts of the world, that four elderly people—for those who were present in 1875 cannot be spring chickens now—should face a journey of many thousands of miles in order to revive old recollections.

We regret being obliged to hold over the specimen pages of the new Psalter mentioned recently in our columns. They will appear, with the Editors' Preface in the October number. The title of the work will be 'The English Psalter.'

SOME MYSTERIES AND QUERIES CONCERNING MUZIO CLEMENTI

By Orlando A. Mansfield

In one respect at least Clementi may be said to have been fortunate. He had not only an interesting personality, but he left behind him the records of a highly remarkable career. Further, it must not be forgotten that although he was born when Handel was alive, he survived Haydn, Mozart, Beethoven, Schubert, and Weber. As J. C. Fillmore once expressed it, he lived 'into the very sunrise of the Romantic period.' Notwithstanding this he maintained his artistic individuality both with reference to composition in general and pianoforte playing in particular. In the latter direction, as Ernst Pauer declares, he 'invented new effects, technical passages, figures, and combinations, and, like Columbus, discovered a new world'; while his Sonatas, says E. Dannreuther, were productions for which Beethoven 'had a marked predilection'—compositions which he 'placed in the front rank of works fit to engender an artistic treatment of the pianoforte.' As might reasonably be expected from such facts as these, Clementi has never lacked biographers or biographical notices. But in all these memoirs or monographs one or two facts have been omitted: there are 'missing pages' in his history. At the same time, one or two important points bearing upon Clementi as a man or as a musician have never been determined. To supply the former, and to discuss the latter, is the proposed object of this article.

As is fairly well known, after studying under such Roman masters as Buroni, Cordicelli, Carpani, and Santarelli, Clementi, in 1766, at the age of fourteen, attracted the attention of Mr. Peter Beckford, M.P., who arranged with Clementi's father, a maker of 'embossed vases and figures employed in the Catholic worship,' to take the lad to England and to bear the cost of his youthful education and maintenance. Just here occurs an important omission in the biographical narratives, not one of them, so far as our memory serves, mentioning the place of Peter Beckford's residence. This was at the little village of Stapleton, Dorsetshire, not far from the market and manufacturing town of Yeovil, Somersetshire. Ignorance on the part of some biographers has caused the person and property of Peter Beckford to be confused with that of his cousin William, the son of Alderman Beckford, of London, the wealthy West Indian merchant—the Crœsus of his time. William Beckford built the Fonthill Abbey of his day — since destroyed — and wrote the Arabian romance 'Vathek.' But although Clementi probably visited Fonthill Abbey, he never lived there, nor was William Beckford his patron. Peter Beckford, however, possessed considerable wealth and the advantages arising from 'desirable' social, literary, and artistic connections, all of which Clementi undoubtedly enjoyed to the fullest extent. Personally, Peter Beckford was noted for his writings on fox-hunting, and for his exploits in the hunting field. On his return from Italy he wrote a book entitled, 'Familiar Letters from Italy to a Friend in England,' which was published at Salisbury in 1805.

Another gap in Clementi's biography is caused by the absence of any reliable information showing how he spent his time during the five years passed under his benefactor's roof. One thing, however, is absolutely certain, namely, that Peter Beckford must have faithfully performed all his undertakings with reference to the lonely Italian lad, otherwise the latter would never have been able, at the age of eighteen, to appear in London as 'a thoroughly equipped pianist and musician,' carrying everything before him, and meeting with 'a most brilliant and hardly precedented success.' Very probably, as Stapleton was but a hundred and twenty miles from London, Clementi rode or otherwise journeyed thither during each or several of the London seasons, enjoying in the metropolis the best tuition there obtainable. At that time Johann Christian Bach, the youngest of the surviving sons of the great Sebastian, was established as the fashionable music-master in London. It is, therefore, possible that Clementi may have taken lessons from him—a supposition strengthened by the approval Bach and his elder and more honourable brother, Carl Philip Emmanuel, bestowed upon Clementi's first set of Pianoforte Sonatas, Op. 2, Nos. 1, 2, and 3, although Johann Christian declined to attempt their public performance. 'The Dictionary of Musicians,' 1824, quoting from the *Quarterly Musical Review*, vol. ii., asserts upon 'good authority' that Clementi's musical studies at Stapleton 'were principally employed on the works of Corelli, Alessandro Scarlatti, Handel's organ and harpsichord music, and on the Sonatas of Paradies.' The same authority further states that 'by the aid of a good library and the conversation of the family, Clementi quickly obtained a competent knowledge of the English language,' acquiring at the same time 'a proficiency in the dead and living languages, and in the whole circle of belles-lettres, which would furnish a highly instructive lesson to the rising generation.' Unfortunately our authority fails us just at this point by regretting that 'it is not in our power to communicate any particulars on so interesting a subject.' This is the more remarkable because the article was written when Clementi was in the hey-day of his powers and popularity.

But whether acquired on his own initiative or otherwise, there can be no doubt about the master's proficiency in the English language. Abraham Rainbach, in his 'Memoirs and Recollections,' issued privately in 1843, declared that Pleyel once told him that Clementi, in addition to being 'well-informed and intelligent,' spoke English 'almost like a native.' Again, in 1784, when Clementi moved to Switzerland to escape the trouble caused by his attempted elopement with the young daughter of Imbert Colomes, of Lyons, a Berne correspondent, after describing Clementi as *eruditas*, on account of the learnèd discussions he was able to conduct, stated that for three weeks the celebrated musician went to the Berne Library daily, 'working all day at mathematics,' and 'giving his whole time to study.' This Berne incident is but another inadequately or incorrectly reported episode in Clementi's life, and one which gave rise to the statement in Grove's 'Dictionary' that the master had actually been married no less than three times.

Another doubtful point with all Clementi's biographers is the question of his Symphonies. These—to which he was very partial—were more or less the productions of his maturer years. Commenced about 1787, continued during Haydn's visits to London in 1791 and 1794, and carried on at the concerts of the Philharmonic Society, of which Clementi was one of the founders and the first conductor, and in every case performed with remarkable success, the extraordinary fact in this

connection is that only two of these Symphonies were ever published, and these by Clementi himself, under the number of Op. 18, and only an autograph sketch of another is to be found in the British Museum. Yet, between 1785 and 1832, more than twenty of his Symphonies were performed in London alone. These were received with 'the most rapturous and unqualified approbation,' and declared to lose nothing by comparison with the greatest works of the Viennese masters. Performances at Paris, and at some of the principal German musical centres, met with similar appreciation. But in spite of all this the manuscript copies of these works have absolutely and entirely disappeared, leaving scarcely 'a rack behind.' No library, private or public, can supply a copy; no information can be obtained from the Rev. Percival Clementi Smith, Clementi's surviving grandson (to whose kindness and courtesy the writer of this article is deeply indebted), nor from the descendants of William Horsley, the glee writer, to whom Clementi bequeathed the task of classifying his MSS.—the property of his widow. That the composer should have destroyed the MSS. of his Symphonies is unthinkable, although we have it upon the authority of his pupil, Ludwig Berger, that the fine Pianoforte Sonata in G minor, Op. 34, was derived in whole or part from one of these symphonies—a statement the more credible when we become acquainted with the contents of this magnificent number. Similarly, it has been thought that the splendid Sonatas in B minor and D major, forming Op. 40—the former a favourite with Madame Schumann, the latter one of the most brilliant and effective of Clementi's pianoforte writings—were but 'transcriptions or re-arrangements of works originally conceived and probably carried out for full orchestra.' At least this is the opinion of the distinguished writers of an appeal which appeared in the *Musical Times* of May, 1914, soliciting aid in discovering the whereabouts of the missing MSS. To this request no reply, so far as my knowledge extends, has ever been received—a matter for regret.

The life of Clementi opens with mystery—the exact day of his birth in 1752 never having been ascertained. His career closes in like manner, with the slight difference that in the latter case it is not the time or place of his passing but the accompanying circumstances that are called in question. Dr. Max Unger, Clementi's German biographer, states that the great master lived in Staffordshire before he purchased a property at Evesham, in Worcestershire. But, as a matter of fact, the Staffordshire story is an invention; the Evesham estate a tradition. Yet, strange to say, all Clementi's biographers allude to his Evesham property, and mention Elm Lodge as his particular possession. Thus *The Times* correspondent of March 13, 1832, writes: 'Muzio Clementi died on Friday night last, at his residence, Elm Lodge, near Worcester.' At Evesham still resides Miss Myra Taylor, a professional musician who, as quoted in the *Evesham Journal and Four Shires Advertiser* of August 1, 1908, is made to say:

> It really was at The Elm that Clementi died. I remember that in course of conversation with an old laundress employed by us, I found that she was living at The Elm in 1832, as a young housemaid, so I questioned her about Clementi. Her reply was that she could not remember the name, but quite well remembered 'an old Italian' suddenly dropping down dead in the laundry there, and that his body was afterwards taken to London. From what she said I gathered that he was staying at the house as a visitor, so I do not think that he even rented it himself.

In a communication to the writer's artist friend, Miss Marriott, of Winchcombe, Gloucestershire, Mr. J. Wythen Roberts, of Messrs. Smith & Roberts, the well-known Evesham legal firm, says that the foregoing paragraph first appeared in a book called 'Evesham Jottings,' collected and published by A. E. B. Barnard, an enthusiastic antiquarian of the little Worcestershire town. Mr. Roberts relates that he understands from Miss Taylor that Mr. Barnard made inquiries for the laundress, Mary Webmore by name, and discovered that she was a Roman Catholic, and in her old age had been taken to a Roman Catholic home or sanctuary at Birmingham. This information Mr. Barnard followed up by calling at the home, but found the old laundress in such a weak mental and physical condition that he was unable to get any information from her. Although admitting that from this quarter

> . . . it now seems impossible to augment what few historical facts are on record . . . to say . . . that Clementi lived in retirement on his country estate at Evesham seems to be a pure fabrication. I have made [says Mr. Roberts] considerable inquiries in other places, without any result whatever, and I am perfectly sure that if Clementi had at any time owned Elm Lodge, Mr. Barnard would have discovered that fact, because he was ceaselessly probing matters of this character and examining title deeds and ancient documents, and I favour the impression which Miss Taylor got from Mary Webmore, that Clementi was merely a visitor and died in the house of his host, but whether the host was owner or merely occupier I am not at present able to say.

Such then, so far as they are at present obtainable, are the facts concerning some of the numerous mysteries connected with Clementi's remarkable career. Those relating to his first residence in this country, his English benefactor, and the Berne incident, I have been able to explain in whole or part. On the other hand the queries concerning the disappearance of Clementi's Symphonies, the exact date of his birth, and the precise conditions attending his passing will, I fear, never be fully answered. This is the more to be regretted because in Clementi we have an outstanding figure in the world of musical composition and mechanism. As the father of modern pianoforte playing, the founder of the modern pianoforte itself, as well as the composer of sonatas and symphonies, the former of which, at least, as Milton says of books, 'are not absolutely dead things, but do contain a potency of life in them,' Clementi commands our most respectful consideration, and almost every circumstance in the career of such a personality should be of public and musical interest. It is unfortunate that concerning many of the mysteries in Clementi's career my task has been one of tabulation rather than elucidation. Although it has been possible to clear up several doubtful points, and to collect a few not altogether unimportant certainties, for the rest one can only say with Pliny the Elder, 'In these matters the only certainty is that there is nothing certain.'

PROGRAMMES

By R. W. S. MENDL

My friend and I started off from Lynmouth up the Countisbury Hill one morning. Right over the neck of the great Foreland we went, across the downs, until we reached the County Gate, and then turned seaward through green fields and farm lands to the woods that clamber up the cliff-sides round the tiny village of Culbone. There we paused, visited the Lilliputian church, had our lunch of sandwiches, and afterwards ascended the hillside, striking inland until we crossed the main road that runs from Lynmouth to Minehead, and found a track which ran above the lovely valley where is Oareford, the site of Plover Barrow's Farm, in 'Lorna Doone.' From here it was not far to the village of Oare, and between this and Malmsmead we drank tea and ate thick slices of bread-and-butter with clotted cream and home-made plum jam, in the kitchen of a wayside cottage. Thence we passed down the East Lyn valley through Brendon and by the side of the rushing stream to Watersmeet, and so between the steep, richly-wooded hills that towered high above us, we tramped in the falling darkness back to Lynmouth. Never in one day's walk have I met such variety of beautiful scenery. Vast stretches of rugged coast, open downs, quiet farms and pastureland, wooded cliffs, views across the sea to the Welsh coast, distant sweeps of brown and purple moor, luxuriant valleys, here a roaring waterfall, there a great inland precipice—all succeeded one another in endless changes. Yet, in spite of the multifarious character of this glorious pageantry of beauty, Nature seems to have preserved a unity of design. We felt almost as though the diverse scenes that encountered our enraptured gaze at every turn were set deliberately side by side, that by their very contrasts they might delight us the more. However different they all might be, they seemed suited to one another—friendly associates in a vast concourse of divergent characters.

This is surely the ideal for a programme of music. We want to start up the hill and travel through varied experiences which, however contrasted they may be, never seem incongruous. We do not want a mawkish ballad by the side of a Bach Suite, any more than we care for the ugly red-brick villas that deface the fair hillside at Church Stretton. We do not want Rachmaninov's C sharp minor Prelude played as a voluntary on the organ after the 'St. Matthew' Passion, nor the banalities of Lalo's 'Symphonie Espagnole' sandwiched between Rimsky-Korsakov and Mozart.

Yet we do need variety. It was almost a stroke of genius that at the last moment inserted Debussy's 'L'Après-midi d'un Faune' between Holst's 'Mars' and the eighth Symphony of Beethoven at the concert of the Royal Philharmonic Society conducted by Weingartner on March 19, 1925, thus bringing just the peaceful mood that was required after the restless terrors of the Bringer of War, and before the vigorous happiness of Beethoven's opening *Allegro*. An 18th-century minuet would have been out of place, and even such a gem as the 'Ballet Air' from Schubert's 'Rosamunde' would have been unsuitable here. Debussy was so precisely the right man in the right place, a complete contrast in mood, and in style, too, between his neighbours on either side. Yet the subtle, poignant harmonies, and the delicate colouring, were a link between the rich textures, the strong splashes of red and purple, the brilliantly appropriate discords, of Holst's battle music, and the exquisite modelling, the perfect poise of line and curve, the clean, yet not exclusively diatonic, simplicity of that supremely characteristic example of the genius of Beethoven's later maturity.

The great art in programme-making is to present contrasts without striking a note that jars. To place a string of sickly ballads between a 'Brandenburg' Concerto and a Mendelssohn Overture is merely absurd—not because all ballads are necessarily bad of their kind, but because sickly ballads are wholly unsuited to the atmosphere created by the surrounding music. You might as well hang a poorly-executed picture on the lid of a chocolate box, representing a lady with a mawkish expression on her face, in a gallery of masterpieces by Raffaele and Titian. Such treatment would hardly be fair on the lid of the chocolate box, which might, however, be perfectly adequate for its own purposes. Most of the productions which are sung to the 'Promenade' concert audiences in the second half of the programme would be perfectly harmless as a background to conversation and a drink with one's friends. They do not, however, as a rule, deserve to be listened to attentively by an audience which has just been enjoying Bach and Debussy, Beethoven and Holst.

The excuse which would be given for the presence of the shop ballad in a concert of first-rate music would presumably be that the idea is to suit all tastes. But surely this argument is unsound. It is a very poor compliment to an audience which has been listening to a programme, seven-eighths of which, perhaps, has consisted of some of the greatest musical masterpieces in the world, to suggest that those very people on that same occasion prefer to hear anæmic doggerel rather than a good English song. And see what happens: a large and enthusiastic audience; one and three-quarter hours of first-rate music; a quarter of an hour's interval, during which a few people usually depart; a very big majority, however, remains to hear the first item of the second part, which is generally something that they would be unwilling to miss, such as a 'Brandenburg' Concerto, two Nocturnes of Debussy, or Holst's 'St. Paul's' Suite for strings; after that an enormous exodus takes place. Why? The reason is illustrated by the following comments which I have overheard on those occasions when I, too, have fled before art gives place to commercialism: 'These programmes are badly-arranged, the interval comes too late, then there is one good thing, and after that a lot of rubbish which most people could do without.' Or, again, 'I should have liked to hear the last thing on the programme, but it would have meant sitting through those awful ballads, and that is more than I could bear.'

Is it worth the management's while to send away at least a very large minority of the audience in that mood? And what of those who remain, even if they are a bare majority? Do they want the ballads really? I venture to doubt it. They are, I suggest, actuated by a variety of motives: (1) they want to hear the singer, rather than the song; (2) they hope that by encoring the singer they will get something worth hearing—and this hope is not infrequently fulfilled, because the singers are in many cases only too delighted to escape from banality to better things, and know that the audience agrees with them; (3) they want to hear the final orchestral piece; (4) they feel that having waited through a long interval they may as well wait to the end and 'have

their money's worth.' Can it be doubted that they would prefer good songs, or that the number of people who would wait to the end of the concert would be larger if good songs were to be sung in the second part? *Experientia docet!* When for once in a way some real music by Arne or Walford Davies, for instance, is sung after the interval, the difference in the size and enthusiasm of the audience that has stayed to hear it is most noticeable.

Artistically the question seems to me hardly to admit of argument. So far as I know, it has not yet been suggested that a first-rate jazz band should be engaged to play selections from the latest dance music after Sir Henry Wood has finished conducting the 'Eroica.' Yet many modern dance tunes have far more life and character—are more estimable music in every way—than some of the miserable, sloppy, balderdash which too often disfigures the second part of these concerts. The retention of an element before which about forty per cent. of the audience usually flees in haste and which is, I believe, really only tolerated by the remainder, seems to me hard to justify.

But the opposite extreme is also to be avoided. I do not mean that we should avoid maintaining a high level of creative excellence in one programme, but that while maintaining that level we should avoid monotony of mood and style. For this reason one-composer programmes are, I think, on the whole a mistake. There are few composers who can stand the test. In fact, I suggest that there are only three —Bach, Beethoven, and Wagner. Let us elaborate this a little.

Just because we want to avoid monotony, the only way in which we can successfully frame a one-composer programme is by selecting a master whose art presents the widest variety of human moods and feelings. Now many will say that Wagner's music ought not to be performed outside the opera-house. If, however, we assume that it is justifiable to present his work in the form of excerpts in the concert-room at all, it is possible with Wagner, as with few other composers, to produce a varied scheme. There are of course many music-lovers to whom Wagner makes no appeal at all, or to whom (as to myself) he is positively distasteful. But the astonishing variety of his moods and of his methods is a thing which no fair-minded person can deny. I dislike Wagner's music and I love Mozart. But I think that a complete concert programme can be made more successfully by selections from Wagner's music alone, provided you like Wagner at all, than by devoting the whole evening to works of Mozart.

Bach has not quite the same variety of mood as Beethoven, but an entire concert of Bach's compositions is as refreshing to most lovers of music as any experience in the world. The reason for this lies not only in the depth of his humanity, but in the harmonic variety in which he surpassed most of his successors for the next hundred years, the bracing quality of his rhythms, and the richness of his contrapuntal methods. There is no music in the world that makes the pulse beat and the blood tingle more vigorously than the quick movements in Bach's concertos and overtures; nor is there any chance of becoming bored for one instant as we follow out the gorgeous patterns of his great fugal movements.

There is no composer, however, from whose instrumental works a whole programme can be more successfully built up than Beethoven, the scope of whose imagination was inferior only to that of Shakespeare. But even here the selection must be made with care. Just because we are relying upon one composer, it is unwise to choose works which have an affinity to each other or even, as a rule, those belonging to the same period of his life. With the wide range of his orchestral compositions before us, it is better not to place the Violin Concerto and the fourth Symphony side by side, or to concentrate exclusively on works of the First Period, or to play the seventh and eighth Symphonies at the same concert. Similarly I think that the London String Quartet's idea of playing the seventeen Quartets in chronological order is on the whole a mistake. The scheme has, it is true, a certain instructive advantage for the few who are able to attend six concerts in one week. For the rest, who are the majority of the audience, would it not be better to have an example from each of the three periods of the composer's career presented to them in one evening? To start off on the Monday, for instance, with Op. 18, No. 1, the first 'Rasoumovsky,' and Op. 127, in E flat—and to follow out the week on those lines? One of the best arrangements which I have ever found was at a concert at Frankfort, under Mengelberg, where the programme consisted of the first and ninth Symphonies of Beethoven. When all is said, are there any composers other than Bach and Beethoven who can successfully stand the test of a one-composer pianoforte recital? Chopin, do you say? I am afraid I cannot agree. Exquisite poet that he was, do we not become increasingly conscious, the longer we live and the more music we hear, that there is a certain limitation in his outlook? He was a master at expressing moods and fancies within a certain sphere as delicately or as strongly as the occasion demands. But in the course of a whole afternoon or evening of his music, we miss the wide range, the breadth of outlook of the greater composers. It is not a question here of monotony: Chopin is never dull, and within its own world his music has a rich variety. But a whole concert of his works brings home to some of us that this world is a somewhat restricted one: we long for a change even from such beautiful poems as those. Chopin could not stride the world like a colossus, as Brahms, even in his pianoforte works, was able to do: he did not touch the exalted heights or sound the profound depths of Beethoven. After Chopin it is welcome to breathe the pure, bracing air of Bach's pulsing rhythms, to turn to the reserved manner of Mozart or of Debussy, or the warm, often quaint, pictures that Schumann painted for us.

How do we reconcile the idea that there are only about three masters who triumphantly come through the ordeal of a whole concert devoted to their works, with the fact that we can listen attentively to an opera or an oratorio by many other composers, each of which takes two or three hours to perform? The two cases are quite different, and the difference, if anything, lends support to the view now put forward. An opera or an oratorio is, or should be, a unity. At a concert, we are presented with a selection of different works, and, so long as there is no incongruity, the more contrasted the works are, from and to which we have to switch our minds, the better it is. If we are to have a change at all, let us have a complete change, and not merely cross to the other side of the street! But with an oratorio or a cantata or an opera, although we require contrasts in the work, its unity rivets our attention. It is just when an opera or

oratorio is a mere pot-pourri of incongruous airs and concerted numbers that we become bored and restless before the evening is over. That is one of the reasons why the works of Donizetti and Bellini have relaxed their hold on popular affection, whereas the operas of Mozart, for instance, are immortal. It is not necessary for a leit-motif system to be employed in order to weld a long work into one whole. It is Mozart's singleness of purpose, his unerring instinct for expressing musically the situations of the plot and the moods of the characters, that distinguish his operas so fundamentally from the jumbles of pretty tunes that were too often called 'an opera' in Italy before the advent of one of the greatest musical geniuses of all time, Giuseppe Verdi.

At a concert, on the other hand, we have to transfer our attention from one musical work to another. For that very reason, when, say, a quarter or a third of the time is over, and the performance of a sonata or a set of variations has been completed, it is so often tiresome, when one composer has said his say in one work and is no longer saying it—as he is (or should be) in the case of an opera or a oratorio—to expect us to turn our attention to another work by the same man. It is one thing to listen to 'Don Giovanni' for three hours with one interval: it is quite another thing to listen for two hours (to say nothing of three) to a succession of Mozart's Pianoforte Sonatas! 'The Messiah'—without cuts—is an eternal delight: but we do not want a concert consisting entirely of Handel's instrumental works. It is a mistake to play 'Papillons' and 'Carnival' in the same programme, or to plunge straight from Franck's 'Prelude, Chorale, and Fugue' into the 'Prelude, Aria, and Finale,' yet it is no effort to enjoy a whole evening of his 'Beatitudes.'

The ideal programme is neither classical nor modern exclusively, but both. To many a professional critic, whose life consists largely of a weekly round of concerts and who perforce bathes daily in the vast ocean of standard musical masterpieces, an afternoon or evening of nothing but new works is a refreshing experience. To the man who only recently has discovered that he enjoys listening to music, the accepted works of the great masters are often enough to satisfy his appetite. But the ordinary music-lover likes a judicious blend. He belongs to no camp; he does not hold a brief for new music just because it is new, nor does he blindly adhere to the established classics. Ancient and modern are alike welcome, so long as he can enjoy them on their merits. But he does demand enterprise. And this implies not only the presentation of contemporary works of interest, but of the unduly neglected works of the past. What has become of Berlioz's 'Harold in Italy' and his 'Symphonie funèbre et triomphale'; of Liszt's 'Faust' Symphony; of the works of C. Ph. E. Bach; of Beethoven's Pianoforte Sonata in E minor, Op. 90; of the less familiar Symphonies of Mozart and Dvorák? Sir Henry Wood has recently shown us that an old man called Haydn wrote some Symphonies—just one or two!—which are as alive and as fresh to-day as when the ink was wet upon the page. There is room for more such revivals.

It is possible to spoil our enjoyment of a selection of music, all of which is to our taste, by bad arrangement or by giving us too much. We can listen to an opera or an oratorio for three hours, with only one interval, just because it is, or should be, in either case a unity. But a concert programme consisting of a group of different works should not exceed two hours, and should always have a ten minutes' interval in the middle (not near the end, as at the 'Promenade' concerts). Even if the players do not get tired after two hours, the audience does. A new work or one which is likely to be unfamiliar or strange in idiom to the majority of those present, should be placed near the beginning of the programme. It is often the custom abroad to play the one symphony in the programme at the beginning. Late arrival at any entertainment usually betokens lack of enthusiasm, and therefore those who indulge in it are, as a rule, not strictly entitled to any sympathy whatever! But it is perhaps kinder to make a slight concession to human frailty or the possibility of a broken down taxi or a late train, and therefore I think it is better not to start with a symphony: for those who miss the first movement or two get an imperfect notion of the subsequent movements. Moreover, if the symphony is by Beethoven, put it at the end of the concert; it is not fair on the other composers represented to play their works after a Beethoven Symphony. The allegation, made in certain quarters, that Beethoven's art has lost, or is losing, its hold on the affections of music-lovers, is not merely an exaggeration—it is a complete and hopeless falsehood. Beethoven is as popular to-day with the vast majority of lovers of music as he ever was. All that has happened is that the blind worship of him that existed in the 19th century has gone to the wall. Those who seek to belittle Beethoven to-day, succeed only in belittling themselves. It all sounds very clever, no doubt, on the surface—this depreciation of the greatest of all instrumental composers; but it is the kind of cleverness which anybody who wishes to attract attention and is seeking the bubble reputation can achieve by the exercise of the very slightest ingenuity. The real Beethoven lover to-day is usually the man or woman who most truly appreciates all that is best in contemporary music too—the work of such men as Holst and de Falla, of Delius and Dohnànyi, of Vaughan Williams and Bliss—all of them composers who, in however divergent ways, are artistic descendants of Beethoven.

The end of my walk in Devon was like the concert that finishes with one of Beeehoven's great orchestral masterpieces—for in spite of all the scenes that I had gazed upon that day for the first time, the rich variety of moor and vale, the vast seascapes which I had not seen before, the fresh woods and pastures new, nothing could compare in beauty and simple grandeur with the last few miles along the East Lyn Valley which I had traversed so many times previously yet loved the more with each successive visit.

HORN CHORDS: AN ACOUSTICAL PROBLEM

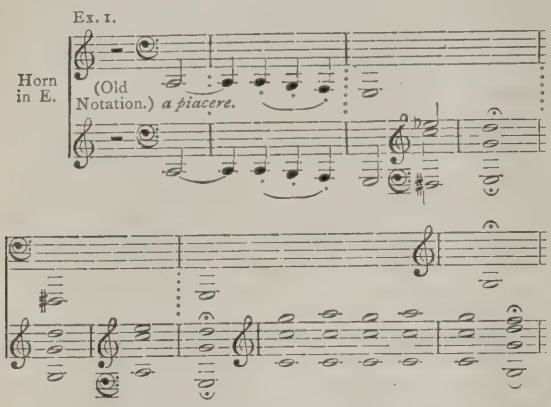
By Percival R. Kirby*

There is a curious phenomenon connected with the French horn, which, so far as I am aware, has not received the attention it deserves. I refer to the fact that it is possible for an individual player to produce chords upon his instrument. The phenomenon has been known for many years, but I have been unable to find any satisfactory explanation of it

* Professor of Music, University of Witwatersrand.

in works on music or acoustics; nor do I know any examples of its use which show that the user really understood the nature of the notes produced, or their actual pitch. The *locus classicus* of the employment of chords to be played by a single performer is the *Cadenza* to the Concertino in E, Op. 45, of Carl Maria von Weber. Before the final *Polacca*, the following passage occurs (I quote from Oscar Franz's 'School for the Horn,' since I have not access to the score here in South Africa):

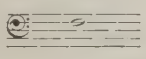
Ex. 1.



I do not know whether any explanation of the method required to produce these chords has been given in any published score of the work, but it seems quite certain that all the chords cannot have been played as written. Chords *can* be sounded, and have been sounded in this very *Cadenza*, but they were not the chords as written. I suggest that Weber simply put into his score an approximate notation, leaving the rest to the traditional knowledge of the horn-player. The reason for this suggestion will shortly appear.

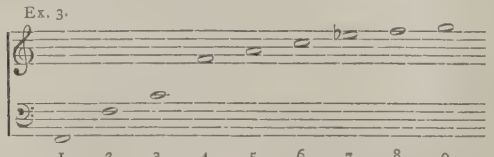
Every one knows that a perfectly pure musical note is practically non-existent; that partial tones are almost always present in varying degrees of strength; and, further, that horn notes are particularly rich in partials. Now if a horn-player, using the customary instrument in F, sounds the note F (in all the examples except the first, the real sounds are here given):

Ex. 2.



the ear of the listener hears that note, coloured as it is by its upper partials. But if the player sounds the same F, and at the same time sings the C a perfect fifth above (with a tone-colour as near to that of the horn as possible), the listener hears not only the two notes F and C, but also the combination tones produced by the sum and difference of their frequencies. A reference to the harmonic series will make this perfectly clear:

Ex. 3.



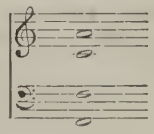
The lowest note in Ex. 3 is the fundamental note of the series, and is represented by the ratio 1. The remaining notes of the series are represented by the ratios 2, 3, 4, 5, 6, 7, &c. The two notes sounded by our player are therefore represented by the ratios 2 and 3, 2 being played, and 3 sung. These two notes generate:

(1) A differential tone, represented by the ratio 1; and

(2) A summational tone, represented by the ratio 5.

Both these sounds are quite prominent, and consequently what the listener actually hears is this four-part chord:

Ex. 4.

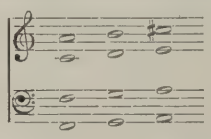


The low F is the differential tone, and the A the summational tone. It is obvious that the generators must form a true fifth, as the slightest deviation from perfect intonation alters the whole nature of the chord. I would particularly emphasise this point, in view of what follows.

Theoretically, any two sounds, one played and the other sung in the manner I have described, should generate differential and summational tones, but practically there are limits. The chord in Ex. 4 can be produced from any pair of generators a true fifth apart, the only limitations being the difficulty of steadying the lower horn notes, and the compass of the human voice. Naturally, a good deal of adjustment is necessary in some cases, but, with a little practice, remarkable results are obtainable. Further, it is possible to produce these chords with the horn taking the upper notes, and the voice the lower, though this is more difficult than the converse method.

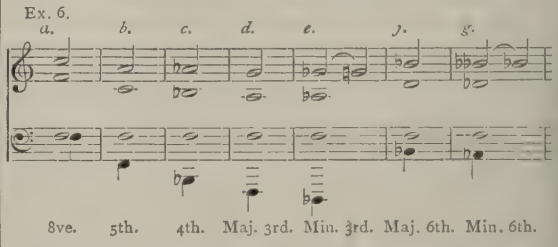
Hucbaldian progressions such as the following are quite easy, provided the player has a good ear:

Ex. 5.



If we next experiment with other intervals we shall produce new chords. For convenience, I shall tabulate these as Helmholtz has done in his 'Sensations of Tone,' when dealing with combination tones. The notation is, of course, only approximate:

Ex. 6.



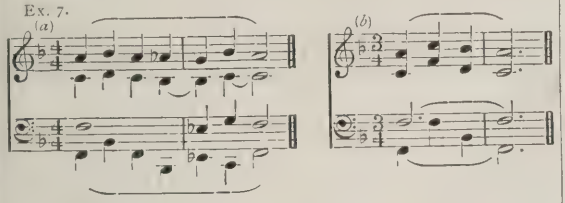
The generators are shown as semibreves, the lower being played, the upper sung; the summational tones as minims; the differentials as crotchets. The chords are constituted as follows:

FREQUENCY RATIOS

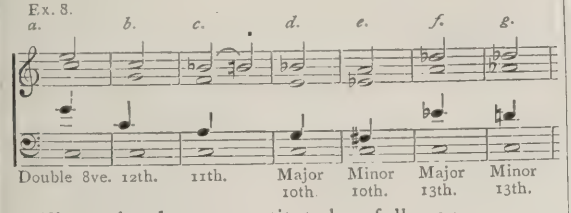
Chord No.	Note Played.	Note Sung.	Diff. Tone.	Summ. Tone.
(*a.*)	1	2	1	3
(*b.*)	2	3	1	5
(*c.*)	3	4	1	7
(*d.*)	4	5	1	9
(*e.*)	5	6	1	11
(*f.*)	3	5	2	8
(*g.*)	5	8	3	13

The summational tone in the fifth chord is between G flat and G natural, and that of the seventh chord between B double-flat and B flat. I have not thought it necessary to analyse the seconds and sevenths; the resultant chords are extremely cacophonous.

From Ex. 6 it will be seen that passages of the following type can be played, always remembering that these chords are not in accordance with equal temperament:

Ex. 7.

If we raise the sung notes one octave, leaving the played notes at their original pitch, we shall produce a fresh series of chords. For reasons of vocal range, we shall transpose the whole series down a fourth (although the first, sixth, and seventh chords will be more easily produced from still lower fundamentals):

Ex. 8.



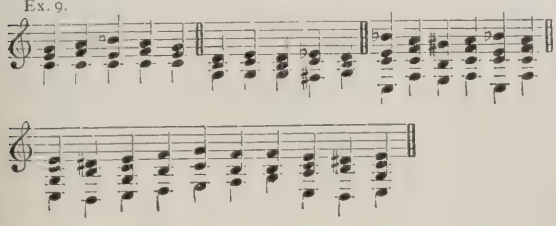
These chords are constituted as follows:

FREQUENCY RATIOS

Chord No.	Note Played.	Note Sung.	Diff. Tone.	Summ. Tone.
(*a.*)	1	4	3	5
(*b.*)	1	3	2	4
(*c.*)	3	8	5	11
(*d.*)	2	5	3	7
(*e.*)	5	12	7	17
(*f.*)	3	10	7	13
(*g.*)	5	16	11	21

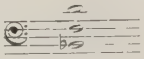
It will be seen that considerable variety may be obtained by combining the best chords of each series in various keys. In order that this may be done successfully, a very keen ear and a very steady lip are required.

Returning, now, to Weber's *Cadenza*, it is difficult to see from the notation employed what notes the composer actually desired to hear. The third, sixth, eighth, and tenth chords *can* be produced in the positions in which they appear (*cf.* Fig. 6*a*), but the remainder cannot. Nor does Oscar Franz help us much, for his explanation of the method of chord-production is far from lucid, since he contents himself with saying: 'The lower notes are played, the highest notes are sung, the middle notes are produced from natural acoustic causes,' and he appends these lists of chords:

Ex. 9.

A glance at Exx. 6 and 8 will readily show how faulty and inconsistent are the above lists in Ex. 9.

Fortunato Sordillo, the author of a curious treatise entitled, 'The Art of Jazzing for the Slide Trombone' (Oliver Ditson Co.), comes nearer the mark. He recognises the possibility of producing similar chords on the tenor trombone, and introduces some into a solo which is printed in the book, but he employs only the chord in Ex. 4. His notation is:

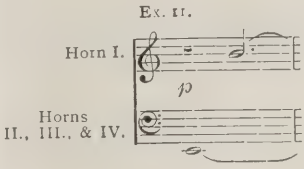
Ex. 10.



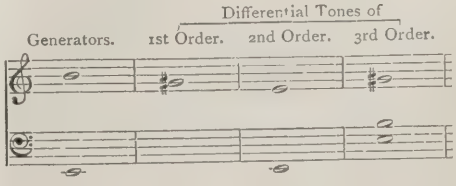
He does not seem to realise that the lower B flat is also present. Moreover, he is unwilling to give away his secret, as he states that his book is not the place for explaining such an effect.

From a practical musician's point of view, such chords as we have been discussing are perhaps not of much use, but they would appear to throw some light upon a very curious passage in the score of Verdi's 'Falstaff.' On page 22 of the miniature edition appears the following chord for four horns:

Ex. 11.



I was present at the performance of 'Falstaff,' given by the students of the Royal College of Music at His Majesty's Theatre in 1913, and was forcibly struck by this passage, both at the rehearsals and the performance. What I heard was not a bare two-note chord as printed in the score, but the complete chord of E major, of a tone-quality indescribably delicate and beautiful. In 1924 I heard the same work at the Paris Opéra, and on this occasion the effect did not 'come off.' The building may have had something to do with it, but I believe the real explanation is that in the latter case the twelfth was not quite true. When true, the two notes, E and B, should call into existence not only the differential tone of the first order, but also those of the second and third orders. This can only occur when the first horn makes with the second, third, and fourth, a true twelfth. Ex. 12 shows what should happen:



or, expressed in frequency ratios:

Generators.	1st Order Diff.	2nd Order Diff.	3rd Order Diff.
1 and 6	5	1 and 4	2, 3, and 5

It is worth noting that under these special circumstances, *the higher the partial the greater the strength;* with the partials generated by a fundamental only the reverse is the case.

But the question as to whether Verdi knew these facts either before or after he wrote the score, I leave for others to answer.

HANDEL'S EARLY LIFE AND MAINWARING

By P. ROBINSON

The merits of Dr. Chrysander's edition of Handel, and those of his unfinished biography, are so great that there has been a natural tendency in subsequent writers to reproduce his accounts, except where they have been certainly shown to be wrong. His statements may sometimes have been unsupported by evidence; they may sometimes have been avowedly conjectures; none the less they pass boldly as unchallenged facts. Not the least blame attaches, on that account, to the biographers, some of whom were, or are, very able men. The fact is, narratives lavishly sprinkled with 'quite possibly's,' or 'not inconceivably's' are far from attractive. Readers like positive statements. They prefer confidence, even though it may merely have grown like that of Dr. Asterias in Peacock's 'Nightmare Abbey':

> 'Might it not be a mermaid? It was possibly a mermaid. It was probably a mermaid. It was very probably a mermaid. Nay, what else could it be but a mermaid? It was certainly a mermaid.

In the present article, however, it will be more convenient to distinguish carefully between that which Chrysander definitely established, and that other portion, not inconsiderable, where evidence is lacking. Through the discoveries of Ademollo, Streatfeild, Newman Flower, and others, we know that many of Chrysander's conjectures were wrong; while it is difficult to recall any instance of a conjecture of his having been proved to be right, though some, no doubt, there may be.

On the other hand, the earliest biographer, the youthful Mainwaring, who published his book in 1760, the year after Handel's death, is frequently treated with scant ceremony—as to which I must confess previous guilt myself. His chronology is discredited, and his tales are sometimes pulled this way and that, till they resemble the body of the hapless cleric in the 'Ingoldsby Legends':

> His legs lie here, and his arms lie there,
> And his head lies—I can't tell your Holiness where!

The point of the tale sometimes completely vanishes.

But a re-reading of Mainwaring's narrative has inclined me to think that, if sympathetically considered, it may still give valuable help on doubtful points—for, after all, in the earlier portion, the bulk of it must have come substantially from Handel himself; there are a number of details which he alone could have supplied. And we have no reason to believe that Mainwaring, or the younger Smith, Handel's amanuensis, who furnished a good deal of the information, consciously romanced. Some blunders we must expect, some conjectural amplifications, some dislocation, some chronological weakness. But since the substance of the tales must go back to Handel, it should not be rejected light-heartedly; and it is proposed here to see how much can be saved in some important sections.

Let it be noted first, however, that Mainwaring is not responsible for some errors, small or large, which have been credited to him by various writers. He is not responsible, for instance, for the absolutely baseless tale (really originated by Chrysander) that Handel heard Steffani sing at Rome in his old age, and described the effect to Hawkins. The words used by Hawkins were; 'Some, whose good fortune it has been to be present' [in 1729]. Now, in 1729 Steffani was dead. In 1727, when Steffani was at Rome, Handel was certainly in England. In fact, the only year in which the two could possibly have been at Rome together, was 1709; and clearly there could then have been nothing remarkable in a man of fifty-five still singing well. Some people no doubt did hear Steffani sing in 1727, but the tale never had anything to do with Handel.

It might be thought, again, that Mainwaring was responsible for the mistake, really made by Burney, which assigned a departure of Handel for Italy to the autumn of 1728. Recently it was shown by Newman Flower, from a contemporary newspaper notice, that the date was January 27, 1729. Shortly before Mr. Newman Flower's book appeared, as it chanced, I had felt sure, from a consideration of Chrysander ii., 221, note 4, and ii., 225, that the departure was about the end of January. It is worth while to mention this confirmation, because in the next section a newspaper report will be rejected as clearly erroneous.

WHY HANDEL AND BACH NEVER MET IN 1719

The usual account is that Handel left England for Germany about the middle of February, 1719, was in Dresden in September, and returned about the end of November. Neglecting, that is, all his pupils, and being absent when his principal patron was created a Duke, he did practically nothing in Germany for six months—a most un-Handelian procedure. The November is admittedly conjectural, but for the beginning a newspaper report of February 21 is cited, according to which Handel had already gone overseas to find singers. Now, it can be demonstrated that on February 24 he was still in England, for on that date he wrote from London to his old acquaintance and opponent, Mattheson. This date cannot possibly mean February 24, new style (equivalent to February 13, old style), because this letter was a reply to one of Mattheson's from Hamburg, dated February 21; and in those days no post, except by miracle, could have reached London, in winter too, quickly enough to allow of Handel's replying on the third day. (Up to 1784 the mail from London on Monday did not reach Bath till Wednesday.) We know, besides, that this reply only reached Mattheson on March 14 (n.s.), which is what we should have expected if Handel wrote on February 24 (o.s.), equivalent to March 7 (n.s.). The newspaper, then, was wrong. No doubt Handel wished to start in February; he hoped to start in March (*see* his letter to his brother-in-law). But, presumably, matters dragged on till it was too late to catch the Italian singers in the spring, before they dispersed for the summer, as their custom was. So he had to wait till the autumn.

Mainwaring, we find, says nothing about a long idle time in Germany. He tells us that at the end of his employment at Cannons, Handel 'was advised to go over to Dresden in search of singers.' It is in September, 1719, that Handel is known to have been at Dresden. He then discovered that the principal singers could not come to England before the autumn of 1720.

He may reasonably be supposed to have reported this, with the terms demanded, to the Royal Academy in London, and then to have busied himself with procuring temporary substitutes, including Baldasarri. He may have visited Munich, viâ Anspach. About the end of the year, having received authority, he would be back at Dresden to sign the contracts. He would play before the King about

the end of January (o.s.); the payment of a hundred ducats to Handel was, in fact, noted in the royal accounts for February, 1720 (n.s.), and there is no need to explain this entry away by highly unlikely suppositions. Handel would not reach England much before the end of February (o.s.); and thus we understand why his 'Radamisto' was not, as we should have expected it to be, the work to open the season on April 2; there had not been time to complete it.

Both Handel and Bach, then, may be honourably acquitted of the charges of having made insufficient efforts to meet each other. The stays at Halle would be for quite short periods.

THE 'WATER-MUSIC'

It has been shown that in all probability the 'Water-Music' was written for a royal excursion on July 17, 1717, and the conclusion has been drawn that Mainwaring's well-known story must be a myth. But is this conclusion really necessary?* Mainwaring, who does not himself use the expression 'water-music,' gives no date, and is not responsible for those who have selected August 22, 1715. It is not doubted that for a time Handel was out of favour, nor that on some occasion his pension was restored and increased; and what occasion can be imagined more likely than this of 1717, on which King George's pleasure was so strikingly manifested? Mainwaring represents the pension as the result of the water-party. But 'Coxe's Anecdotes' (1799) insert a 'Geminiani' incident between the 'Water-Music' and the pension—an insertion which quite spoils Mainwaring's story—for if Handel had been already forgiven, what possible objection could King George have had to his accompanying Geminiani at Court? The Geminiani incident, usually assigned to 1716, should really come first. This might have led to some improvement in Handel's position: there is no reason to suppose that his title of Kapellmeister had ever been taken away, but it might still require the 'Water-Music' to gain the renewal and increase of pension. Some years later, continues Mainwaring, Handel was appointed music-master to the princesses, and for this appointment, as Chrysander showed (ii., 175), 1720 is the earliest possible date. Mainwaring's story, then, may be substantially true.

But, it may be objected, unless Handel had been completely restored to favour, how could King George have taken him to Hanover in 1716? The answer is, that there is not a scrap of evidence that the King did so take him. In fact George, intent on some extremely important negotiations, left on July 7 or 9; and the last performance of Handel's 'Amadigi' was on July 12. And George never required Handel's presence, so far as we know, on any other visit to Hanover. So that there is no force in this objection.

True, Handel may have been in Germany in 1716, but that is quite another matter. And even for this the evidence is extremely weak. If Handel visited Anspach in 1716 (probably really a mere misprint for 1719), as 'Coxe' states in the section devoted to Smith junior, it is strange that Mainwaring knew nothing of a visit of such extreme importance in Smith's life. Handel's letter of June 29, 1716, to the South Sea Company, merely proves that he very sensibly preferred a dividend to be paid to a banker or agent. And as for the Brockes 'Passion' setting, he might have written this at any place and at any time after Easter, 1712—when, in fact, he was at Hanover, within a hundred miles of Hamburg. He might have acquired the celebrated Hamburg poem at once, and set it at once, all the more if there be anything in Chrysander's view that Handel wished to surpass Keiser's setting of Easter, 1712. The 'Passion' versions of music, which it has in common with other works of 1713-15, might, quite conceivably, have been the earlier. It might have been written for the Court, either at Hanover or in England, for George was a supporter of official religion.* In any case, Brockes's work could reach London as easily as the *Spectator* and other English works which Mattheson translated reached Hamburg. This supposed visit to Germany, then, of which Mainwaring knew nothing, should not at present be treated as more than a bare possibility.

With Lord Burlington, one of the principals in the water party story, Handel stayed three years, beginning 1715, according to Mainwaring, Burney, and 'Coxe.' Why, then, have the biographers preferred the vague account of Hawkins, and assigned the beginning to 1713, or 1712, in spite of the great difficulties which Streatfeild pointed out ('Handel,' pp. 68-69), though he still clung to the earlier dating? Perhaps he and others overlooked Mainwaring's precise statement, which avoids all the difficulties.

EARLY CHRONOLOGY

It is noteworthy that Mainwaring gives us only one definite date between Handel's birth (1684, apparently the old style equivalent of 1685) and the year of his first reaching England (1710). This is 1698, the occasion of a visit to Berlin. Very probably this certainly wrong date arose from a misunderstanding. Between the account of the Halle years and that of the Berlin visit 'Coxe' inserts a description of a sketch-book of Handel's, which bore the date 1698. Smith's communications to Mainwaring might very naturally have observed the same order; and Mainwaring, looking at his notes, might easily misunderstand them, and suppose that 1698 marked the end of the Halle period. In any case, this 1698 is clearly his sheet-anchor. As he observes, apparently with some surprise, Handel at this time 'could not exceed thirteen, as may easily be seen by comparing dates.' So he proceeds quite consistently. Handel goes to Hamburg soon after his return from Berlin, and before long writes 'Almira.' Consequently 'Almira' was written at fourteen After four or five years at Hamburg, Handel arrived in Italy at eighteen, as Mainwaring tells us, thus reaching (mentally) 1703. But Handel came to England in 1710; consequently he left Italy, as Mainwaring would reckon, in 1709; so the whole Italian stay must have been no less than six years, which statement Mainwaring quite consistently gives us. It is this unlucky 1698 which has misled him into dating events in general about four years too early. Rectify this error, and we shall get a sufficiently credible account.

Handel would be eleven, not seven, when he overtook a coach and astonished the Duke of Weissenfels by his organ-playing. He is then placed under Zachow, and at thirteen, not nine, begins composing weekly cantatas. Some four years later, either on a holiday during his Halle engagement, or at its conclusion on 'Reminiscere,' March 4, 1703, he visits Berlin in quest of employment; meets Bononcini

* *Cf.* W. Barclay Squire, *Musical Times*, December, 1922. Mr. Barclay Squire's kindness has supplied some of the information contained in this article.

* 'Dictionary of National Biography,' vol. xxi., p. 156.

and Ariosti ; and is offered a post and a visit to Italy by the King (who in 1698 was only an Elector). After returning to Halle, and declining the King's offer, Handel arrives at Hamburg, where he meets Mattheson on July 9, 1703. The story, in truth, up to this point, may be substantially correct, but there is one unfortunate error right at the end of the Berlin section. Mainwaring supposed, wrongly, that Handel's father died just before the departure for Hamburg. Consequently, though only hearing that *some* excuse was made for declining the King's invitation, he would think he knew what the excuse was. So he tells us that 'the answer was that the Doctor would retain, &c.,' but at his advanced age did not wish to part with his son. Observe that before this there had not been a word in the Berlin tale about the father. It was always 'his friends'—'his friends.' It is justifiable, therefore, simply to eliminate the Doctor, who died in 1697 ; then there will be no need to trouble about a quite motiveless visit to Berlin in 1696. The two Italians were at Berlin, 1702-03, but not in 1696.

STAY IN ITALY

After Hamburg, Mainwaring gives us full accounts of successive visits to Florence, Venice, Rome, and Naples ; and then, having exhausted all his material, he adds curtly that Handel paid a second visit to Florence, Rome, and Venice, before leaving Italy. Now, we find one glaring sign of dislocation. At a masquerade at Venice, 'Scarlatti' discovers Handel, and this leads to the writing of 'Agrippina.' Yet, after Venice, Handel at Rome first makes the acquaintance of both the Scarlattis ! A clear illustration, this, of Mainwaring's bonafides. Evidently he has reproduced the tales as they were told to him ; and, having adopted what seemed to him a likely arrangement, has left unremoved a striking discrepancy. Unfortunately, Handel was at Rome in 1707, as we know, while 'Agrippina' was produced in 1709-10. How is the error to be explained ? The simplest way is to suppose that Mainwaring had before him two blocks of narrative, one dealing with Florence and Venice, and the other with Rome and Naples ; that he had to make a choice as to the priority ; and that, misled by a specious plausibility, unluckily he made the wrong choice. Observe that he does not profess actually to know the order, but says only 'it is natural to suppose' that Florence was first visited [*Note A*]. Let us see how a different order, for important events—Rome, Naples, Florence, Venice—would work out.

Handel was at Rome from January to September, 1707, as we know. Then, it may be conjectured, Pratolino was visited in the autumn, probably at the invitation of Prince Ferdinand—a short interlude which the tale would not distinguish from the rest of the Florence stay. [The appeal to Handel's testimony regarding the merits of the young lute player, in Merlini's letter of September 24, 1707, to Ferdinand, has little point unless Handel also were going to Florence] [*Note B*]. Success there leads to an invitation to write an opera. But Handel has engagements at Rome, and Salvi, the regular Florentine poet, cannot write a new libretto quickly enough. An old one, therefore, 'Rodrigo,' has to be used. For this Handel writes, or partly writes, the music, and arranges to return next autumn (1708) for the production. Perhaps he returns to Rome in time to hear the Pifferari at Christmas. Early in May, after writing the 'Pope,' cantata 'O, come chiare,' he escapes from Rome, and finishes 'Aci' at Naples on June 16. His writing no opera, or other large work, at Naples, though Lotti produced an opera there on November 19, 1708, in the presence of the viceroy, Cardinal Grimani,* is well explained by a departure for Florence about September.

At Florence, Prince Gaston, who had returned to Italy in the spring of 1708, entertains Handel. At the production of 'Rodrigo' (perhaps at Pratolino [*Note C*]) some embarrassment is caused by a singer. This singer leaves to fulfil an engagement at Venice, and Handel arrives there a little later, during the carnival of 1709. At a masquerade he is discovered by Domenico Scarlatti [*Note D*], and pressed to write an opera. But he, though never reluctant before, or afterwards, is reluctant now ; he could see 'little prospect of either honour or advantage' says Mainwaring. Naturally. Rome was still in a state of siege ; there was no chance of a permanent post anywhere, so Handel was proposing to return to Germany. If he should write an opera, only for a night or two, at most, could it be staged during the carnival of 1709, which ended on February 12 ; and this would bring him no credit, while to wait till next season would entail expense. However, his reluctance overcome partly by the promise of further commissions, he writes 'Agrippina' in three weeks. The libretto, by Cardinal Grimani, may have been written in the hope that Handel might be persuaded to set it when he should reach Venice ; but also it may have been originally intended for Lotti [*Note E*]. On trial, the opera is thought likely to be very successful ; so a strong cast of singers is engaged for the end of the year. The singers at the other houses would be anxious to be engaged ; and this gives a meaning to Mainwaring's otherwise rather cryptic statement that the opera 'drew over all the best singers from the other houses' ; how could singers, during a season, throw up their engagements and try to oust the successful performers ? The Florentine singer, if her name was Vittoria, did not sing, unless possibly as an understudy, at the end of 1709. However, she may have taken part in the rehearsals. Mainwaring, by the way, does not say that she sang *as*, but *at* Agrippina.

Between the seasons Handel would be partly at Venice, where about the middle of May he might have met Steffani. Mainwaring, however, makes this statement only casually when writing of Hanover, and is not supported by Hawkins's reproduction of Handel's own words. Or the two might have previously met at Florence, where Steffani stayed a few days at the end of October, 1708, on his way to Rome. His mission was to mediate between the Pope and the Emperor, on behalf of the Elector Palatine, in conjunction with the Grand Duke of Tuscany. Possibly also Handel was at Rome in the spring of 1709 ; yet his never having been elected an 'Arcadian'—although, being now twenty-four, he was quite eligible—makes another visit to Rome rather improbable.

Milan was pretty certainly visited by Handel. To say nothing of the 'Urio' Te Deum, the text of the peace cantata, 'Io languisco,' strongly suggests this, while its unfinished state might be due to the news of the definite breakdown (June 15, 1709) of The Hague negotiations reaching the Milanese towards the end of the month. The existence of this cantata, it may

(Continued on page 820.)

* E. J. Dent, *Musical Antiquary*, July, 1913, p. 193.

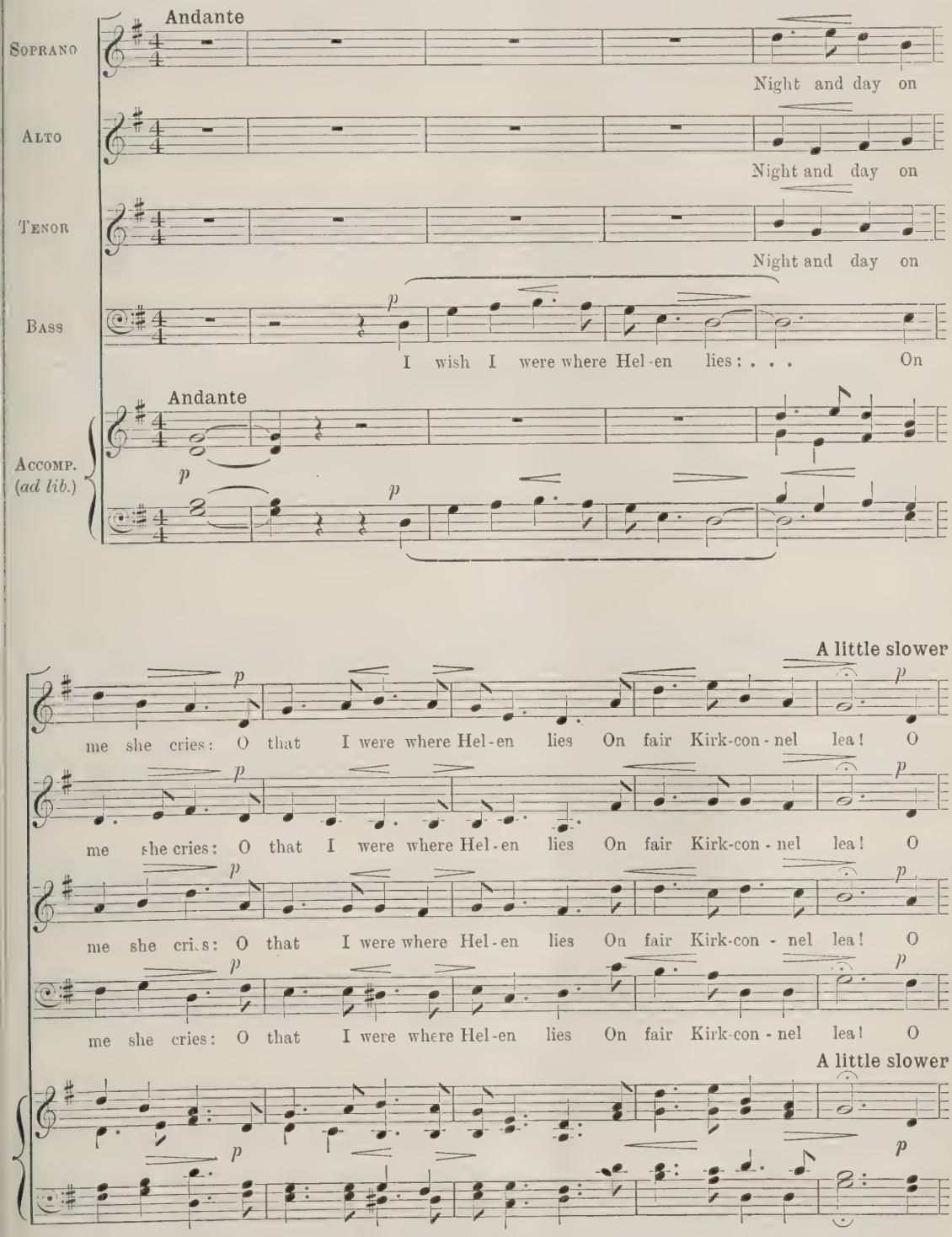
Helen of Kirkconnel

PART-SONG OR QUARTET FOR S.A.T.B.

Words from Herd's Collection of Scotch Poems

Old Scottish Melody
Arranged by C. Lee Williams

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Andante
Soprano
Night and day on
Alto
Night and day on
Tenor
Night and day on
Bass
I wish I were where Hel-en lies: . . . On
Andante
Accomp. (ad lib.)
A little slower
me she cries: O that I were where Hel-en lies On fair Kirk-con-nel lea! O
me she cries: O that I were where Hel-en lies On fair Kirk-con-nel lea! O
me she cries: O that I were where Hel-en lies On fair Kirk-con-nel lea! O
me she cries: O that I were where Hel-en lies On fair Kirk-con-nel lea! O
A little slower

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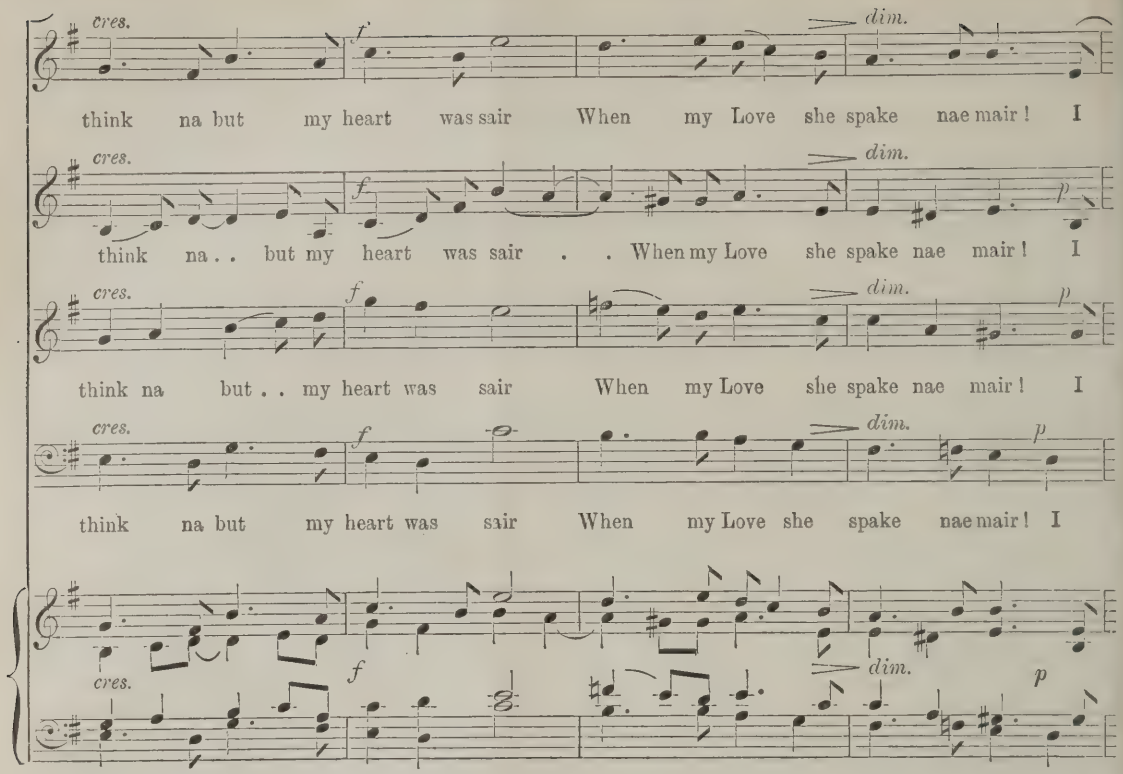
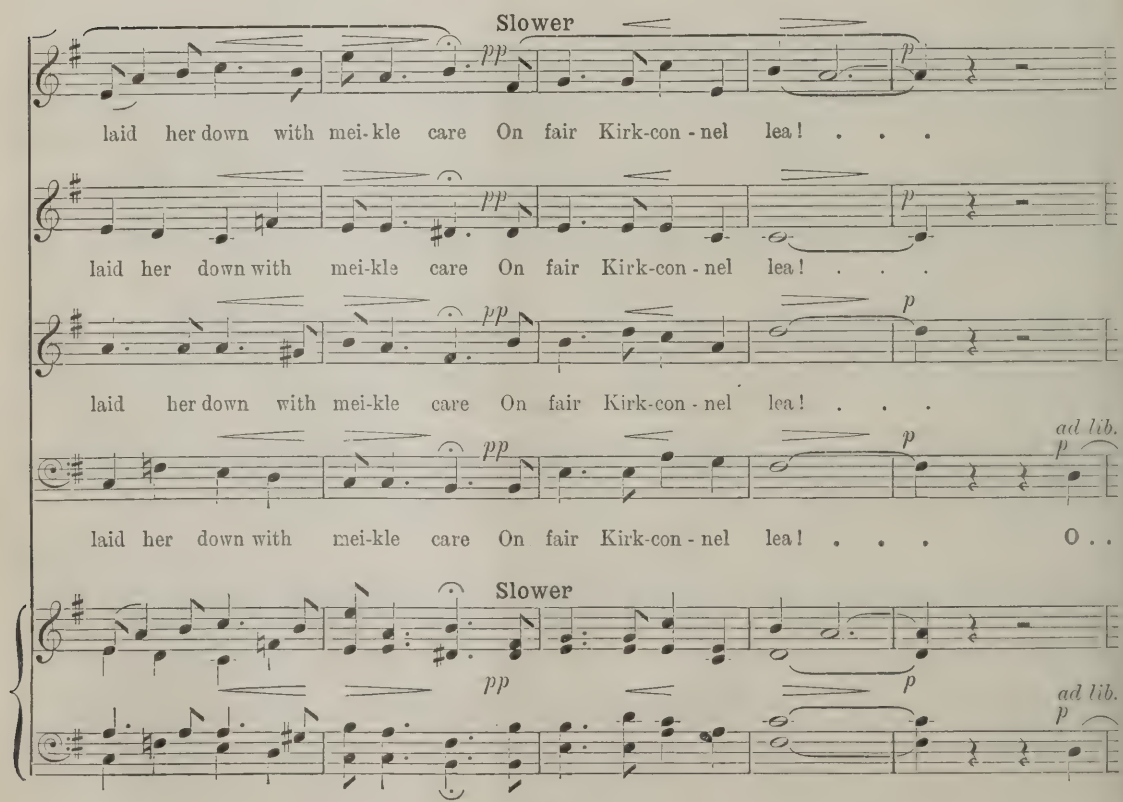
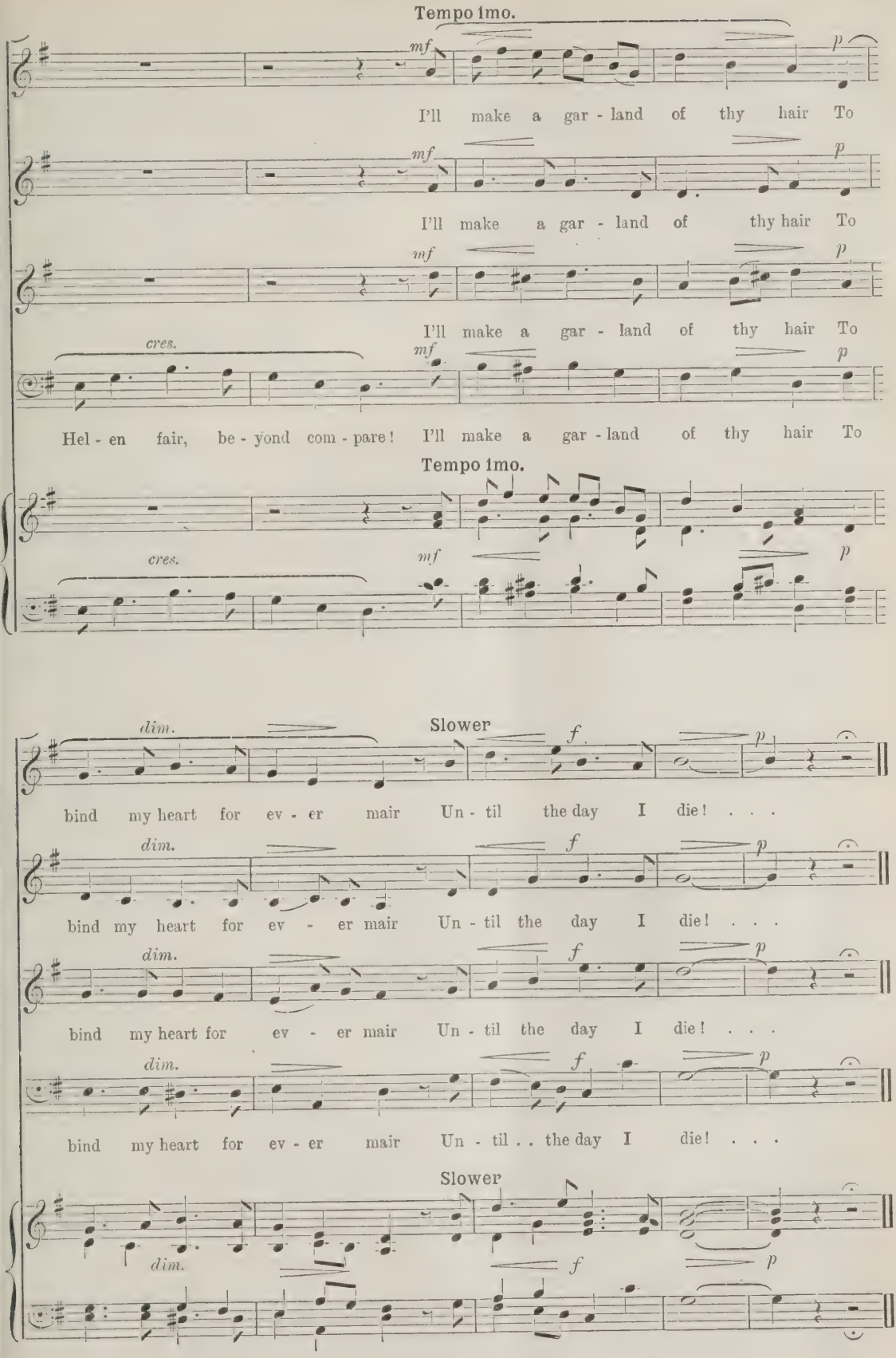

cres.
f
dim.
p
think na but my heart was sair When my Love she spake nae mair! I
think na . . but my heart was sair . . When my Love she spake nae mair! I
think na but . . my heart was sair When my Love she spake nae mair! I
think na but my heart was sair When my Love she spake nae mair! I

Slower
pp
p
laid her down with mei-kle care On fair Kirk-con-nel lea! . . .
laid her down with mei-kle care On fair Kirk-con-nel lea! . . .
laid her down with mei-kle care On fair Kirk-con-nel lea! . . .
ad lib.
laid her down with mei-kle care On fair Kirk-con-nel lea! . . . O . .


Tempo 1mo.
mf
p
I'll make a gar - land of thy hair To
I'll make a gar - land of thy hair To
I'll make a gar - land of thy hair To
cres.
Hel - en fair, be - yond com - pare! I'll make a gar - land of thy hair To
Tempo 1mo.
cres.
dim.
Slower
f
bind my heart for ev - er mair Un - til the day I die! . . .
bind my heart for ev - er mair Un - til the day I die! . . .
bind my heart for ev - er mair Un - til the day I die! . . .
bind my heart for ev - er mair Un - til . . the day I die! . . .
Slower

(Continued from page 816.)

be remarked, together with other indications, proves that Handel began to use his favourite L.V.G. paper in Italy. The older paper, however, is used for 'Agrippina,' and this agrees well with the view that the opera was written some little time before it was produced.

At Venice the success of 'Agrippina' leads to an invitation to Handel and to the principal singers to visit England. Possibly the Duke of Manchester urged the acceptance by letters which reached Handel at Venice or at Hanover. The Elector Palatine at Düsseldorf gave Handel a service of plate (query, for 'Silla').

No stress, it may be added, need be laid on Mainwaring's bare mention of second visits to Florence, Rome, and Venice. It was such an obvious supposition that Handel would visit these places again on his way north. The proposed arrangement, it may be noticed, allows for two visits to each place. However, the desire is not to justify Mainwaring's minutiæ, but to show how his broad outlines, with their spirit, connection, and really significant details, may be largely preserved, in perfect agreement with all known facts.

Note A.—Yet, as Handel, according to the tale, had *rejected* Prince Gaston's offer, it might really be more natural to suppose that he would avoid Florence, until after he had made a name for himself in Italy.

Note B.—A motiveless journey to Venice is generally inserted here to make Handel meet Prince Ernest Augustus of Hanover between September 30 and the end of November, 1707. But Chrysander quoted no evidence for such a meeting, and obviously had none; otherwise it would have saved him from assigning the meeting to the Carnival of 1708, when neither was 'Agrippina' produced, nor was the Prince in Italy.

Note C.—In his catalogue of yearly autumn Pratolino operas, Puliti (1874) gives us: 'Dionisio,' 1707; 'Ginevra,' 1708; 'Berenice,' 1709; 'Rodelinda,' 1710—all with poetry by Salvi, and music by Perti. Yet the compilers of Allacci's 'Drammaturgia' (2nd edition, 1755) give: 'Dionisio' (Salvi), 1707; 'Ginevra' (Salvi), 1709; 'Berenice' (Salvi), 1710; 'Rodelinda' (Anon.), 1710—naming no composer in any case, an omission very frequent, as the work is rather a catalogue of libretti. Apparently it was from the libretti themselves that Allacci's dates (never later than those of the performances) were derived. Now, it seems highly unlikely that *two* blunders in printing or transcription should have been made. On the other hand, there is always a temptation to rectify an apparent irregularity. If a gap were found in 1708, and two operas in 1710, Puliti's authorities might be tempted to regularise the sequence. A performance of 'Rodrigo' in 1708—the libretto's being old accounts for Allacci not mentioning Handel's setting—would explain the irregularity. Ferdinand might think it inadvisable to let Handel deprive Salvi and Perti of a commission: 'Ginevra,' in fact, might have been commissioned before 'Rodrigo'; and a later intention to produce 'Berenice' as well as 'Ginevra' in 1709 might have been abandoned owing to Ferdinand's dangerous illness in September, 1709, 'Berenice' being consequently postponed till 1710. There is, therefore, certainly a possibility that 'Rodrigo' was performed at the Villa di Pratolino.

Note D.—Domenico Scarlatti might have been at Venice at this time, perhaps on a quest of employment, which resulted in his engagement by Queen Marie Casimire of Poland in 1709.

Note E.—Apparently Lotti, who had previously, like Gasparini, written for rival houses, had been won over by Grimani in the autumn of 1708. At any rate, for a few years afterwards he wrote regularly for Grimani's theatre.

New Music

CHORAL MUSIC

Bach's cantata, 'Schmücke dich, O Liebe Seele' ('Rise, O soul, this happy morning'), has just been added to the lengthy list of these works now available for English choirs (Novello).

The chorale melody on which this cantata is based is now familiar to organists and congregations, so one of the difficulties in the way of performance is removed. There is no doubt that the cantatas, like the chorale preludes, were formerly handicapped in this country by the general lack of familiarity with the textual and musical bases. When this drawback disappears, much that was obscure becomes plain. 'Schmücke dich' consists of seven numbers—a long opening chorus in which the sopranos sing the chorale melody while the remaining three voices embellish it with a flowing pastoral theme; a jubilant air for tenor; a recitative and arioso for soprano; a recitative for alto; an air for soprano; a bass recitative; and a final choral statement of the hymn-tune. The soprano arioso is one of Bach's most beautiful numbers, the voice being given an ornamented version of the chorale, with *continuo* accompaniment and an obbligato for violoncello piccolo, after the manner of the familiar example in 'My heart ever faithful.' This number is a striking instance of Bach's merging a recitative into an arioso—a way in which he 'was wont to express things which moved him very deeply,' says Parry, speaking of this solo. The bass number gives us a shorter example of the juxtaposition of recitative and aria. The soprano is highly favoured in this cantata, the air, 'Sion, sing thy Saviour's glory,' being a worthy companion to the arioso mentioned above. A useful and interesting feature in this edition is the page giving full particulars of the orchestration, and a prefatory note by John E. West. The very singable English version is by A. H. Fox-Strangways, and to Mr. West has been entrusted the editing of the music. This involves an amount of work and responsibility that is scarcely realised until we remember that in certain of the numbers Bach left no more than a figured bass. The reader who plays the cantata through with no previous knowledge of the subject will find it difficult to say where Bach leaves off and his editor begins.

It should be added that the plainly harmonized version of the chorale which closes the cantata is issued separately as a communion hymn, 'Sion, sing thy Saviour's glory,' with three verses of 'Lauda Sion,' translated by Mr. Fox-Strangways.

Among the new works to be performed at the Gloucester Festival is one for chorus and orchestra, 'Love Incarnate,' by Basil Harwood (Novello). The text consists of some lines from Browning and a verse of 'Jesu, dulcis memoria.' The Browning lines are probably unfamiliar, so they are given here:

> The very God! think; dost thou think?
> So, the All-Great, were the All-Loving too—
> So, through the thunder comes a human voice,
> Saying, 'O heart I made, a heart beats here!
> Face, my hands fashioned, see it in myself!
> Thou hast no power nor mayst conceive of mine,
> But love I gave thee, with myself to love,
> And thou must love me who have died for thee!'

A verse of the hymn is interpolated after the second line of the above, and a brief quotation from it is used at the end of the work. Naturally the plainsong hymn-melody plays an important part. Its opening phrase is used as a bass in the introduction and subsequently; the tune is twice delivered in full, first by the orchestra, then by the chorus (a beautiful arrangement, this); and the score contains frequent references to it. The music throughout admirably expresses the note of mysticism and awe in the text. No solo voices are required, but there are a few passages for semi-chorus. The choral writing is free, but not exacting, even at points where the parts divide. There are several fine climaxes and some vivid moments in the orchestral part. The quiet ending, with a few voices singing ('as if in the distance') a line of the hymn, is very impressive. The work is well adapted for Church use on special occasions, or as an extended form of anthem when an orchestra is available. H. G.

ORGAN

Handel's Concertos have so often suffered from improvements' on the part of editors—cadenzas, additional parts, and a general 'fattening' process—that it is refreshing to meet with one of them in its original, simple form. For, after all, these works are essentially slight in material, and although a movement here and there may be made to sound Handelian in the popular sense of the term—that is, massive and pompous—the style generally has a flavour of chamber music. Here is Concerto No. 5, in G minor, from the second set, edited by Henry G. Ley (Stainer & Bell). It is in four movements—*Allegro ma non troppo*, *Basso ostinato*, *Minuet*, and *Gavotte*. The *Basso ostinato* is one of Handel's finest essays in the ground-bass form. Hitherto it appears to have been available only in the very elaborate and difficult version of Best. The Minuet is a charming movement. This has also been over-elaborated by Best, and appears in F sharp minor in the set of Concertos he compiled from various sources. The Gavotte makes a vigorous *Finale*. Dr. Ley wisely refrains from anything more than very general registration marks. These movements are admirable for study purposes, owing to their strongly-rhythmical character and their frequently high pedal part. In regard to the pedal part, by the way, I hope Dr. Ley will consider the advisability of adding a few footing marks in future issues of these or other Handelian works. Also, in passages where the L.-H. and pedals are in unison (as in the opening phrase of this Concerto) it would surely be better to omit the L.-H. part, couplers now being always available. Most students would benefit from a course of Handel, in order to develop qualities that continuous study of Bach's Fugues and Chorale Preludes is apt to leave untouched. Indeed, an overdose of polyphonic work may even lead to some faults of style. Handelian music of this rather light, tuneful, and rhythmical type and slight texture, should play pretty much the rôle in organ technique that Mozart does in that of the pianoforte.

Handel is well represented in the 'Orange Album,' just issued by Schott, Charles Quef having arranged four attractive movements from the Violin and Violoncello Sonatas, and Ambrose Porter contributing a version of the Minuet from 'Berenice' that, effective as it is, would perhaps have been even more so, and certainly more in keeping, had its contrasts of power been less extreme. The Album contains also a good transcription by Henry Coleman of the well-known Minuet in D from Mozart's Divertimento, and several other tuneful examples of old string music—altogether a capital mixed bag of twenty pieces, mostly good.

From Cramers comes the first batch of their 'Library of Organ Music by British Composers,' edited by Martin Shaw. The eleven works so far issued are by Alan Gray, Cyril Rootham, C. H. Kitson (two), Harry Farjeon (two), E. Markham Lee (two), Godfrey Sceats, and Geoffrey Shaw (two). It is impossible to discuss all these items. So far I am most favourably impressed by Alan Gray's Fantasy in D, a tuneful and moderately difficult work, Geoffrey Shaw's jolly variations on the carol tune, 'Puer Nobis,' and his naïve Prelude on the Trinity Office Hymn. Godfrey Sceats's Versets on 'Salve, Festa Dies,' have already been reviewed in this journal. Cyril Rootham's Rhapsody on an old English tune is very long, clever, and difficult, but one feels that the theme itself (the folk-tune 'Lazarus,' used in the 'E. H.' for the hymn, 'I heard the Voice') is given too big a contrapuntal load. The other pieces are mainly rather light in character, and the whole series, with the exception of the Rhapsody, is so moderate in difficulty that it should be well within the power of the average player.

From Paxtons come a Postlude in E flat by H. Davan Wetton; Bagatelle by Reginald H. Hunt; 'Sonata di Camera' by Bernard Johnson; and the Ballet Music from Gounod's 'Faust,' arranged by Herbert F. Ellingford. Obviously the three last-named are on the light side, and even Dr. Wetton's Postlude is more suitable for recital purposes than for use in connection with a service. The Bagatelle is effectively written, but its main theme is too suggestive of pianoforte dance music. The Sonata (which dates from the composer's youth) also suffers from some thematic triviality and over-luscious harmony. For example, the progression which 'made' Nevin's 'The Rosary' appears over and over again. But the work contains a good deal of attractive material that should ensure its success as a concert piece.

Rheinberger's Sonatas suffer so much from lack of phrasing and other helps to performance that there should be a warm welcome for the Album, edited by Karl Heynsen, just issued by Forberg (Novello), in two books. The first contains four of the Trios, the Intermezzo and Fugue from Sonata No. 4, the Skandinavisch from No. 16, the Idyll from No. 14, and the Pastorale from No. 12; in the second book are the Intermezzo from No. 8, the Provençalish from No. 19, the Idyll from No. 18, the Cantilène from No. 11, and the fine Toccata. The editor has added many helpful signs of all kinds. Particularly useful

are those showing the division between the hands of certain difficult or widespread manual passages. These books, published as they are at a very low cost (a mere half-crown), should make this admirable organ music known to an even wider circle than it has so far reached. This edition is particularly useful to students and players of moderate ability.

Too little provision has been made for the organist of slender technique, who is unable to improvise and whose instrument is small. In the past he was usually driven to feeble harmonium music or to snippets of transcription. The need is felt especially in the matter of short, quiet pieces suitable for use before a service. With this requirement in view, Dr. W. G. Alcock has written a set of 'Twelve Short Introductory Voluntaries' (Novello). He has performed the rare feat of keeping the music simple and devotional, and at the same time free from the twin faults of banality and sloppiness that too often characterise easy organ music. Hardly a page is without its touches of interesting harmony, and the pieces as a whole have much of the effect of good, quiet improvisation. The music is printed on two staves. All the pieces may be played on one manual, and in Nos. 6 to 12 the pedal part is easily negotiable by the left hand. Here and there opportunities for a little soloing present themselves, though it is not indicated, the object being to provide for the limitations of one keyboard. The pieces are timed, and take from one to two-and-a-quarter minutes. Apart from their value as voluntaries, these pieces make admirable studies in *legato* and simple polyphonic playing, and so may be used in the early stages of organ study.

Some time ago a striking little Folk-Song Suite, by Rupert Erlebach, was reviewed in these columns. A successor has been received in the shape of a Folk-Carol Suite (Stainer & Bell). Mr. Erlebach has taken six carol tunes—'The Little Room,' 'The Cherry Tree,' 'The Moon Shines Bright,' 'On Christmas Night,' 'The Twelve Apostles,' and 'Down in yon Forest'—and treated them with a good deal of originality, though we are too often reminded that he is a pupil of Vaughan Williams. Modal influence is appropriately strong, but the composer is over-partial to consecutives of the fashionable type, and at times he seems to ignore some of the limitations of the organ. For example, the rapid dissonant chords in 'Down in yon Forest' would usually be far from clear in effect, and the quaver chords for tuba would surely be noisy. Moreover, Mr. Erlebach appears to have overlooked the fact that many harmonic roughnesses that are effective in the orchestra, the string quartet, or on the pianoforte, become merely ugly and confused on the organ owing to its limited range of nuance, and its inability to separate the constituent parts in a *fortissimo*. But there are many striking moments in the Suite, and I hope Mr. Erlebach will go ahead and add himself to the small but growing number of native composers who have something to say, and contrive to say it effectively on the organ.

ORGAN AND STRINGS

There is a growing demand for short works for organ in combination with small bodies of other instruments. Alec Rowley's 'Andante Religioso in $\frac{7}{4}$ time,' for violoncello solo, strings, organ, and drums, should therefore speedily make a place for itself at recitals and church festivals, and at concerts where it is desired to combine organ and orchestra. The piece is broadly conceived, opening and closing quietly, with an imposing climax midway. There is a genuinely religious atmosphere, due not to harmonies of the conventional 'devotional' flavour, but to the texture and rhythm, in both of which are the freedom and gravity that we associate with the purer types of Church music. The work is not difficult, the chief demands being for breadth and good phrasing.

H. G.

STRINGS

Mr. F. Louis Taylor has written a set of six progressive pieces for violin and pianoforte accompaniment (Joseph Williams), the first of which implies only the use of the first and second fingers. This must surely be something of a record. And with all sympathy for the efforts that are being made to make the training of violinists smooth and interesting, we may doubt the wisdom of such experiments as Mr. Taylor has attempted in his 'Valse Lente.' The musical worth of such work is *nil*, for the composer is tied to few notes and to the simplest rhythms. The student, accordingly, has nothing to learn; he is not asked to make an effort, or to achieve something worth an effort; he can find no stimulus to further study. Education after all means discipline—discipline accepted willingly for the sake of an ideal, but discipline nevertheless. Are we not going too far in supposing that any potential violinist will need the relaxation of a little piece before he has learnt how to place properly his four fingers on the strings of his instrument? In fairness to Mr. Taylor it must be said that the interest of his music grows as the standard progresses, and the sixth piece of the series is neither better nor worse than any other work of its class.

The same publishers have also issued a Chopin Violoncello Album arranged and edited by Cedric Sharpe. The album consists of a mazurka, a nocturne, a valse, two preludes, and a study—well chosen and arranged for the 'cello with the skill of an expert. The printing, which has been done in England, is quite equal to the best work of the Continent. But how came the printers' readers to mistake the alto for the tenor key in the pianoforte part of the Mazurka in C major? When we first read the piece we thought Cedric Sharpe bent on giving a Schönbergian touch to Chopin. Such mistakes would have been too obvious to be noted thirty or forty years ago, but just now there is no saying what composers or editors *à la* Stravinsky may do.

Nos. 7 and 8 of the Cramer Library of String Music, edited by Geoffrey Shaw, consist of a 'Fantaisie' String Quartet by Alec Rowley and 'Phantasy' String Quartet by Leslie Woodgate. Both are easy, unambitious, pleasant enough compositions, well adapted for young students eager to taste the first joys of quartet playing. And this seems to be what the composers had in mind—otherwise their limitations could not be easily explained. Quartet literature, however, is so vast that we fancy somehow a well-made selection of classical works would hit the mark with surer aim. Of the two new Quartets we prefer by far the 'Phantasy,' for Leslie Woodgate appears to have a clearer conception of the structure and the nature of quartet music.

B. V.

The Musician's Bookshelf

'Jacques Durand : Quelques Souvenirs d'un Editeur de Musique.'

[Paris : Durand, 2 fr. 50 c.]

M. Durand is the head of the Paris publishing house of that name—a justly famous house. At the age of sixty he feels he has memories enough of interesting people to justify this modest booklet.

M. Durand's grandfather was musical. He sent his son to the Paris Conservatoire, where César Franck and Saint-Saëns were fellow-students. This son became a composer and organist of repute, and then launched on music-publishing in 1870. M. Durand had a musical childhood. He knew his sol-fa before his letters, and took naturally to the pianoforte. The father was publishing the works of Bizet, Saint-Saëns, Massenet, Lalo, Guiraud, and Godard, and the son knew these and most of the other French musicians of the time. He entered the Conservatoire, as his father had done before him. He was under Dubois, and later under Guiraud (Debussy's master) for composition. It was an understood thing that his destiny was to carry on his father's business, and happily he took to it wholeheartedly.

These memories are all happy. The Durands seem to have been on the closest social terms with the composers they published. Parties of them went off on holidays together. No sort of business disagreement or disappointment ever seems to have arisen to ruffle these relationships. Did Debussy, after having had his first works published by Durand's, go elsewhere with his 'Faun' and 'Nocturnes'? M. Durand explains that

> . . . he had noticed that no result came of all the efforts we had made on behalf of his works—the String Quartet last of all—and out of a feeling of delicacy he refrained from resorting to us with his heavy weights, such as orchestral compositions. Hartmann happened to be there, and Debussy yielded.

He returned to Durand's, however, with 'Pelléas.'

The effect of 'Pelléas' was to bring back to light such earlier works as the Quartet, which, a few years before, Durand's had vainly tried to establish. After Ysaÿe's Quartet had played it magnificently and with success :

> . . . we offered it gratuitously to a number of chamber-music parties, but in vain. Later on some of these very same musicians wrote asking it of us, and declaring that they had never known of it.
>
> . . . . . .
>
> At the pianoforte, whether in his own music or in that of others, Debussy was a charmer with a most delicate touch. He had been taught by Marmontel, but had not kept up practice. Still, what a finish in his interpretation! When he turned to Chopin, it verged on the prodigious. . . . To pianists who came to him for advice on the playing of his compositions, Debussy used to say, 'Above all, let me forget when I hear you, that the pianoforte has hammers!'

Saint-Saëns naturally figures large in the book. Here is a story illustrative of his mother's influence on his art. Saint-Saëns once invited a party of friends to hear some new works, including the first 'Cello Sonata. The performance was good, the party a success, the congratulations general. But when the guests had gone, Madame Saint-Saëns with her characteristic bluntness told her son that the *Finale* of the Sonata was wretchedly bad, and that it depreciated the whole work.

> Saint-Saëns in a fury tore up the *Finale*. For a week he shut himself up in his study ; he appeared only at meal-times, and then said nothing. At last, having completed the admirable *Finale* we all know, he showed it to his mother, who approved.

The death of this beloved mother caused a crisis in Saint-Saëns's mind. He disappeared, none of his friends knew where. Meanwhile a chance of producing his opera 'Ascanio' on the stage occurred —a chance too precious to be missed, only it involved transposing upwards the whole of one part. The task was entrusted by the publishers to Guiraud —a well-nigh forgotten composer, but one who seems the more likeable the more one hears of him.

Saint-Saëns, it afterwards turned out, had been hiding from the world under an assumed name at Las Palmas. Not that he completely concealed his musical gifts from the natives. One night the baritone of the local operatic troupe fell suddenly ill, and Saint-Saëns stepped into the breach and sang the part of Rigoletto.

Later on the book tells us a good deal of the big undertaking of publishing Rameau complete, an undertaking of which M. Durand is pardonably proud. But his whole career, for that matter, has been that of a very good servant of art. C.

'The Musical Pilgrim' Series. Edited by Arthur Somervell.

'Bach's B minor Mass.' By C. Sanford Terry.

'The Mastersingers of Wagner.' By Cyril Winn.

'Beethoven's Pianoforte Sonatas.' By A. Forbes Milne.

'The "48": Bach's Wohltemperirtes Clavier.' Book 1. By J. A. Fuller-Maitland.

'The "48": Bach's Wohltemperirtes Clavier.' Book 2. By J. A. Fuller-Maitland.

'Bach's Keyboard Suites.' By J. A. Fuller-Maitland.

[Oxford University Press, 1*s.* 6*d.* each.]

'Musical Taste and How to Form It.' By M.-D. Calvocoressi.

[Oxford University Press, 2*s.* 6*d.*]

'The Appreciation of Music by means of the "Pianola" and "Duo-Art."' By Percy A. Scholes.

[Oxford University Press, 5*s.*]

If the wayfaring man does not speedily become a musical enthusiast it will not be for want of help. Here is a batch of guides, all good in their different ways. The 'Pilgrim' series consists of little booklets, handy for the pocket, attractive in style, and catering for the musician as well as for the neophyte. Prof. Sanford Terry's study of the B minor Mass, for example, seems to contain all the facts concerning that monumental work, and so is valuable to the lecturer and writer as well as to the student, the choralist, and the member of the audience. Mr. Fuller-Maitland discusses very happily all the '48' and the Suites, and compares various editions on textual points. Mr. Forbes Milne's title is a little misleading, as he deals only with five of the Sonatas—the E flat, Op. 7 ; D major, Op. 28 ; D minor, Op. 31 ; the 'Appassionata' ; and the E major, Op. 109. His careful analyses should help the young player. This delightful series is a venture full of promise.

Mr. Calvocoressi adopts a friendly, colloquial method that makes the reader's progress easy. No sounder judge need be asked for. 'Feste' will be

interested to note that his remark in the August *Musical Times* as to opera being a bad starting-point for the musical beginner is emphatically confirmed by Mr. Calvocoressi:

> For many reasons, but chiefly because I want you to learn to enjoy music for its own sake, apart from the associations and other clues that words may suggest . . . I urge you to begin with instrumental music, not with songs or operas. I do not mean that you are to avoid listening to songs or operas, but that you should, for the time being, base your scheme of taste-education upon instrumental works only. You will thereby learn to appreciate song and opera all the better, whereas you might (as happens to many people) devote a whole life-time to song and opera without ever coming any nearer the power to enjoy a string quartet, or a symphony, or even lovely choral works such as the Tudor madrigals and the church music of Palestrina, whose scheme and appeal, broadly speaking, are altogether those of pure music.

And it is significant that he mentions as exceptions the works of Wagner's maturity—which are really symphonic rather than operatic.

I feel disposed to part company with Mr. Calvocoressi in his disparagement of the gramophone and wireless. Both, especially the former, give us so nearly a perfect representation of chamber music that they cannot be neglected by anybody, amateur or professional. The adverse opinions Mr. Calvocoressi quotes become less and less true every few months, thanks to improvements in transmission and recording. Mr. Calvocoressi lays too much stress, I think, on the importance of the reproduction of the exact tone-colour and balance of the original—a point that arises very little in the case of most classical works, and, in fact, rarely in any work that is thematically and rhythmically vital. But this controversial detail does not affect the value of an admirable little book.

With Mr. Scholes we return to that overdone and not too happy word 'appreciation.' His book consists of a verbatim report of a series of lectures delivered recently at Æolian Hall. Sir Alexander Mackenzie writes a Foreword, and there is also a chapter on 'How to get the best from the Pianola,' by Reginald Reynolds, who manipulated the instrument for the illustrations. Here, as in Mr. Calvocoressi's book, there is nothing pedantic or high horse. Everything is plain and simply put, with a good many touches of humour—some rather too elementary to bear the ordeal of print. Thanks to this easy-going style, and to the numerous and sometimes quite lengthy music-type examples, the reader is almost as well off as were those who sat at Mr. Scholes's feet. If they have a pianola and the right rolls they will, of course, be able to reproduce the lectures entire. The move towards the recognition of the player-piano as an educational force is strongly backed by an honorary advisory committee of great weight, but many of us will feel that the contrivance is badly handicapped in two ways. First, it reduces everything to terms of the pianoforte—an instrument which, with all its attractive powers, fails badly in such vital points as *sostenuto*, *cantabile*, and nuance, whereas the gramophone gives us wonderful reproductions of string tone, and scarcely less good ones of wood-wind instruments and of some voices. Second, we may buy a good gramophone for a few pounds, but even the cheapest player-piano costs an amount that simply puts it outside the reach of the average amateur. The time will come when every school will have its gramophone, its wireless installation, its pianoforte, and its player-piano. But the last to be provided will be the player-piano, unless the cost is very substantially reduced. Let us hope that this will soon be the case, for after all there is a place which it alone can fill. Both wireless and gramophone are still comparative failures in the matter of pianoforte tone, so there is need for an instrument able to pass on to us great players' actual performances of the best pianoforte music, as well as the very considerable amount of effective transcription. The attention now being directed to the instrument by the formation of the committee, and by this series of lectures, will perhaps lead the manufacturers to take steps towards catering for the thousands of us that want a player-piano, but cannot afford one at the present figure. H. G.

A booklet of great interest to all Bach-lovers, especially to choral conductors, is the 'Selected List of the Works of John Sebastian Bach,' just issued by Novello. It gives a brief description and particulars (time of performance, the orchestration, soloists required, &c.) concerning the choral works published by the firm (about sixty in number, including forty-six of the cantatas and motets); a list of choruses taken from those works; details of twelve books of vocal solos; a complete table of the organ works; a list of orchestral, organ, harmonium, and pianoforte arrangements; Bach literature, &c. A note on the orchestration of the cantatas gives practical suggestions as to the substitution of modern instruments for such as are obsolete, &c.

Another list that has just been revised and brought up to date is one of 'Albums of Sacred Songs from the Oratorios and Cantatas of Bach, Handel, Mendelssohn, &c.'

These handy little works of reference may be had free on application to the publishers.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Mozart.' By Dr. F. Gehring. Pp. 131. Sampson, Low, 2*s.* 6*d.*

'Felix Mendelssohn-Bartholdy.' By W. S. Rockstro. Pp. 147. Sampson, Low, 2*s.* 6*d.*

'Class-Singing.' By W. G. Whittaker. Pp. 136. Oxford University Press, 6*s.*

'The Organist and his Choir.' By Augustus Toop. Pp. 64. *Musical Opinion* Office, 2*s.*

'Haydn.' By Pauline D. Townsend. Pp. 124. Sampson, Low, 2*s.* 6*d.*

'Beethoven.' By H. A. Rudall. Pp. 165. Sampson, Low, 2*s.* 6*d.*

'Frédéric Smetana.' By Zdeněk Nejedlý. Pp. 88. Paris: Edition Bossard; Prague: Edition Orbis. [An English translation of this book was reviewed in our issue of September, 1924.]

'Income-Tax Simplified, 1925-26.' By Arthur Fieldhouse. Pp. 98. Simpkin, Marshall, 1*s.* 6*d.*

Patersons, of Glasgow (who will celebrate their centenary in 1927), have recently formed a new company known as Patersons' Publications, Limited, for the special development of their educational music department. They have also come to an arrangement with the Oxford University Press (with which is incorporated the Anglo-French Music Company), under which the O.U.P. will represent Patersons in England and Wales, and Patersons will act as agents for the O.U.P. in Scotland and Ireland.

Gramophone Notes

By 'DISCUS'

COLUMBIA

The three orchestral records received for review this month raise an interesting point in regard to clearness of texture and the reproduction of tone-colour. In a 12-in. of the 'Liebestod' from 'Tristan and Isolda,' played by the Philharmonic Orchestra, under Bruno Walter, the general effect is on the vague side; far more clearness and variety are obtained in the Overture to 'Hansel and Gretel' (12-in., New Queen's Hall Light Orchestra, conducted by Frank Bridge); best of all is the record of a selection from 'Tell me more,' played by the '1925' Orchestra. Even when allowance is made for the very different character of the music and scoring, the disparity is far wider than it ought to be. I discussed this point a few months ago, but no apology is needed for a few more words on the subject. Some hard things are said from time to time concerning the gramophone (Mr. Calvocoressi quotes some in a new book reviewed on p. 823 of this issue), and the chief complaint is on the score of the texture and colour of orchestral records. Yet the reproduction of this revue music of Gershwin is astounding in both respects. There is no trace of muzziness; every detail stands out clearly, and the instrumental colours are sharply defined. More; we complain constantly, and with reason, of the banjo-like tone of the pianoforte in most records. But in this 'Tell me more' selection there are two longish sections for pianoforte solo in which the tone is delightfully pure. (The pianist, Mr. Percival Mackay, deserves mention for his crisp playing of these passages.)

Is it too much to hope that very soon fine orchestral and pianoforte music shall be as faithfully reproduced as is 'jazz' at present? I add that the Gershwin record is not unworthy the attention of musicians. It very well bears transplanting from the theatre. Indeed (dare I whisper the fact?) I find it more enjoyable than the average Gilbert and Sullivan 'selection.' On the other hand, the 'jazz' composer fails where the English pair scored, for the records of vocal numbers from 'Tell me more' are banal as to words (when they can be heard) and melody. Clearly Gershwin, like other jazz composers, is lost without his spicy array of instruments and his hiccuping rhythm.

The record of the Grenadier Guards' playing of a selection of Wilfrid Sanderson's songs is another example of the clearness which we grudge to such poor music so long as important orchestral works are comparatively foggy (12-in.).

Vocal records calling for mention are of Harold Williams in Hedgcock's 'On the road to Mandalay' and Dix's 'The Trumpeter' (12-in.), both well sung with manly voice and with good variety of colour; Miriam Licette and Frank Mullings in 'One fine day' and 'Give me your darling hands' from 'Madame Butterfly,' with orchestra conducted by Sir Hamilton Harty—well above the average of operatic records (12-in.); Elsa Stralia in Rice's 'By my Fireside' and Eric Coates's 'I heard you singing'—an improvement on the records of Miss Stralia mentioned last month, but still not worthy of her, either in performance or material, the Rice song touching rock-bottom of banality (10-in.); and John Payne and Lawrence Brown in three negro 'spirituals'—'Nobody knows the trouble I've seen,' 'Every time I feel de spirit,' and 'It's me, O Lord.' Here we can imagine a couple of devout darkies singing until the close of 'It's me,' at which point a conventional long-drawn treatment of the last line suggests a very poor sentimental song, and away goes our pleasure. Some juicy chords in the accompaniment are similarly out of the picture.

H.M.V.

The August list shows that the Company believes its clients want good music, and plenty of it, in the summer as well as in the winter. A few years ago it would not have sent out in August such a work as the Franck Quartet. I hope that all the gramophone enthusiasts who are holidaying will not overlook this splendid recording of one of the greatest things in chamber music. The work has been asked for by gramophonists for some time past—I fancy the National Gramophonic Society, despairing of its issue by any of the recording companies, had it down for consideration. Here it is, and H.M.V. should have no cause to regret the enterprise.

The players are the Virtuoso String Quartet, and the work fills six 12-in., the first movement being on sides 1-4, the *Scherzo* on 5-6, the *Larghetto* on 7-9, and the *Finale* on 10-12. The playing is notable in many respects. I cannot recall in any records such a wide range of power as we get here, from a delicate whisper to an astonishing sonority. No less vivid are the contrasts in colour and mood. Owing to its great length, complexity, and variety, the work makes exceptional demands on the players. After several delighted hearings of these records I can only say that there is scarcely a spot where an improvement can be suggested. My hat is off to all concerned! And if this achievement does not lead to an early demand for Franck's other great chamber work, the Quintet, I shall be surprised.

The Albert Hall Orchestra's performance of the 'Figaro' Overture, and the popular Minuet and Trio in D of Mozart is good, without being among the best examples of orchestral records. Sir Landon Ronald conducts (12-in.). From a recording point of view I prefer that of the New Light Symphony Orchestra in a Spanish Dance of Moszkowski and the Intermezzo from Goldmark's 'Rustic Wedding' Symphony. The former is really brilliant (12-in.).

A great deal of popular interest attaches to a Pachmann record—the first he has made. He plays Chopin's Nocturne in B and Impromptu in F sharp. It would be pleasant to be able to fall down and worship with the crowd, but candour compels me to say that the pianoforte tone is often hard (indeed, sometimes the effect suggests the smiting of steel bars), and that the Impromptu strikes me as falling short on the expressive side—the last defect one expects to find in Pachmann's playing of Chopin. But perhaps he was ill at ease in thus making his début in the recording room—an ordeal to anybody, but really severe in the case of one hard on eighty years of age. We read in the H.M.V. *Bulletin* that an audience had to be provided, and that 'no restraint whatever was put upon the mannerisms of the famous pianist, who played and interjected his little dissertations on the music (just as he does at recitals), oblivious of the fact that his remarks were also being recorded.' (*Was* he oblivious, I wonder?) As one who hates this chattering habit of Pachmann's, I am glad he confines himself to a few remarks at the end of the Nocturne. What those remarks were I could not make out until I referred to the *Bulletin*, when I learned that he says (at the point where the chords

interrupt the music so dramatically), 'Chopin is crying; but don't be frightened . . . . they are only friends who are knocking . . . . they will knock again, and go away.' There be those who like this sort of thing, and so this will be the sort of thing they will like. For my part, I object to people talking during music, and the fact that the talker happens to be the performer merely makes the offence worse. If *he* doesn't know better than to interrupt Chopin, we can hardly complain of that confounded flapper in the row behind (12-in.).

Two vocal quartet records show that there is still a good deal to be done before this branch of singing and recording is level with the best in other forms. The Peerless Quartet (male-voice) sings two very poor effusions—E. Stanley's 'When my golden hair has turned to silver grey' and Tonzo Sauvage's 'Heaven is my Home,' in a way that shows that these singers have a long way to go before they can be said to live up to their title. 'Peerless': what a label to tie on to oneself! (10-in.).

The Gresham Singers are much better, with a spirited performance of German's 'London Town.' Their other choice is Reger's 'Heartache'—a very laboured affair, which sounds like a poor chorale over-harmonized rather than a part-song (10-in.).

Only two vocal solo records have been received—a 10-in. of John McCormack in Brahms's 'Komm bald' and 'Feldeinsamkeit,' both sung in German; and a 12-in. of Tina Poli-Randacio and Maartje Offers in a couple of duets from 'Aïda.' I am not an enthusiast so far as McCormack's voice is concerned, but his singing of these Brahms songs is a welcome and restful change from the too-frequent tenor operatic record. The 'Aïda' duets suffer from a persistent wobble on the part of both singers, especially the soprano.

VOCALION

For some inscrutable reason this month's parcel omits most of the records that would interest readers of this journal, and the fox-trot examples are a poor substitute.

The playing of the Life Guards Band in a selection from 'La Bohème' is unequal, the ensemble being shaky at times. The recording is good (12-in.).

The only other instrumental record calling for notice is a 10-in. of John Amadio in Büchner's 'Hungarian Fantasia' and Terschak's 'Remembrance.' Neither piece is worth much musically, but the records are of interest because of the masterly playing.

Happily the only vocal record received is exceptionally good. It gives us Watcyn Watcyns in German's 'West Country Lad' (from 'Tom Jones'), and a fine song by Stanford, 'The Pibroch.' Here are a first-rate voice and style, the one fault being that only a portion of the words come through. I recently commented on the excellence of the Vocalion pianoforte recording. These songs give us further evidence of this, the tone being without a trace of harshness. The playing of Stanley Chapple is delightfully clear, and the balance with the voice just right.

Mr. W. Barclay Squire has been appointed honorary curator of the Royal Music Library, which is now on permanent loan to the British Museum.

Player-Piano Notes

By William Delasaire

PACHMANN

Pachmann's recent recitals in this country, after his comparatively lengthy absence, appear to have greatly stimulated interest in the records of his playing which he has made for the 'Duo-Art' reproducing piano. The Æolian Company has very kindly sent me a collection of these rolls, which are naturally mostly of Chopin's music. This of itself makes them a supreme test for the instrument, added to which is the difficulty of catching the more than ordinarily elusive charm of the pianist's presence and manner. The chatter is absent, for example, and to some people a voiceless Pachmann is no Pachmann at all! However, these rolls remain an extraordinarily interesting record of his playing, whether one likes them or not. Personally, I find much in them which I think is supreme artistry, and much which I find merely irritating. This applies especially in the matter of *tempo*, in which respect, of course, the records are faultless. Every subtlety of *rubato* is infallibly caught and reproduced—sometimes to the extent of an inch of paper between the hands in one chord! Mr. McEwen, principal of the Royal Academy of Music, has recently been discussing the question of *Tempo Rubato* in the *Music Teacher*, his analysis being based largely on an examination of these rolls. Those who wish to inquire into the subject further could hardly do better than obtain them—indeed, no complete study of the matter could be made without these rolls.

In regard to dynamic effects, they are perhaps less successful. I noticed that during the greater part of Pachmann's Chopin recital the *una corda* pedal of the pianoforte (apparently the instrument which he thinks divine at the moment) was depressed. Of course, he was using a concert grand, and many of us have to be content with an upright pianoforte, but we might try the experiment of assisting the Duo-Art piano by depressing its half-blow pedal, and so in this way perhaps approach a little nearer to the unique delicacy of the Pachmann touch. Frequently, this seems to escape the recording and reproducing instruments.

The roll which strikes me as being exceptionally good is the Etude, Op. 25, No. 5, in E minor (056). Here the *scherzo*-like treatment comes out beautifully; and the repetition of the second subject is a perfect example of *rubato*—the left hand is so aptly matched by the right, but without exaggeration. This is a most distinguished roll, and comes as near as possible to giving us the essence of Pachmann's style.

Almost its equal is the Impromptu in A flat, Op. 29 (044). His interpretation of the piece is so well-known and so unvarying that one could recognise it 'blindfolded.' The *rubato* is distinctly 'sticky' in places, however, and either delights or annoys according to one's tastes, but the rhythmic urge of it is splendid. The pulse is felt from the first bar to the last, despite all the hills and valleys. Playing it through a number of times I find the style most infectious—it seems to breathe the very spirit of spring.

The Ballade in A flat, Op. 47 (025), is another piece which unmistakably bears the pianist's

imprimatur. I am inclined to think that it is good only in parts: at times the *tempo* seems to be wilfully interfered with to no artistic effect—none that is apparent to me, at any rate. But this is really the crux of the whole matter. It is so difficult to listen to such playing objectively. The hypnotic effect of the great name, the conscious and sub-conscious recollections of his style and personality, all tend to render one's opinions more than usually temperamental and subjective. Certainly this roll exhibits every one of his tricks and mannerisms—the excessively spread chord, the inverted spread, the broken octave, the delayed melody note, the agogic accent—all are evident in abundance. Some of them seem to be inspired, others—dare I say it?—the result of carelessness or of failing technique, though it is difficult to differentiate. This is the sort of roll which, in the hand-played version, to attempt to control with the *tempo* lever is simply disastrous. It must be Pachmann or nothing. Any imposition of one's own ideas upon it merely produces a hiatus of the most terrible kind.

The 'Raindrop' Prelude, Op. 28, No. 15, in D flat (015), is similarly distinguished. The disparity between the right- and left-hand parts is in places truly remarkable, and surely is pianistic license *in excelsis*. Whether Chopin would bless or curse I cannot say, but while I think it a trifle over-sentimentalized—as, indeed, I believe much of Pachmann's playing to be—I regard it as a very fine performance, worthy of much attention, though not necessarily of emulation. The climax of the second subject is magnificently dealt with, contrasting finely with the placidity of the opening phrases.

There are three Nocturnes, of which the best, in my opinion, is that in E minor, Op. 72, No. 1 (016). The pianist's style seems to fit this exactly, producing a serene, unhurried interpretation that I feel is almost perfect. I can imagine no finer playing of it than this.

Equally good is the Nocturne in D flat, Op. 27, No. 2 (047), in which composer and pianist combine to produce an exquisitely beautiful pattern of sound. The playing is a model of restraint and refinement that defies detailed analysis and disarms criticism.

The Nocturne, Op. 15, No. 2, in F sharp (013), is played in too lingering and emotionalised a fashion for my liking, and is therefore more interesting than attractive. Neither do I care much for the Polonaise, Op. 26, No. 1, in C sharp minor (045). The music is hardly Chopin at his best, I think, and the playing is in places most erratic, so that one receives a series of little mental shocks as the continuity of it is momentarily held up; and the *meno mosso* section is really *too* sugary.

The remaining two rolls are excellent—the Mazurka, Op. 33, No. 4, in B minor (021), most delightfully played, and the Valse, Op. 64, No. 2, in C sharp minor (018). I tried this roll immediately on returning from the recital at which it was played, and can testify to its wonderful re-creation of Pachmann's spirit.

In conclusion I think it is true to say that the defects of these rolls are in some measure their virtues. After all, they do enable us to appraise the playing of a great artist dispassionately, reduced more or less to its essentials and freed from all the glamour of his personality and accompanying antics. I have confessed that I find such judgment rather difficult of accomplishment, but the opportunity for continued and earnest study of Pachmann's playing, even though the rolls be not entirely perfect reproductions in every respect, is one for which we ought to be grateful. I certainly am, and so also, I think, will be my readers.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

The Certificate Choir-Training Examination will be held on Wednesday, November 4. *Last day of entry, Monday, October* 5.

Free lectures on Choir-Training will be given at the College on Tuesday, November 3, at 3.30 p.m., by Sir Walford Davies, and at 6.30 p.m. by Mr. Stanley Roper.

H. A. HARDING, *Hon. Secretary.*

THE PRÆTORIUS ORGAN

BY E. VAN DER STRAETEN

In order to understand and appreciate any musical composition to the fullest possible extent, it is necessary to hear it reproduced by the same medium for which it was originally conceived. An orchestral work cannot be judged by a pianoforte arrangement, nor can the latter instrument, notwithstanding its many and great advantages, give us a correct idea of Domenico Scarlatti's Sonatas, or the French clavecinists' pieces for the harpsichord, with their delicate shadings of colour, and effects to be obtained from the two manuals and various stops.

A number of musicians and amateurs of various countries have for that reason devoted themselves to the study of some of the now obsolete instruments. Prof. Dr. W. Gurlitt, of Freiburg University, was, however, the first to point out that, like the harpsichord, lute, viol, &c., compositions the works of the great organ masters of the 16th and early 17th centuries were likewise written for an instrument differing widely in many essential features from the organ of to-day. The latter responds to the modern demand for very full harmonies, a large volume of sound, produced by the combination of numerous registers, as well as the cantabile element, and great dynamic variety, whereas the juxtaposition of individual registers of well-defined character was the chief device of the older organ, in which mixtures were possible only to a limited extent. As the music of the Renaissance and Baroque times was constructed on horizontal, and not on perpendicular lines, it was essential that the parts should be well contrasted by clearly defined tone-colours. The works of all good composers being written with a view to the intrinsic characteristics of the instrument for which they are intended, it was evident to Prof. Gurlitt that to obtain a clear comprehension of old organ music, one would have to reconstruct an instrument similar to those for which that music was designed. To this end he had recourse to Michael Prætorius's 'Organographia,' which forms part of the second volume of his 'Syntagma Musicum,' published in 1618-20, containing exact and full data of the organ-builder's art of his time, together with dispositions of various organs, and descriptions, illustrations, and measurements of pipes, &c. These formed the basis of his plans, which were elaborated

in conjunction with Dr. Oskar Walcker, head of the firm of E. F. Walcker, the eminent organ-builders of Ludwigsburg (Würtemberg).

All available works dealing with the organ of that period were consulted, some of the original registers still to be found here and there in old organs were carefully examined, and where such were lacking the tone-qualities of the original instruments—*e.g.*, the rancket, the recorder, and the cromorne, which were represented in some of the old registers—were studied. Dr. Walcker personally supervised the construction of the organ, in which he was keenly interested, and which presented a formidable task, as the builders had to free themselves from all conceptions and principles of modern organ-building in order to produce a replica of the older instrument that would be historically truthful in all essential features. The disposition of the organ is as follows :

Upper Work (Oberwerk)

1. Principal (8-ft.).
2. Octave (4-ft.).
3. Mixture Quadruple, including Octave (2-ft.), and 'Quint' (fifth) (1⅓-ft.).
4. Grobgedackt, reed flute (8-ft.).
5. Nachthorn (horn-like labial) (4-ft.).
6. Schwegelpipe (1-ft.).
7. Rancket (racket) or soft (stille) trombone (16-ft.)

Back-positive

8. Quintadeena, fundamental note with 12th (8-ft.).
9. Recorder (4-ft.).
10. Gemshorn (2-ft.).
11. Cymbel, double, small and acute.
12. Spitzflöte (4-ft.).
13. Cromorne (8-ft.).

In the Prospect

14. Klein lieblech gedackt flute, reed flute (2-ft.).
15. Bearpipe (8-ft.).
16. Geigend regal (viol toned) (4-ft.).

Pedal

17. Untersatz stark (sub-bass) (16-ft.).
18. Trombone bass (16-ft.).
19. Cornet (2-ft.).
(20.) Dolcian bass (8-ft.).

Tremolo to the whole work.
Coupling to both Manuals.
Coupling of Pedal to back positive.
Star to Cymbel (little bells or metal rods, struck by the arms of a revolving star).

No. 20 is an addition to Prætorius's disposition, and is given in parentheses. After eighteen months' strenuous work the organ was finished in 1921, and placed in the hall of the Musical Seminary of Freiburg University. In commemoration of the Tercentenary of the death of the famous master (February 15, 1621), to whom in a great measure it owed its origin, it received the name of the Prætorius Organ. The cantor of St. Thomas at Leipsic, Prof. Karl Straube, one of the greatest living German organists, inaugurated the instrument, after having in the short space of a week familiarised himself completely with its individual characteristics. This was no mean task, for he had first to divest himself of all ideas of modern organ-playing. But he soon became enthusiastic about its possibilities. With regard to tone, the instrument realised the keenest expectations, and from the musical point of view it even surpassed them. In the same manner as the builder and player had to free themselves from all ideas they had hitherto formed with regard to their art, so had the listener to free his mind from all impressions he had previously received from the organ, and to apply to it a new criterion. The metallic, vibrating sound of the prevalent reed stops gives a transparency and clearness in polyphonic movements which is unattainable on the modern organ. The middle parts stand out in clear plastic lines in a manner hitherto quite unknown. The strong contrasts of the registers are particularly calculated to produce clearness in the performance of all horizontally conceived music, from its earliest beginnings to its zenith, decadence, and transition period. The organ is therefore an ideal instrument for pedagogic purposes, and it is not surprising that its origin is connected with Prof. Gurlitt's institute, where great stress is laid upon illustrative methods ; and for all to whom the study of musical science means more than analysis and the registering of rigid forms, who look for actual experience and an awakening of the genius of past ages, the instrument will be of incalculable value. From what has been said about the character of the instrument it will be comprehensible that the 8-ft. registers do not occupy the predominating position which they now hold, but that the 16-ft., 4-ft., and even 2-ft. and 1-ft. registers are equally important. In one stop, however, the modern development announces itself, and that is in the *tremolo*, the beat of which is given by Prætorius as 0.7 sec., which of course is very slow, but it shows the first attempt to break the rigidity of the tone. In 1627 already Sam. Scheidt calls the 'Tremulant' the 'Prinzipalstück,' and it foreshadows the advent of the register- and tone-mixtures. It is interesting to note that in the Prætorius organ, as in all those whose period it represents, the pedal is not allotted merely to the fundamental bass, which is mostly played on the manual. The pedal is in the first instance intended for the part of the *Cantus firmus*, and is in tone-colour very little, if at all, darker than the manuals, but is of wider range, as it serves for their accompaniment, and for that reason we find even a 2-ft. register on the pedal.

For the inaugural concert, on December 4, 1921, Prof. Straube chose works by G. Muffat, Mich. Prætorius, J. Pachelbel, J. N. Hanff, J. S. Bach, Sam. Scheidt, D. Buxtehude, and J. K. Kerll. In July, 1922, he gave three more recitals on the same organ, repeating the former programme at the second concert, the first comprising works by Vincent Lübeck, Jean Titelouze, F. Couperin, J. Boyvin, N. Lebègue, Pachelbel, Sweelinck, and Buxtehude. The third recital brought some repetitions of, as well as different works by, the same masters.

Several eminent critics, in writing about these recitals, agree that the works of the older masters reveal themselves in an entirely new light on the Prætorius organ, especially in the fine performances of an artist like Prof. Straube. They all express the opinion that the instrument offers great possibilities which may exercise considerable influence upon the future development of organ playing and organ music, especially as new paths are opening, and the ideals of the 19th century in all arts are gradually undergoing a complete transformation.

A Byrd recital was given at St. Mary Magdalene's, Upton, Torquay (Mr. W. W. Trotman, organist), on August 9, when the choir sang the four-part 'Agnus Dei,' the carols, 'An Earthly Tree' and 'Cast off all doubtful care,' and the anthems, 'O Lord, my God,' 'Make ye joy,' and the 'Lullaby.' The programme closed with Stanford's arrangement of 'St. Patrick's Breastplate.'

At the hundred and fourteenth Anthem and Organ recital at Brighton Parish Church, on August 4, the choir sang Elgar's 'The Fourth of August,' and short works by Gounod and Clarke-Whitfeld. Dr. Chastey Hector played Bach's Toccata and Fugue in D minor, Pierné's 'Scherzando,' an Air varied, by Arne, and Lemmens's 'Storm.'

THE LATE DR. F. R. GREENISH

A memorial to the late Dr. F. R. Greenish has been placed in St. Mary's Church, Haverfordwest, where he had served as honorary organist for forty-three years, and had also been church-warden. The memorial, erected by Mrs. Greenish, is an oak screen, designed by Mr. W. D. Caroe. There are four oaken panels and a door, treated effectively with ornaments of roses, fleurs-de-lis, and pomegranates, the door of the central panel bearing a floral Latin cross with halo, where the arms intersect, and a tabernacle at the foot. The upper part of the early English arch which the screen fills, has glass panels, bearing the inscription:

Give Thanks Unto God
For the Dear Memory of
FREDERICK ROBERT GREENISH,
Mus. Doc., Oxon., Justice of the Peace for the County and Town of Haverfordwest; High Sheriff, 1899; Church-warden, 1901-1909, and Honorary Organist and Director of Music, 1886-1909. Entered into Rest, November 11, 1923, Aged 68.

Choirmasters who have not yet decided on their anthem for harvest festival should consider Basil Harwood's 'O how plentiful is Thy goodness,' which has just been issued by Novello. It is fairly long—fourteen pages of octavo—and calls for a good choir (including a treble able to sing a rather difficult solo) and a first-rate organist and organ. We like especially the capital tune set for a portion of a hymn by George Wither. This, sung in unison with an elaborate organ part, makes an effective finale.

Here is a good recital programme by a fifteen-year-old boy, Godfrey Hewitt, organist at Cudworth Parish Church: Sonata No. 2, Mendelssohn; Two Preludes on Irish Church Melodies, Stanford; Preludes on 'Melcombe' and 'Old 104th,' Parry; Fantasia in D, Willan; Variations de Concert; Berceuse and Carillon, Vierne; Toccata and Fugue in D minor, Bach. If the playing was up to the programme, Cudworth's young organist will go far.

Under the auspices of the Nelson Clef Club, a Gibbons Tercentenary Service was held at St. Mary's Church, Nelson, on August 16, when the choirs of St. Paul's, St. John's, St. Mary's, and St. Philip's Churches sang the Evening Service in F, and the anthems, 'This is the record of John,' 'God is gone up,' 'Why art thou so heavy?' and 'O Lord, increase my faith.' Three of Gibbons's hymn-tunes were also sung.

At Bangor, on July 30, there was a reunion of old choristers who served during the regime of Mr. T. Westlake Morgan (1892-1906). The proceedings included a recital on the Cathedral organ and a dinner at the Castle Hotel.

A series of recitals by blind organists will be given at St. Clement Danes, Strand, on Wednesdays at 1.10. The players for September will be Mr. Sinclair Logan, Mr. Leonard A. Marsh, Mr. W. J. Avery, and Mr. H. W. Greenhill, in the order named.

Messrs. Rushworth & Dreaper have received an order for the reconstruction of the organ at New College, Oxford. It is of interest to note that parts of the present instrument are of great antiquity, being the work of William Dallam (1602-65).

RECITALS

Mr. C. H. Trevor, St. Michael-at-the-North Gate, Oxford—Prelude in D minor, *Clérambault;* Aria in F, Toccata and Fugue in D minor, and Pastorale in F, *Bach;* Triumphal March, 'Now thank we all our God,' *Karg-Elert;* Legend, *Harvey Grace;* Fantasia (Sonata No. 12), *Rheinberger;* Bourrée in B flat and Introduction and Allegro in G, *John Stanley.*

Miss Lilian Coombes, St. Magnus-the-Martyr, London Bridge—'Aylesford Bridge,' 'Orchard Blossom,' and 'Allington Lock,' *W. H. Wood;* Scherzo in G minor, *Bossi;* Concert Overture in D, *Faulkes;* Preludes on 'By the Waters of Babylon' and 'Alone to God in the Highest be Honour,' *Bach.*

Mr. Richard B. Hamilton, All Saints', Hoole, Chester—Psalm-Prelude No. 3, *Howells;* Postlude in G minor, *Stanford;* Finale in the form of an Overture, *Hollins;* Preludes on 'Rockingham,' 'Old 104th,' and 'Melcombe,' *Parry.*

Dr. A. E. Whitehead, St. Cyprian's, Maisonneuve, Montreal—Finale (Sonata No. 5), *Mendelssohn;* Prelude on 'Sleepers, wake,' *Bach;* Fantasia in A minor, *Lemmens;* Cradle Song, *Harvey Grace;* Suite Gothique, *Boëllmann.*

M. Louis Vierne, St. Michael's, Tenbury—Toccata and Fugue in D minor, *Bach;* Pastorale and Pièce Héroïque, *Franck;* Prelude and Fugue in B, *Saint-Saëns;* Légende, Berceuse, Carillon, and Canzona, *Vierne;* Cantabile, Adagio, and Toccata (Symphony No. 5), *Widor.*

Mr. Andrew Hutton, St. Margaret's, Bloemfontein—Allegro Vivace (Symphony No. 5), *Widor;* Passacaglia in E minor, *Rheinberger;* Pièce Héroïque, *Franck.*

Mr. H. Cyril Robinson, St. John's, Barmouth—Sonata No. 5 (first movement), *Guilmant;* Toccata and Fugue in D minor and Chorale Preludes, *Bach.* (Mozart's Pianoforte Trio in E flat was played by Mrs. J. R. Heath, Dr. J. R. Heath, and Mr. Robinson.)

Dr. G. J. Bennett, Lincoln Cathedral—Fugue in E flat, *Bach;* Moderato Cantabile in E (Symphony No. 8), Intermezzo in G minor (Symphony No. 6), Adagio in A (Symphony No. 3), and Finale in D (Symphony No. 2), *Widor;* Introduction and Fugue from Sonata, *Reubke.*

Mr. D. E. Roberts, St. Andrew's Cathedral, Inverness—Sonata No. 6, *Mendelssohn;* Fugue in E flat, *Bach;* Berceuse, *Emil Kronke;* Legend and Final Symphonique, *Guilmant;* Prelude in D minor, *Mendelssohn;* 'Chiddingfold Pieces'—'The Vision' and 'Canticum Fidei,' *Dunhill;* Concert Overture in C minor, *Hollins;* Fantasia, *Stanford;* Rêverie from Folk-Song Suite, *Erlebach;* Variations on an Old Easter Melody, *John E. West.*

Mr. W. G. Webber, St. Stephen's Walbrook—'The Pilgrim's Progress,' Parts 1, 2, & 3, *Ernest Austin.*

Miss Doris Fenner, St. Dunstan's-in-the-East, E.C.3—Le Carillon, *Wolstenholme;* Fugue in G minor, *Bach;* Postlude in D minor, *Stanford.*

Mr. Guy Michell, Parish Church of the Holy Trinity, Ventnor—Concert Overture in D, *Michell;* Fugue in A minor, *Bach;* Marche Solennelle, *Lemare;* Canzone, *Karg-Elert.*

Mr. Harry Wall, St. Andrew's-by-the-Wardrobe, E.C.—A *Bach* programme: Prelude and Fugue in C minor; Sonata in E flat; Chorale Prelude, 'Come, Saviour of the Gentiles'; Fugue in E flat; Three Preludes from the 'Little Organ Book'; 'Jig' Fugue.

Mr. Harold M. Dawber, Manchester Cathedral—Three movements from the 'Water Music,' *Handel;* Echo, *Pietro Yon;* Prelude and Fugue on the name B A C H, *Liszt;* Two Chorale Preludes, *Bach;* Fugue (No. 1) on the name B A C H, *Schumann.*

Mr. Alban Hamer, St. George's Cathedral, Cape Town—Fugue in C minor, *Reubke;* Rhapsody No. 1, *Herbert Howells;* Elegy, *Bairstow;* Toccata, *Boëllmann.*

Mr. Wallace Thompson, St. Margaret Pattens, E.C.—Hymn-Tune Studies, *Charlton-Palmer;* Fugue in B minor, *Bach;* Preludio and Monologue in D flat, *Rheinberger;* Carillon, *Vierne.*

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Prelude and Fugue in D minor, *Bach;* Preludes, 'Duke Street,' *R. Barrett-Watson;* 'University,' *Harvey Grace;* 'Martyrs,' *Charles Wood;* Elégie, *Boëllmann;* Toccata, *Augustin Barié.*

Mr. H. Stubington, All Saints', Oxford Road, Manchester—Prelude and Fugue in F minor, *Bach;* Cantilène (Sonata No. 11), *Rheinberger;* Fantasia in D flat, *Saint-Saëns;* Minuet in B minor, *Gigout;* Offertoire, Communion, and Sortie ('Messe Basse'), *Vierne.*

Mr. A. W. Standidge, All Souls', Eastbourne—Prelude and Fugue in E minor, *Bach;* Voluntary, *Orlando Gibbons;* Preludes on 'Old 104th' and 'Christe Redemptor Omnium,' *Parry.*

Mr. Herbert Hodge, Bishopsgate Institute—Sonata in E flat minor, *Rheinberger;* Prelude and Fugue in B minor, *Bach;* Air with Variations and Finale Fugato, *Smart.*

Mr. Frederick W. Carlick, St. John's, Highbury Vale—Prelude in C minor, *Bach;* Chorus, 'Hosannah,' *Dubois;* Evening Song, *Bairstow;* Intermezzo and Finale (Sonata No. 2), *Rheinberger.*

Mr. Archibald Farmer, St. Lawrence Jewry—Concerto No. 4, *Stanley;* Six Catechism Preludes, *Bach;* Moderato and Allegro deciso, *Dallier.*

Mr. Henry Riding, St. Mary Abchurch, Sherborne Lane, E.C. — Cantilène, *Ch. Quef;* Processional March, *C. W. Pearce;* March of the Crusaders, *Liszt;* Prelude and Variation on a Ground Bass, *Bristow Farrar;* Allegretto Scherzando, *Wolstenholme;* Air with Variations, *F. E. Gladstone.*

APPOINTMENTS

Mr. William Cooke, choirmaster and organist, the Parish Church, St. Helen's, Lancashire.

Mr. C. E. Blyton Dobson, choirmaster and organist, Derby Road Baptist Church, Nottingham, and choirmaster, Christ Church, Peas Hill Road, Nottingham.

Mr. John Nelson, choirmaster and organist, St. John's, Radcliffe, near Manchester.

Mr. Haydn Sail, choirmaster and organist, Bunyan Meeting Church, Bedford.

Mr. Eldred E. Webster, choirmaster and organist, the Parish Church, Overstrand.

Letters to the Editor

THE GIBBONS TERCENTENARY CELEBRATIONS

SIR,—In 'Occasional Notes,' in your July issue, is the query, 'Is Orlando quite so much of a discovery as some of the enthusiasts would have us think?' In order to answer this question it is necessary, first of all, to consider the nature of the music of the Elizabethan and Tudor periods.

To appreciate this music we must concern ourselves exclusively with the choral works—the anthems and madrigals—and not with the instrumental music, which latter may have only an antiquarian interest, owing to the comparative infancy of the instrumental art at that time, and the elementary nature of the harmonic sense.

To Dr. E. H. Fellowes all lovers and students of the music of that era owe a great debt of gratitude, for he has rediscovered the secret of its performance. In his book, 'The English Madrigal Composers' (Oxford University Press), which is a corollary to his edition of 'The English Madrigal School,' running into many volumes of madrigals, Dr. Fellowes shows how subtle was the interplay of its rhythms—which rhythms are based solely upon the metre of the verbal phrase.

The development of the harmonic sense and the introduction of arbitrary bar-lines which followed this prolific period of polyphonic writing, have obscured in us moderns the free rhythmic melodic sense which the composers of the Tudor period had *par excellence*, and which was the only means of musical expression at their disposal.

The reason of the oblivion into which the Tudor music passed is surely none other than the loss of this rhythmic flexibility, consequent on the introduction of bar-lines, which obscured the natural flow of the speech-rhythms by unconsciously substituting an arbitrary first beat of the bar throughout.

Dr. Fellowes, while keeping the modern bar-line, has, by a system of marks placed over the initial beats of what one may call the 'natural' bar (which is none other than the natural accents of the verbal phrase), restored in the parts the varied and vital rhythmic flow without which this old music is insufferably dull.

In Orlando Gibbons and William Byrd we have perhaps the finest examples of this subtle interweaving of speech-rhythm with speech-rhythm, both in their anthems and madrigals; and it is in their faithful adherence to the wonderful subtleties of the poetic metre that their greatness lies.

As soon as choral bodies have recaptured the spirit of the madrigal writers—which will surely happen when Dr. Fellowes's book has got into the hands of conductors of madrigal and choral societies throughout the Empire, and his edition of the madrigals is being universally and intelligently used—there is no doubt we shall see a wonderful revival of interest in a school of choral-writing which is not only peculiarly British, but in which we have a heritage second to none, for we led the world in that department of musical activities towards the end of the 16th century.—

Yours, &c., NORMAN STONE.

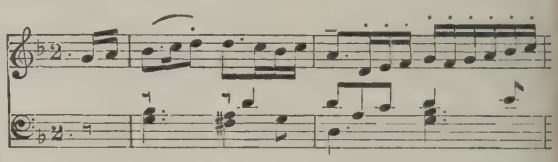
[We comment on this letter in 'Occasional Notes.'—EDITOR.]

'THE COMPLETE KEYBOARD WORKS OF ORLANDO GIBBONS'

SIR,—I wish to thank your critic for his detailed and interesting review of my Gibbons edition, and also to say that the following remarks do not in any way detract from my appreciation of it, but are intended as explanatory of the questions raised.

The reason why certain corrections appear in a reference list and not in the text is that they are intended not for the player but for scholars and students in scholarship. Of these there are few at present, but, as has been the case with our old literary texts, such scholarship is bound to come. No detail is too small for the scholar, and the labour of tracking out references is trifling compared with that of study of the original MSS. Some of these are almost inaccessible, and my object is to give the precise MS. reading to those who need it, without confusing the average player with details which to him are merely meticulous.

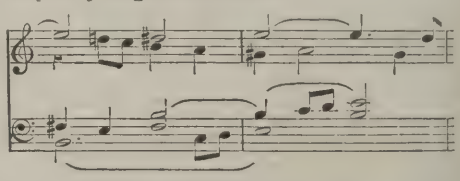
In the following example from the French Coranto quoted by your reviewer:



he asks, 'Can there be much doubt that in the second bar the F's should be sharpened?'

This concerns one of the most characteristic features of virginal music, the inflection of the seventh. Used melodically, the seventh is subject in a general way to be sharpened in rising and flattened in falling, but the earlier virginal composers used the minor seventh nearly always in scale-passages *whether rising or falling* against the tonic chord. Occasionally even the dominant triad might be accompanied by its own minor third in a rapid scale. Such cases are found in the writing of so trustworthy a transcriber as Cosyn, who was extremely accurate compared with other copyists, and it cannot be assumed that he forgot the sharps. In Gibbons's time, this inflectional use of the seventh appears to have been gradually giving way to the uniform leading-note, and I have dealt with this point on page 2 of my Preface. There is but one copy of this Coranto, and my opinion was, and is, that the evidence afforded by virginal MSS. as a whole does not permit the assumption that the copyist here intended sharps which he did not write. Their omission from my edition is therefore due neither to carelessness nor cowardice on my part. Personally, I prefer the passage as it stands.

The example from the 'Fantazia of foure parts,' quoted in July by your reviewer, is on somewhat the same lines. The complete passage is as follows:



The D♯ in the treble is the *harmonic* seventh (as is the F♯ in bar 1 of the previous example), and the bass D is the melodic seventh. This is, I admit, an unusual example,

but its justification lies in the *imitation* of the bass by the tenor, and imitation as we all know covers much. The Parthenia version (which I also give in a foot-note, B bass throughout the bar) is an ordinary full close, which was generally avoided in the course of a fantasy. Perhaps Mr. 'W. H.,' of Parthenia fame, may have taken fright at the original.

I am obliged to your reviewer for his suggested correction of the engraver's omission at bar 13, page 5 (vol. 5); the first F should be sharp, and will be corrected in the next edition.

My statement that Gibbons's 'Fancies' 'open a new door in the fugal line' is based firstly on his part-writing and secondly on his subject-matter.

It seems to have been tacitly assumed ever since Gibbons's time that the part-writing in a fugue for keyboard must be in parts each one of which remains in the same position in relation to the rest—*i.e.*, bass is always bass, tenor remains tenor, &c. This is a *vocal* custom (due to the necessarily confined vocal compass) transferred to the keyboard where the necessity does not exist.

The title 'Fantazia in foure parts' refers to the fact that this particular Fantasy does proceed practically in four parts in the usual manner. That Gibbons thought it necessary to emphasise the fact shows that his custom was frequently otherwise, as we find. A case in point occurs in vol. 4, page 7, line 2, in which the bass within the space of four bars ascends by easy stages through tenor and alto into the treble, only to have its triumphant career cut short by an alto, also risen in like manner from the ranks. So the play goes on, and I referred to this 'blending of parts into one another' as 'an art since completely lost.' If anyone can send me an example of this style of keyboard writing from elsewhere, I shall be most interested. To my thinking it will be found only in orchestral writing.

The greatness of the Bach fugue has in a sense checked the further evolution of the fugue. We are unable to think of the fugue except as a one-subject movement, although even Bach did not disdain the use of counter-subject and episode. The Tudor fantasy was a fugue based on several successive subjects. This conception of a fugue has so completely disappeared that it is now known merely as a primitive forerunner of the real thing, as your reviewer remarks. But why, one may ask, should not a fugue be based on several inter-related subjects instead of on one subject with episodes? Does the unity of any fine movement depend solely on literal development of one theme only? If so, symphony and sonata must lack this unity, and we know that they do not. A unity of *expression* can underlie several related subjects, and I submit that this in the hands of genius may be a greater thing than the easier matter of developing one subject on technical lines well understood. In the case of the fugue, we have here undoubtedly an idea new to us.

On the above grounds I described Gibbons as being 'still in the van of development.' We have something to learn from him. He was without disciples in his higher instrumental work, which can scarcely have been understood by his contemporaries, and is not fully understood now.

Is it altogether fair to 'the memory and achievements of a great man' to say of his work that 'occasionally amidst the puerilities we come across a page too good to lose'? Is the work of a great man always as simple as it may look to be? And should not the mind of greatness be discoverable in simple utterance? But if great only in occasional patches— It is perhaps wiser to leave Gibbons to the judgment of posterity.—Yours, &c.,

MARGARET H. GLYN.

CHANT SETTINGS OF THE 'TE DEUM,' ETC.

SIR,—I notice several interesting letters from correspondents in your August number around the above subject.

I wonder whether any of your readers, or organists, can introduce me to some good and musicianly settings of the 'Te Deum' for *Unitarian Services*.

I know of one—Jackson's—but I should like to give it a rest.—Yours, &c., W. A. HAMER.

1, Joshua Road,
Nether Edge, Sheffield.

THE MALADY OF CHOPIN

SIR,—I read with much interest Mr. Brewerton's article on 'The Malady of Chopin' in your June number, and the letter it drew from Mr. Manson in July. With all respect to these gentlemen, I consider that the point they have stressed is of a kind that should not be allowed to go unanswered. Mr. Brewerton's idea that one should qualify himself to receive the highest messages by being bourgeois and drinking beer is bad enough; but Mr. Manson makes matters worse by resting his case on a *petitio principii*. He requires the artist to 'touch the human soul with fire as from the altar' and 'speak to humanity in a language it understands and feels,' ignoring the fact that that language has not yet been invented, nor the message discovered, to which the *whole* of humanity can respond. He expects the composer to be 'in personal touch with his fellows,' and omits the all-important corollary, namely, the question—With *which* of his fellows? What his argument really goes to prove is that Chopin consorted with the right fellows, and Schubert too often with the wrong ones—with the æsthetically barren; and to 'take hard knocks' from these latter will no more add to the artist's store of musical invention than the critical companionship of a butcher would improve the craft of a goldsmith. Neither is the composer any more likely to attain musical beauty by means of Mr. Manson's pet faculty of 'letting himself go,' than is the goldsmith to attain sculptural beauty through the headlong abandonment induced by borrowing the butcher's cleaver.

It is not aloofness but ultra-communicativeness which is a sign of morbidity (we have only to think of Rousseau). There are certain things of the inmost soul which no one who was not a morbid subject ever yet revealed, even to his parents or his intimates. On the other hand I am not aware that, apart from these limits, Chopin was perpetually engaged in hiding himself from those of his own circle. Certainly I do not believe that by so describing it Mr. Manson has given the correct idea of the aristocratic spirit.

His real quarrel with the aristocrats is that they have realised a great truth which he denies, namely, that 'the whole of life rather than a small part of it' is no fit material for the artist, and that 'common' humanity is the most barren of all possible sources for his material. 'Great art' (as Prof. Gilbert Murray once wrote in explanation of Aristotle) 'must have for its subject the great way of living.' Mr. Manson would apparently have the artist a merely mechanical being, that should react to each and every stimulus from the outside world; whereas in reality the artist's business is to *select*, not to *reproduce* his experience. In this light I am sure that 'all history' has proved no part of Mr. Manson's indictment against the aristocratic spirit. Great composers from Palestrina to Delius (and later still) have shown us that entrance into the realm of great art is a high privilege; and it is exactly therein lies their superiority over other composers whose chief recommendation is what Mr. Leigh Henry so felicitously called 'bulbous humanitarianism.' This is essentially why Chopin is a greater composer than Schubert; and Bach and Mozart stand above Beethoven; and Franck above Wagner and Brahms, for similar reasons.

Not that I am holding a brief for Chopin. I regard him as a type neither of the complete artist nor of the complete aristocrat; but I do object to seeing him ranked below the most shallow Teuton who ever covered up a painful poverty of musical ideas by providing factitious opportunities to be soulful.—Yours, &c., NORMAN C. SUCKLING.

84, Belgrave Road, Wanstead, Essex.

THE ENGLISH PRESS AND RICHARD WAGNER

SIR,—May I ask for space to correct a misunderstanding into which your reviewer, in common with others, has fallen—partly, I fear, through my own fault—with regard to my Biography of Richard Wagner? It was not my purpose to pass judgment on Wagner's moral character; for that I do not feel competent. It is a rule of English law—and of common sense—that no man can be judged except by his peers. I am rather concerned with the attitude of the English press. Is it a right procedure, or one which will

further the cause either of truth or of art, to treat a great creative artist as if he were a criminal on trial? For a journalist to assume the rôle of judge and prosecutor at once, to 'try' him in his own self-constituted 'court,' to ransack ancient records in search of snippets of long-forgotten tittle-tattle from thoroughly tainted sources, bare statements of personal enemies, discredited documents (such as the alleged Autobiography), or sheer gossip, and to dish them up as serious 'evidence,' while sedulously ignoring or slurring over everything that tells in favour of the assumed culprit, and finally to condemn him in such terms as 'cad,' 'liar,' 'dirty little cad,' 'erotic little monkey,' and more of the kind?—Is this the language which should be used of a Richard Wagner?

I think the above is a fair description of the methods adopted by the English press for the last twenty-five years. Some of the points raised are dealt with in my article in *Music and Letters* for January, 1925, which may be read as a prolegomenon to the Biography, and was so intended. Mr. Newman, I note, assumes for himself the whole responsibility; but he is not the only offender, and he draws his material from the notoriously scandalous Jewish press of Germany, where the English tradition has not, so far as I can learn, been accepted by the more cultured classes. What am I to reply to my German friends when they point to the way in which English poets and men of letters have been honoured in their country and ask how their Wagner has been met in England? So far scarcely a single voice has been raised to retrieve the fair name of the English press.—Yours, &c.,

G. AINSLIE HIGHT.

Oxford.

A HYMN-TUNE POSER

SIR,—Possibly some of your readers who are organists might care to give the result of their experience on two points:

(*a*) GATHERING NOTES

Here's a hoary tradition which sticks in my gullet. If the words of a hymn are of greater importance (as I believe) than the music, how can those who follow this practice put up with the false accents which it generates? *E.g.*, 'A. & M.,' No. 516, opening phrase.

(*b*) GERMAN CHORALES

These, if taken at a measured pace, and the pause observed on the last note of each line, are apt at times to land organists in a dreadful slough.

If one studies the sense of the words, the lung capacity of the congregation, a steady rhythm, and the frantic signals of the parson to 'get on with it,' then in, say, 'A. & M.,' No. 678, second verse, something has got to 'go west.'

Text-books seem very reticent on such points, and perhaps wisely.—Yours, &c.,

COUNTRY MOUSE.

ST. MICHAEL'S, TENBURY

SIR,—In a short account of Sir Frederick Ouseley in your August issue there appears this sentence referring to St. Michael's College, Tenbury: 'There is no need to labour the point that Tenbury College, ever since its foundation, in 1856, has amply fulfilled the object of its founder, namely, "To prove a model for the choral service of the Church in these realms."' May an old St. Michael's boy, and one who has been (but is no longer) organist at the College for a good many years, say a word about the musical position there? I have no wish to contradict the sentence quoted above, but there seems no reason why certain facts should not be clearly stated. Ouseley, in drawing up the Statutes of his College, wisely did so in such a way as to allow of the training of the choir being either in the hands of the Precentor or the organist. At the present time the training of the choir and the direction of the music generally are in the hands of a clergyman, and the organist can have no claim to have any voice in the administration of the music, though, by courtesy, he may be allowed to co-operate in it to some extent. Personally I feel that in the long run this policy is likely to militate against the College providing 'a model for the choral service in these realms'; but a resolution was recently passed by the governing body which means, in effect, that this is to be the policy of the College for the future. (For the information of those who may know St. Michael's, it is only fair to add that the distinguished musicians who are on the governing body were not at the meeting at which this resolution was adopted.)

There has been some talk of late of the usefulness of St. Michael's being increased by using the College as a training school for young organists. Though one realises the difficulties in the way of carrying out this scheme, it seems a pity that the idea should be dropped altogether. In many ways, and not least because of its magnificent library of Church music, Ouseley's College is well suited to be such a training school.—Yours, &c.,

Belstone, Dartmoor.

HEATHCOTE D. STATHAM.

'CHORDING'

SIR,—May I, as one interested in musical terms, and in a spirit of humble inquiry, ask for an explanation of a word without which no judgment at a competition festival seems complete? 'Chording' is apparently a recent coinage, and as long as it is confined to competition festivals—where it is fair to assume that some meaning or other attaches to it—no outsider has a right to interfere; but when a newspaper in which I have taken a special interest for many years employs the word, then I think that some definition of its meaning may not unsuitably be asked.

Until its appearance in the *Musical Times* I had regarded its constant use by festival judges as due to the familiar anxiety they often feel in adjusting the marks they give to the general opinion they form. Many judges know that after the most careful marking for various points of excellence in a choral performance the total amount gained by one choir is not seldom larger than that of some choir appreciably better than the former. It is no doubt useful to have a convenient pigeon-hole into which extra marks can be shoved, so as to bring the final result into conformity with the opinion of the judge. 'Chording,' to which few of those present can attach any definite meaning, will serve as well as any other *abracadabra*. But I am now led to suppose that there may be some meaning in the curious word itself, and it seems as though it must be intended to refer to one or more of the following points:

(1.) Pitch.—Does 'chording' mean that the intonation of the parts is true? If so, why not 'In tune'?

(2.) Time.—Does 'good chording' imply that all the notes have been sounded exactly together? Why not 'simultaneously attacked,' if the good old word 'concent' is supposed to be too Miltonic to be understood?

(3.) Quality.—Is 'chording' used of the tone of the combined voices? If so, why not 'blend'?

Is there a verb 'to chord'?

The favour of a definition, together with a statement as to how many of the above are covered by the word, will oblige—Yours, &c.,

J. A. FULLER-MAITLAND.

['H. G.' deals with this question on p. 839.—EDITOR.]

IN DEFENCE OF THE GRAMOPHONE

SIR,—I read in your August issue that at the meeting of Directors of Music in Secondary Schools, 'Dr. Ivimey deprecated the use of vocal gramophone records. One of his singing pupils had modelled his style on Caruso's records, but his successful imitation of them included the scratch'! Is this merely a *jeu d'esprit* calculated to enliven the proceedings? If not, may I remind Dr. Ivimey that apart from the fact that Caruso was not responsible for the scratch, and that there should be no scratch on undamaged records, there *are* other vocal records worthy of his and his pupils' attention. Again, Mr. Colles is reported to have said that the tone of the gramophone is not musical. How comprehensive is Mr. Colles's knowledge of the use of the gramophone and the various technical means available to secure the best results? Has he, for instance, ever listened to records of chamber music played with a fibre needle? Do these convey to him no idea of beautiful tone?—Yours, &c.,

The Gramophone Company, Ltd., 363-367, Oxford Street, W.1.

ALEC ROBERTSON.

THE MISUSE OF THE TROMBONE

SIR,—I have been much interested in the correspondence on this subject, and find myself in agreement with Mr. J. A. Westrup. In matters of orchestration it is surely a sound principle that it is not so much what is *playable* on an instrument as what is *suitable* to that instrument, especially in regard to its place and function in the balance and colour scheme. I take it that Mr. Westrup was not thinking of the trombone in terms of a *solo* instrument as of an orchestral instrument, two vastly different things. It is once again the old truth of St. Paul, 'All things are lawful but not expedient.' There are many passages that a skilful organist could easily play on an organ, and the person with a depraved taste would admire them and the player, but an organist having taste and refinement would leave such things alone, not because he *could* not, so much as because he *would* not, play them, in justice to the dignity and genius of his instrument and his own self-respect. The greater the artificiality and superficiality of the means employed, the farther we get from true musical feeling and expression, and I agree with Mr. Westrup that the misuse of the trombone by the young modern composer especially is a practice to be severely condemned and deplored. Whatever may be the foreign use, I always feel it is best for English students to think of and write for the *slide* trombone, and generally to follow the broad lines laid down by the classical masters—soft, sustained chords, *crescendo* passages, and phrases of stately dignity, &c. It is also better, I am sure, for the student to *think* of the trombone *not* as a solo instrument, but as a *harmonic* member of a family of three, and to write accordingly. There are many other points that suggest themselves with which one cannot deal in a short letter, but the young student would do well to put aside the free, agile, 'stunt' treatment of this dignified instrument, as exemplified in much modern instrumentation (including the hybrid known as the 'jazz' band), and follow the practice of the 'wise men of old.'—Yours, &c.,

Sheringham. HAROLD E. WATTS.

SIR,—If a composer writes a fine work that is *musically* fine, but without due regard to the limitations and aptitudes of the instruments to be used, he usually reaps what he deserves, namely, a good deal of neglect.

Although only a fiddler, I have been extremely interested in Mr. Westrup's letters, and far more impressed by his remarks than by another correspondent's efforts, which seem to be chiefly prompted by a desire to be funny, without any sincere intent to help things along in a practical way.

Undoubtedly the giants of old (not even excepting Beethoven, for whom I have the deepest reverence) were only too apt to write passages which would have been written differently had they known their instruments better. It cannot be denied that they, their memory, and the musical world at large have suffered in consequence.

I do not suggest that any composer, unless he is engaged upon an instruction book, should 'write down' to poor players or beginners. But it would pay any composer to know what he is doing, and the golden rule should be: 'Before committing yourself to any passage not obviously within reasonable technical limits, consult an expert.' It must be worth while also for any composer, before going to print, to have his compositions played over, and not only by exceptionally gifted players. If he can suppress his own conceit so far as to discuss and perhaps rewrite reasonably all the awkward portions of the work, so much the better for him. I use the word 'reasonably' advisedly, and I mean it. I do not mean that composers should avoid difficulties which stimulate endeavour and add to the beauty of a composition, but I do mean that motiveless, needless, and arbitrary difficulties, resulting from ignorance of instrumentation, should be cut out, in the interest of composers, performers, and audiences alike. Referring to chamber music, for instance, why is it that Mendelssohn's Trios were and are so frequently played? They are brilliant, clever, and written with some regard to the instruments used. (Yes, I know their faults—'orchestral whirlwinds,' &c.) Why are Schumann's second and third Trios so little used? Any 'cellist can answer this query, however clever he may be, to say nothing of the other instrumentalists.

Undoubtedly there are many glorious compositions of all classes, lying in comparative oblivion simply because they contain unsuitable passages, born of ignorance, or possibly 'cussedness.'—Yours, &c.,

Boundary House, T. W. WOODHOUSE.
Ditchling Road, Brighton.

P.S.—Is it not futile to poke fun at the trombonist for lack of dignity? What of most of the other members of the orchestra—for instance, the double-bass and clarinet?

MODERN MUSIC

SIR,—I notice from your July issue that 'Feste has again something to say *re* the above.

I had intended replying to your contributor some few months ago, but through negligence did not do so. As we can visualise the smirk on his countenance when writing the introduction to his article, it is well to remind him that he cannot dismiss the subject so airily.

As one representing a sect definitely opposed to his views, let me say at the outset, that for too long have we been silent—probably from apathy—but I trust that my adherents will rally round me, and so demonstrate that mine is not a 'voice crying in the wilderness.'

First, his cheap gibe at Milhaud: why this composer should be signalled out for the critics' spleen—the plural sense is intentional—is beyond me.

Perhaps I may be permitted to write with chamber music in mind, for I am on the most familiar ground here. None of Milhaud's orchestral works have penetrated to the Midlands, but I do not hesitate in placing his chamber music little short of the accepted masterpieces of our time.

I name his first Violin Sonata, the one for two violins and pianoforte, and his String Quartets, No. 1 being a particularly fine example. Other works that come to mind are the Pianoforte Sonatina and first String Quartet by Bartók, the Violin and 'Cello Duos by Ravel and Kodály, the Violin Sonata and String Quartet by Pizzetti, the two String Quartets by Malipiero, and also the wonderful music by Weiner, Szymanowski, Hindemith (works quite in a class of their own), Cyril Scott, &c., &c. But need I continue?

When I think of some of the dreary classics, which only misplaced worship to great names keeps alive, then I say, 'Poor "Feste"!' and my sympathy goes out to him in his warped imagination.

At the risk of being dubbed egotistical, surely mine is the better homage, the appreciation of the classics, yet with an open mind for modern music, and a distinct partiality for it.—Yours, &c., E. W. ORGAN.

8, Mayfield Road,
Birmingham.

CHOIRBOYS AND SCOUTS

SIR,—I am much interested in the correspondence *re* Scouts and Choirboys, and as one who has run Scouts and choir together for about sixteen years, but has now given up the choir, my opinion may be worth hearing.

I think that if the choirmaster is also Scout-master, then things will go well, and Scouts and choristers will benefit greatly. My advice to choirmasters is to take up Scouting and, if possible, form a troop in connection with their choirs. The choristers will not suffer—experience has proved that. (I can adduce evidence, if anyone wishes for it, to show that choristers do not lose from a musical point of view by being Scouts, so long as the Scout-master is choirmaster as well.)

When the two (Scout troop and choir) are separate there will often be friction and trouble *from both sides;* and and in many cases it may be wise to drop Scouts out of the choir, unless individual Scouts promise loyally to keep all choir regulations.—Yours, &c.,

Maidstone. E. A. CLARKE SMITH.

SIR,—After reading the letters of Mr. Nicholson and others in your July issue, I inquired among my eighteen choirboys only to find that four are Scouts.

Unfortunately for the Scout movement, I have to say that these four are just the boys whose behaviour requires

close attention, and are certainly the first to absent themselves from practice if not kept up to the scratch.

I should mention that of the smaller boys two are 'Cubs,' but I am hoping that by the time they arrive at the Scout age they will not be similarly led away from their choir-work, which they at present enjoy and follow with interest.

I cannot help thinking that Scouting, like other counter-attractions, does not help the ordinary parish church choirmaster in overcoming the many difficulties which he has constantly to contend with.—Yours, &c.,

3, Hatfield Road,
Watford, Herts.

GORDON E. SHARMAN
(*Organist, Rickmansworth Parish Church*).

SIR,—As head of a boarding school, choirmaster of the school choir, and chaplain of the Scouts, I have been interested in the correspondence on the above matter.

Scouting is rightly popular with the boys, and a good Scout troop is capable of doing an immense amount of good. But there is often a tendency among keen scouters to express contempt for other agencies which are doing good work among boys—*e.g.*, choirs, schools, cadet corps, &c. This tendency leads to a disregard of other people's convenience, which, I am sure, is not of the true spirit of Scouting, and which should be all the more scrupulously avoided, just because Scouting holds such a strong place in the affection of the boys.

An amusing instance of this is given by the letter of Mr. Bramall, when he says:

> 'We do not ask this favour [*i.e.*, persuading choristers to become Scouts] for the good of the Scout-master, nor yet for the good of the troop, but for the good of the *boy*. On the other hand, if we Scout-masters are to persuade our Scouts to join choirs, it will obviously be for the *choir's* good, and not for the *boys'*.'

Judging from the singing one sometimes hears at Scout concerts, I should imagine that it would be very good for the boys if they belonged to a choir. But a choir not only teaches a boy to sing, it also teaches him to offer his best gifts to God, to love and appreciate good music, to acquire culture, and by chorus-work to be unselfish to labour not for his own credit, but for the good of all.

I have often noticed that ex-choristers are among the most faithful churchmen, and they often look back with gratitude to their choir-training as having given them an interest which has been of immense practical value throughout their lives.

No, Mr. Bramall, you are 'illogical and one-sided.' The grand Scout movement for which you are doubtless working so keenly, will not be helped by letters like yours. Remember that Scouting, which is still in its infancy, has not yet brought into the world a tithe of the happiness and comfort that choirs have brought.—Yours, &c.,

St. Paul's School,
Jalapahar, Darjeeling.

F. V. DAWKINS.

SIR,—I cannot ask for sufficient space to answer in detail the various letters in your August issue on the above subject. I should however, like, to make a few observations.

(1.) It is not fair to judge the Scout movement as a whole, nor its applicability to choirboys, solely by individual experiences. If, for instance, a Scout troop interferes with choir work by lack of discipline, by virtually encouraging misbehaviour in the choir, or by conniving at boys neglecting their obvious duty, then there is something amiss with the Scout troop. These things do not belong to Scouting as such, and are entirely contrary to its true spirit. Your correspondent 'Choirmaster' is quite right in his contention that it is only where local conditions are favourable that good results can be expected. Scouting is in many places not what it should be, but the same applies to choirs: the ideals are high, but the attainment often falls short. The aim of those interested in the welfare of boys should be to get the standard raised rather than to disparage what has been achieved.

(2.) Judging from the points brought forward I cannot help thinking that some of your correspondents do not know very much about Scouting, except as they see it in particular troops, and that possibly from a somewhat one-sided view. May I ask them to read through General Baden Powell's 'Scouting for Boys' (which is the 'text-book' of the movement) before they rush to a hasty conclusion as to what Scouting does or does not involve? If they can find anything in that book which is incompatible with the work of a thoroughly efficient choirboy, I shall be interested to know what it is. The only exception I can find is that 'a Scout smiles and whistles under all difficulties': a literal application of this Law might lead to complications if directed towards negotiating the difficulties, say, of the runs in Wesley's 'The Wilderness,' or of keeping awake in a long sermon!

(3.) The advice I should like to offer is this: Encourage all your choirboys to be Scouts, and if possible become their Scout-master, or at any rate keep closely in touch with their Scouting. The difficulties as to camps, clashing of engagements, and so on, arise chiefly when a few only of the choirboys are Scouts: where all or the great majority are, they must be catered for separately, and satisfactory arrangements can be made. In some parishes the choirboy patrols work almost independently of the general body of Scouts, only uniting with them on such occasions as are mutually convenient. This seems a very good plan, especially if boys are taught that doing their best in the choir is in itself 'good Scouting,' and takes them a long way towards fulfilling their Scout promise. But the working out of details must be governed by local conditions. The main thing to realise is that not only is good Scouting not incompatible with good choir-work, but that the general attitude of choirboys is greatly to be helped if the ideals of Scouting (the real ideals, that is, not a mere local interpretation) can be instilled into them.

I fully admit that some Scout troops are run on lines that would make it undesirable for choirboys to join them: it must also be admitted that some choirs are run on lines which are not compatible with the principles of good Scouting. In such cases, if there is to be co-operation there must first be reform. But there are hundreds of well-run choirs, and hundreds of well-run Scout troops, and where this is so co-operation is certainly possible.

It so often happens that different agencies are at work for the welfare of boys, and yet the total energy expended is largely dissipated and fails of its full effect through lack of co-ordination, resulting in rivalry, jealousy, and kindred evils. It is because I believe that most choirmasters and Scout-masters have the real welfare of their boys at heart that I appeal to them to 'pull together,' believing that in this way much more can be accomplished than by mere individual effort.—Yours, &c.,

Westminster Abbey.

SYDNEY H. NICHOLSON
(*Commissioner for Music, Boy Scouts' Association*).

[This correspondence is now closed. It has shown unmistakably that the claims of Scouting and choir-work frequently bring about a state of things detrimental to both organizations. Believing that a tactful Order from headquarters would go far to solve the difficulty, we are sending a complete file of the letters to Mr. Nicholson, in the hope that, as Commissioner for Music, he will kindly bring the matter before the authorities of the Boy Scouts' Association.—EDITOR.]

ORGAN AND CHOIR SALARIES

SIR,—From time to time I have noticed the advertisements of vacancies for men choristers in the different churches, but what I have been most struck with is the smallness of the stipend offered. This kind of thing is very much out of order, considering what is expected of the applicants. Surely the worthy hire of a chorister to-day stands *at least* 50 per cent. more than pre-war? I contend that the Church should pay a fair stipend for the services received, especially when one considers that three or four Sundays out of the year are all the holidays a chorister seems to be entitled to. Appeals are made for the increase of poor clergy stipends—why not also for the chorister? If value is given by the voice, the least one can expect in return is fair remuneration—especially if the chorister has a fine voice, is a first-rate reader, and attends regularly on Sundays.—Yours, &c.,

Hampstead, N.W.

'A READER.'

SIR,—An annual report that has just come into my hands gives the scale of payments as follows: Vicar, £580 and house; curate, £250; deaconesses (two) at £100 each; gardener, £88; verger, £70; organist, F.R.C.O., L.R.A.M., £60. My comment on this would not be printed, so I leave it out. Much has been said about this very vexed question, but nothing has ever been done. Is there no real remedy? What is the use of training, if an organist (qualified) cannot get the salary of a verger? Some time ago many letters appeared in the *Church Times* in reference to the Clergy Pension Scheme (a selfish one). I addressed a letter to the Editor of that paper, asking why pensions for clergy only? Why not let all workers share who were willing to contribute? Needless to say, my letter did not appear; the reason being, I take it, that the Editor is himself 'one of 'em.' I apologise if I am wrong. Your paper, Sir, should not accept advertisements from those gentlemen who want a qualified organist who is also a disciplinarian for from £30 to £80 a year, plus the usual bait, which is a curse, 'plenty of scope for pupils.' And your opinion on the matter would be useful for our clergy to read.

I see that Christ Church, Oxford, wants an alto singer—£130 per annum and pension at sixty. Clergy readers, please note.—Yours, &c.,

F.R.C.O.

SIR,—In a leader devoted to the mining dispute, the *Church Times* says 'that the Episcopate as a whole is pledged to the principle that wages should be the first charge upon industry,' and, further, that 'there is a minimum living wage,' and that this should cover 'decent housing accommodation, necessary food and clothing, and a margin for simple pleasures.'

Nothing is said about doctors' or dentists' bills, or other 'rainy days' (possibly covered by insurance). The least that a single man can get decent lodgings for nowadays is two guineas a week: and yet we see in the *Church Times* and *Musical Times* advertisements for qualified and experienced choirmasters and organists, men of ability and personality, good leaders and disciplinarians, sound churchmen, &c., at salaries ranging from £40 to £100, when the bare cost of living (without clothing!) is £109 4s., as shown above. And, if this is the case for the single man, what about the married man? His salary often barely pays his rent and rates. The clause about 'scope for a competent teacher' should be left out nowadays, for private teaching always fluctuates.

The R.C.O. deplores the lack of candidates for the choir-training diploma, but most organists cannot afford to go in for it; and who is going to qualify when the large majority of the clergy are bent on ousting the professional organist, and appointing the more or less incompetent or untrained amateur? Many of the clergy are blind and deaf to the appeal of really good music and to efficient choir-training. They simply don't want it. All that they want is their own preaching and reading (I am not decrying these), and a few hackneyed hymns and chants, as I frequently have been told; and they say that the church cannot afford to maintain the professional organist.

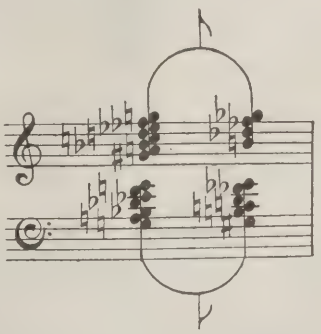
There is no doubt that the salary of a properly qualified professional organist (F.R.C.O. should be insisted upon, even where there is the degree of B.Mus or D.Mus.) should be not less than £110 for a single man, and in common decency £140 or £150 for a married man (and the Church, of all organizations, should support the institution of marriage). Consider what is paid to the frequently childishly incompetent curate, who shows no compunction for ruining every service in which he takes part. Most town churches could afford to do what is suggested. Fair play begins at home, and while the church has to meet its claims for home and foreign missions and general expenses, it should take a stand for fair remuneration of its staff, as an example to the world.

Fortunately the Revenue Report of the Archbishops' Committee stated that 'in our opinion the salaries paid to organists are inadequate'; and this, combined with the statements in my opening paragraph, should give anybody who would take the matter up a strong footing. Would not the R.C.O. do so? It is of no use to adopt the attitude of 'You come and qualify with us, and we will do nothing for you afterwards!' As the R.C.O. has at heart 'the provision of competent organists for the service of the church,' it is not too much to ask that it continually prosecutes its efforts for the provision of adequate remuneration and security of tenure for those who are qualified, at least; and I do not think my suggested minimum salaries exorbitant or mercenary.—Yours, &c.,

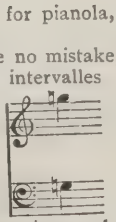
'OXONIAN.'

[We have received other letters bearing on this subject. No one can accuse us of lack of sympathy with the parish church organist, but we cannot refrain from pointing out to 'F.R.C.O.' that neither the vicar, curate, deaconesses, gardener, nor verger can do much, if anything at all, to augment their salaries. Theirs are full-time jobs. On the other hand, an organist who is both F.R.C.O. and L.R.A.M. can surely obtain a competence as a teacher. The comparison between his salary (£60) and that of the verger (£70) disregards the fact that the verger is at the church all day and every day, whereas a parish church organist is rarely on duty for more than an average of an hour a day on week-days, and often much less. He has thus ample time for other work, and so far as our experience goes, he has little difficulty in obtaining as much as he wants. But we hasten to add that this work is not necessarily musical. There are many excellent organists whose main occupation is in business; their church work is a hobby which pleasantly fills their Sundays and a couple of week-nights, and brings in a sum which, though small in itself, is a valuable addition to their main income. So many churches are in economic straits that they must cut their coat according to their cloth, and be content with a semi-professional of this type. 'F.R.C.O.' asks clergy readers to note the Christ Church, Oxford, vacancy for an alto singer at £130 per annum and a pension, but all their noting will not alter hard facts. The Cathedral has endowments and other funds wherewith to pay choirmen, whereas the average parish church has to live from hand to mouth. We should like to see every fully qualified organist receiving a salary of not less than £120, but in most cases the money is simply not there, and mere abuse of the parson (who is often in the long run little better off than the organist) and comparisons between full-time and part-time jobs, will not mend matters. Our correspondent regards 'plenty of scope for pupils' as a 'bait' and a 'curse.' In our own long experience as a parish church organist, we always regarded scope for work as an inducement and a blessing.—EDITOR.]

DECORATIVE DESIGN IN MUSICAL NOTATION

SIR,—With reference to 'Feste's' examples of the grouping of notes in modern music, and the resulting appearance to the eye, the following further example is, I should imagine, as far as we can get:

It comes in a Fox-trot for pianola, composed by Alfredo Casella in 1918.

So that there shall be no mistake, Casella writes on his score: 'Entres ces deux intervalles



toutes les notes chromatiques frappées à la fois.'—Yours, &c.,

SYDNEY GREW.

CHATTERING AT THE 'PROMS'

SIR,—May I venture to raise a protest through your columns at the increasing objectionable custom of speaking through the items at the Promenade concerts? On the opening night the chattering in the corridors was such that it prevented one from enjoying such a delicate item as the 'Figaro' Overture of Mozart—only a dull, confused muttering being distinguishable during the exposition. Could not something be done to reveal to a certain class of people that the average frequenter of the 'Proms' goes there to listen to the music, and not to other people's idle chatter? Unfortunately, women are the chief offenders. Surely they could endeavour to save their comments (musical or otherwise) to the interval, or, at least, until the conclusion of the item?—Yours, &c.,

A PROMENADER.

SINGERS' JARGON!

SIR,—In my letter appearing in your August issue the word 'local' instead of 'vocal' is used in the sentence, 'We meet with such verbal distortion at almost every local performance.'

Would that 'Singers' Jargon' were a matter of local importance only! It is, unfortunately (both in the original and modern meaning of the term), 'Broadcasted o'er the land!' And the word 'local' deprives the sentence of its comprehensive meaning.—Yours, &c.,

MUNRO DAVISON.

Sharps and Flats

The good old stagers among the popular classics are as welcome to-day as ever they were. We played 'Two eyes of grey' and Liddle's 'Abide with me' to an audience of twenty-eight thousand people at Southsea, and you could have heard a pin drop.—*J. H. Squire.*

The 114th Psalm was chanted to music by Tonus Peregrinus.—*Weekly Paper.*

Music is rather like measles. It is less taught than caught.—*Miss Claiborne Dixon.*

Jazz is more health-giving than the quadrille and the lancers because it gives people thrills, pep, and punch.—*Layton and Johnstone.*

I once said that Sir Landon Ronald conducted the Fifth Symphony as if it was an omnibus. Well, Weingartner's *Finale* is like an elderly lady trying to catch that omnibus.—*Compton Mackenzie.*

Scotson Clark is a name we conjure with in the musical world. He had a genius for discovering the wedding of most beautiful tonal modulations with a statement which was and remains to even modern minds as heroic.—*'Jubal' in the Guernsey Press.*

I'm going to retire definitely at fifty. There'll be no farewell tours or any of the usual mechanics of exit. I'll just be through. I'd sooner have them saying 'Why did he quit?' than 'Why doesn't he quit?'—*John McCormack.*

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Violinists and 'cellists wanted for mutual practice.—PIANIST, 110, Little Ilford Lane, Manor Park, E.12.

Baritone vocalist wishes to meet accompanist for mutual practice. Advanced pianist.—B. D., c/o *Musical Times.*

Pianist (male) wishes to form trio with violinist and 'cellist.—L. G. P., c/o *Musical Times.*

Violinist (male) wishes to meet another for duet sight-reading practice. Student preferred.—A. GOULDSMITH, 4, Belmont Park, Lee, S.E.13.

Old Music. The Tudor Singers require a light soprano, a tenor, and a bass. Good readers. Victoria, on Fridays, at 6.30.—C. J. BATES, 16, Arterberry Road, Wimbledon, S.W.20.

Young lady, keen pianoforte student, wishes to meet another for duet practice; also other good instrumentalist or vocalist for accompanying. Kingston or Richmond districts.—D. H., c/o *Musical Times.*

Young lady wishes to meet lady singer for practice of accompaniments. North London district.—A. C., c/o *Musical Times.*

Soprano wishes to meet an accompanist, once or twice weekly, for mutual practice. High-class songs. W. London district.—I. W., c/o *Musical Times.*

Violinist wishes to meet good pianist for mutual practice. London district.—E. H., c/o *Musical Times.*

Bass-baritone wishes to meet accompanist for mutual practice.—ARION, c/o *Musical Times.*

Young lady pianist wishes to meet one or two violinists for mutual practice.—Miss A. HUMPHREY, 25, Mortlake Road, Ilford.

[We have received so many announcements—some very lengthy—concerning choral societies and orchestras that we are unable to include them. This column was originally designed to meet the needs of chamber music players. When, in a weak moment, we enlarged its scope so as to include orchestras and choirs, we anticipated no more than an occasional request from some humble society. But this autumn has brought us a flood, many of them from large and affluent organizations, and we feel that, on the score of space alone, we must call a halt, and in future limit the Exchange to chamber music parties, individual singers and players wishing to meet for mutual study, and small groups of singers whose aim is the study of madrigals, &c., *i.e.*, vocal chamber music.—EDITOR.]

ROYAL ACADEMY OF MUSIC

The summer term came to a close on July 24, when the president, H.R.H. The Duke of Connaught, presented the awards and prizes at Queen's Hall. A selection of music was given by the students, an organ solo, César Franck's Choral in A minor, played by Mr. Eric Brough, being a notable performance. The Principal's address, the first since his appointment, was listened to with the greatest attention, and its conclusion marked by vociferous applause. The programmes of the Academy functions are rendered additionally interesting by reason that the names of any ex-students appearing therein are invariably asterisked. The fact that Mr. McEwen's name was so distinguished should be of the utmost encouragement to every student, proof positive that the baton of the field-marshal may still be hidden in a private's equipment.

On the previous Wednesday the Academy was visited by the Union of Graduates of Music, and the members, with Dr. Percy Buck, who is their President, were conducted over the building by the Principal. Afterwards a short programme of chamber music was given by the students in the Duke's Hall, the playing of the Academy Quartet—Messrs. Jean Pougnet, Hugo Rignold, Harry Berly, and Douglas Cameron—giving evident pleasure to the audience. Dr. Buck expressed the thanks of the U.G.M. to the Principal and the performers for their kindness.

The annual dinner of the R.A.M. Club was held at the Trocadero Restaurant on July 23, Sir Alexander Mackenzie,

the President, being in the chair. The after-dinner speeches were particularly interesting, and Mr. Frederick Chester contributed some very amusing short stories.

It is satisfactory to announce that, all arrangements having been completed with the ground landlords, the new buildings of the School are at once to be begun. When completed they will prove an invaluable addition to the existing accommodation; the new practice-hall will be especially welcome.

THE PROMENADE CONCERTS

Reaction has set in at the Promenade concerts. The accusation can be brought without fear, for reaction is nowadays a word of good omen. A musical critic on his holiday has told us that it stands for health, sanity, proportion. The new order changeth, yielding place to old. We read somewhere that a great number—was it seventy?—of works by classical composers were to be given at the Promenade concerts for the first time. Modern music retreats before the Hindenburg line of Bach, Handel, Haydn, and Mozart. The defeated battalions and their standard-bearers will complain, but let them not complain of Henry Wood and Robert Newman, who have been a strength to both causes. They have done all that was possible and judicious in helping modern music to win a footing. It is the impregnable fortress of public opinion—the opinion of the musical world—that stands against the onset of modern music and opposes it with seventy new classics at the Promenades.

The reaction can be detected in almost every programme. What, at a guess, are the new works in the first week? Bach's C minor Passacagalia for organ, Haydn's Overture, 'L'Isola disabitata' (good stuff, this, as we observed on the first Tuesday), Mozart's Concert Aria, 'Ah! lo previdi,' the Bach Suite in G (No. 5), for strings, oboe, and organ, Bach's Aria, 'Jesus sleeps,' from Cantata No. 81; perhaps the Haydn Symphony, or the Handel Concerto Grosso, or the Mozart Divertimento, or all of them. One cannot remember what has been done at thirty Promenade seasons.

Bach naturally plays the largest part in this strengthening. He shares with Handel the freedom of alternate Wednesdays; he has an organ work every Saturday; and eight of his Concertos, 'Brandenburg' and otherwise, crop up on other evenings. Handel, too, sits solidly on the programmes with his six Concertos, two organ works, an Overture, three Suites, and a dozen vocal Arias. Haydn and Mozart now have a Symphony each every Tuesday evening.

MODERN NOVELTIES

Eight British and nine foreign musicians are down to represent the living world. These are their works:

Suite—'Saint Joan'...	*...John Foulds*
Tone-poem—'Dunluce'	*Norman Hay*
Prelude—'The Shrine in the Wood' } Symphonic March—'The Sun-God' }	*Howard Carr*
Orchestral Suite	*George Dyson*
'Harlequin and Columbine'	*Philip Sainton*
Concert Overture—'Twelfth Night'	*Hubert Hales*
Idyll for strings and orchestra ... } Romantic Piece for flute and strings }	*Susan Spain-Dunk*
Prelude	*I. B. McEwen*

Suite—'Through the Looking-Glass'	*Deems Taylor*
'The Ballad of Reading Gaol' ...	*Jacques Ibert*
Dance Suite	*Bartók*
'The Birthday of the Infanta'	*Schreker*
Three Preludes—'Palestrina'	*Pfitzner*
Variations on a Russian Folk-Song	*Paul Graener*
Suite—'The Romance of a Mummy' ...	*Tcherepnin*
Suite—'Aschenputtel'	*d'Albert*
Poème Symphonique—'Mirages' ...	*Camille Kufferath*

Modern music that is not new is fairly represented, with very little of the type that is known, for some reason, as 'ultra-modern.' Among the British works the most considerable are the two Concertos and the 'Enigma' Variations of Elgar; five of Holst's 'Planets' and the Fugal Concerto for flute and oboe; Vaughan Williams's Overture to 'The Wasps' (and nothing more; surely this is inadequate); the 'Dance Rhapsody' of Delius; Bax's 'The Happy Forest'; Frank Bridge's 'The Sea'; two of Ethel Smyth's operatic preludes; Butterworth's 'Shropshire Lad'; Holbrooke's 'Bronwen.' The foreign list includes the names of Granados, Dohnànyi, Enesco, Strauss ('Till Eulenspiegel' and 'Don Juan'), Gudenian, Respighi, Stravinsky (the whole of 'Petrouchka'), de Falla, Debussy (only 'L'Après-midi' and a song), Honegger ('Pacific 231'), and Scriabin ('Poème de l'Extase').

THE FIRST FORTNIGHT

The orchestra shaped well from the start. It is in the main Sir Henry Wood's orchestra, that has played for him through many a season of Promenades and Symphony concerts, and as most of the music is familiar or easily assimilated the orchestra yields efficient performances, graced with every-day effects of expression, as a cow yields milk. When it comes to music for which the finest orchestral players in the world would expect plenty of rehearsal this six-concerts-a-week orchestra cannot always keep up its standard. A little raggedness is bound to appear now and then, as it did on August 14 in the Mozart Divertimento for oboes, English horns, clarinets, French horns, and bassoons. This is chamber music of a kind which no chamber music party would willingly put on at short notice. On the other hand the orchestra can rise to great heights. The second Symphony of Brahms was magnificently played on August 19. There was noble tone for Brahms's fine brass music, superb horn playing for that inspired solo.

Soloists too numerous to mention crowd into the scheme. One must spare a word of admiration, however, for Mr. Keith Falkner's lucid and gracious singing of 'Droop not, young lover,' and of sympathy for Miss Isolde Menges in having to deal with two such unhappy Violin Concertos as Glazounov's in A minor (on the first night of the season) and Dvorák's in A major. Mr. Aubrey Brain, on whom the genius of Borsdorf and Paersch has descended, stepped from the ranks on August 18 to play the Mozart E flat Horn Concerto.

The first novelties of the season have produced no masterpiece. The Suite, 'Through the Looking-Glass,' by the American, Deems Taylor (August 11), is pleasant, well-scored, and long-drawn music that lags far behind the nimble nonchalant wit of Lewis Carroll. The 'Saint Joan' music of John Foulds, made into a Suite (August 13), straggles for want of ideas. M. Jacques Ibert, a young Parisian, uses the orchestra with exceptional effect, and has relied on this faculty alone in his 'Ballad of Reading Gaol.' His episode in the life of a murderer contains excellent local colour, but it is not a companion work to Oscar Wilde's. The first English performance of Bartók's 'Danse Suite' occurred too late for attention in this issue.

M.

OXFORD SUMMER COURSE IN MUSIC TEACHING

For the fourth successive year an August course of lectures on music and the teaching of music has been organized and conducted by the Federation of British Music Industries, with the co-operation of the British Music Society. A large number of students attended, the majority of them school teachers, whose duties include the teaching of music. The course was inaugurated by a dinner in New College Hall, at which Sir Hugh Allen presided, and among those in attendance were the Rector of Exeter (Dr. Farnell) and Mrs. Farnell, Miss Venables, Dr. Somervell, Sir Richard Terry, Mr. J. B. McEwen, Dr. Henry Ley, Dr. Cyril Rootham, Dr. Ernest Walker, Dr. Adrian Boult, Mr. Herbert Wiseman, Dr. H. C. Perrin, Mr. Robert McLeod, Mr. H. J. Cullum, &c.

The course was directed by Major J. T. Bavin. With him, as lecturers, were Messrs. Malcolm Sargent, Adrian Boult, George Dyson, W. G. Whittaker, Herbert Wiseman (with Warren Wynne, vocalist), Frank Roscoe, John A.

Masterson (headmaster, Biggar High School), A. Rawlinson-Wood, and Capt. S. C. Smith (officer in charge of libraries, R.A.F.). The subjects of the lectures were: Opera (Dr. Sargent); School Singing, the Choral Society, and Madrigal Singing (Dr. Whittaker); Chapters in the History of Music (Dr. Dyson); Art-Songs and Folk-Songs (Mr. Wiseman and Mr. Wynne); Conducting and Score-reading (Dr. Boult); Music and Education (Mr. Roscoe); Music in Schools, Clubs, and Institutes (Major Bavin); Music in Schools from a Headmaster's Point of View (Mr. Masterson); Early Work at the Pianoforte (Mr. Rawlinson-Wood); and the Formation and Use of a Library (Capt. Smith).

GLOUCESTER FESTIVAL

Gloucester is neither to see M. Sibelius nor to hear his new Symphony, which he has been unable to finish in time. This year's Three Choirs Festival (September 6-11) therefore loses its only connection with modern music of the Continent. The new works in the programme are now as follows:

Two Preludes for orchestra	*James Lyon*
Motet, 'Love Incarnate' ...	*Basil Harwood*
Choral Suite, 'Men and Angels'	*Walford Davies*
Unaccompanied Motet, 'The Evening Watch'	*Holst*
'Paradise Rondel' for orchestra ...	*Howells*
Unaccompanied Motet, 'Glory and Honour'	*Charles Wood*
Prelude for orchestra	*McEwen*
Song-Cycle, 'A Sprig of Shamrock' Adapted and arranged by	*A. H. Brewer*

and a work for organ and strings by Thomas F. Dunhill. The major choral works are 'The Messiah,' 'Elijah,' 'The Apostles,' 'Job,' Stanford's 'Stabat Mater,' Bach's 'Give the hungry man thy bread,' 'For the Fallen,' and Verdi's 'Requiem'; and the Symphonies, Bantock's 'Hebridean' and Elgar's in A flat.

PALESTRINA'S QUATER-CENTENARY

CELEBRATION IN HIS NATIVE TOWN

The picturesque town of Palestrina, built on a spur of the Sabina Hills, was no doubt *en fête* on August 26, as a municipal holiday, to celebrate the fourth centenary of the birth of the 'Prince of Music.' Here, in ancient Prænestе, he received the name by which he is known all over the world. True it is that the exact date of his birth has not been ascertained, although many hold that it was on June 24, 1525, surmising that the name John was given him in honour of St. John the Baptist, whose feast falls on that date. This surmise, however, will not stand, inasmuch as the great composer's patron saint was St. John the Evangelist, and it is not at all unlikely that he was really born on December 27, 1525. But be that as it may—and it is only a matter of a few months—the good people of Palestrina resolved to keep August 26 as the four-hundredth anniversary of the birth of their distinguished townsman. Among the arrangements were Solemn High Mass sung in the presence of Cardinal Vincenzo Vannutelli, Bishop of Palestrina, Dean of the Sacred College, now in his eighty-ninth year, who, it will be remembered, came over as the representative of the Holy Father at the Consecration of Armagh Cathedral (at which, by the way, John McCormack sang as a member of the Palestrina Choir); placing, by the Mayor of Palestrina, of a bronze wreath on the monument of the composer, in the principal piazza; and a grand sacred concert of the master's works in the Cathedral in the afternoon, followed by various festivities in the evening.

Giovanni Pierluigi Sante was born at Palestrina, in 1525 (most probably on December 27), and having been accidentally 'discovered' as a boy-soprano in 1537, was placed in St. Mary Major, Rome, under Rubino Malapert (a Fleming) and Firmini le Bel (a Frenchman), studying music there for seven years. On October 23, 1544, he was appointed organist of the Cathedral of Palestrina, and on June 12, 1547, he married Lucretia de Goris.

Chosen choirmaster of St. Peter's, Rome, by Pope Julius III. (who had been Bishop of Palestrina), in September, 1551, the young Palestrina soon showed a taste of his quality by the publication of his first Book of Masses, in 1554—four of the Masses being for four voices, and one for five—dedicated to Pope Julius III. This work at once proclaimed him to be a master of polyphonic writing, and in January, 1555, he was admitted a member of the Pontifical Choir, the mandate being in the Pope's own handwriting. Less than a year later he was appointed choirmaster of St. John Lateran, a period of his life associated with his immortal 'Improperia' and a set of 'Lamentations,' but, in the autumn of 1560 he returned to St. Mary Major as choirmaster.

A vast amount of legend and fiction has accreted regarding the composition of the famous Mass of Pope Marcellus, which was in reality not published till 1567. It is by no means unlikely that Palestrina wrote, or at least sketched out, his Mass under the inspiration of Pope Marcellus, whose short reign extended to three weeks—April 9-30, 1555—and though only issued to the public in 1567, in his 'Leber Secundus,' the work existed in manuscript several years previously, almost a decade before Pope Pius IV. ordered a reform of Church music. It was sung in the Sistine Chapel on June 19, 1565, and was afterwards commended by a Papal brief as a model of what Church music should be.

In 1570, on the death of Animuccia, Palestrina resumed his old post as Master of the Julian Chapel in St. Peter's, and for twenty-two years continued to astonish the musical world by his numerous compositions. In the words of Asola (1592), 'he is the ocean towards which all streams flow.' He suffered much domestic affliction, yet laboured on incessantly at his art. As late as 1590 appeared his Mass, 'Æterna Christi Munera.' He passed away on February 2, 1594, being interred the same day, according to custom, his body being consigned to the tomb to the strains of his own beautiful setting of 'Libera me, Domine,' a five-part Psalm for three choirs. His coffin bore a leaden plate with the inscription, 'John Peter Aloysius Palestrina, Prince of Music.'

W. H. G. F.

BARTHOLOMEO ALBRICI

'WHO WAS ALBERRIX'?

In a recent issue of *The Times Literary Supplement*, Mr. Barclay Squire had a letter inquiring as to 'Who was Alberrix'?—evidently a famous musician—and requesting information as to his identity. A succeeding issue of the paper contained a brief reply of mine equating the said 'Alberrix' with Signor Albrici, otherwise the famous Bartolomeo, eulogised by Evelyn in his 'Diary.' I gave no details, and therefore it may be of interest to readers of the *Musical Times* to place before them the biographical notes I have pieced together concerning this remarkable Italian harpsichordist, whose surname variously appears as 'Albreis,' 'Albreic,' and 'Albrigi,' as well as 'Alberrix.'

Bartholomeo Albrici was born at Rome *circa* 1634, and joined his brother Vincenzo at Dresden, where he was appointed organist at the Chapel of the Prince Elector in 1654. His elder brother was born on June 26, 1631, at Rome, and was in the service of Queen Christine of Sweden, in 1654, when he was appointed to Dresden. Bartholomeo remained with his brother for ten years, but a tempting offer from King Charles II. induced the two brothers and their sister Leonora to come to London. Vincenzo was appointed 'Master of the Italian Musick' to the English Court in 1664; and on March 25, 1665, we find a passport issued for Signor Albrici, his family, and his luggage 'to go and come freely in any part of the Kingdom.'

Pepys, in his 'Diary,' under date of February 12, 166⅞, has a reference to Vincenzo Albrici, but unfortunately gives his name as 'Vinnecotio.' Here is the pertinent reference: 'He [Giovanni Baptiste Draghi] tells me that Giacomo Charissimi [Carissimi] is still alive at Rome, who was master to Vinnecotio, who is one of the Italians that the King hath here, and the chief composer of them.' Four days later Pepys alludes to him as 'Signior Vincentio, who is the master composer' (February 16, 166⅞).

On May 5, 1668, a warrant was issued by King Charles II. 'to prepare and deliver three chains and medals of gold, of the value of £30 a piece, to be presented unto Signor Vincenzo Albrigi, Don Bartholomeo Albrigi, and Leonora Albrigi, three Italian musicians, as gifts from his Majesty' (Lord Chamberlain's Accounts, vol. 743, p. 215).

Vincenzo and Leonora Albrici apparently left London in June, 1668, and we find Vincenzo at his old post at Dresden in 1669. Bartholomeo may have left at the same time, but it cannot have been for long, as he was in London in 1673. On referring to Mr. Cart de Lafontaine's 'The King's Musick' (Novello, 1909), we find 'Mr. Bartleme,' that is, Signor Bartholomeo Albrici, as one of the harpsichord players at the Mask of 'Calisto,' in 1674, and, on May 27, 1675, a warrant was issued for payment to 'Mr. Bartholomew' and Mr. Marsh for their services as harpsicall and lute.

From Evelyn's 'Diary' we learn that 'Bartholomeo' was in great request as a teacher of the harpsichord between the years 1678-85. The three following entries from Evelyn bear ample testimony to Albrici:

> '1679. Nov. 20. I din'd with Mr. Slingsby, Master of the Mint, with my wife, to hear music, which was exquisitely performed by four of the most renowned masters—Du Prue, a Frenchman, on the lute; *Signor Bartholomeo*, an Italian, on the harpsichord; Nicolao on the violin, and a German on the *viol d'amore*.'
>
> '1681. Oct. 7. My daughter Mary began to learn music of Signor Bartholomeo, and dancing of Monsieur Isaac, reputed the best masters.'
>
> '1685. March 14. [Evelyn's daughter Mary died, of whom he writes as follows]: She had an excellent voice, to which she played a thorough bass on the harpischord, in both which she arrived to that perfection that of the scholars of these two famous masters Signors Pietro [Riggio] and Bartholomeo [Albrici] she was esteemed the best.'

From 1685 to 1689 Bartholomeo was a member of Queen Katherine's Chapel under Signor Fede, but his name in the Lord Chamberlain's Accounts appears as Signor 'Albreis.' Under King William, of course, Albrici, as a Roman Catholic, lost his Court appointments, but found employment in noble families. The interesting letter in the Rutland MSS., under date of October 14, 1693, quoted by Mr. Barclay Squire, reveals the fact that he was highly appreciated by Henry Purcell, Dr. Blow, and 'other great masters of musick.' Mr. Roger Herbert, the writer of the letter says: 'I heard him play of a Spinnet, and do think him an extraordinary master.'

Albrici must have died soon after; anyhow, I cannot trace him after October, 1693. His elder brother, Vincenzo, died at Prague on August 8, 1696. W. H. G. F.

Competition Festival Record

WHAT IS 'CHORDING'?

The term 'chording' is so generally used in festival adjudications that one had supposed its meaning to be as clear to audiences as to judges. When, however, we find a musician of Mr. Fuller-Maitland's standing mystified by it (*see* his letter on page 839), we may assume that he is only one of many who would welcome a discussion on the point.

First, however, is Mr. Fuller-Maitland right in describing the word as 'a recent coinage'? I believe its appearance in *The Times* was the immediate cause of his letter. The word may be new, or almost new, to the readers of daily papers, because its use is practically confined to adjudicators' reports, which rarely appear elsewhere than in the local press and musical journals. But in the *Musical Times* it has been used for many years, being a favourite term with the late Dr. McNaught.

So far as respectability is conferred by long usage on the part of experts, the word may thus pass muster. As for its meaning and value, Mr. Fuller-Maitland may be assured that judges do *not* regard the term as 'a convenient pigeon-hole into which extra marks can be shoved, so as to bring the final result into conformity with the opinion of the judge.' On the contrary, the word has a definite meaning, and has to do with one of the fundamental qualities of choralism. Mr. Fuller-Maitland asks if 'good chording' means that the intonation of the parts is true. The answer is 'Yes.' But to his further question, 'If so, why not "In tune"?' the answer is that most judges feel the need for distinction between (*a*) a general loss of pitch, and (*b*) a slight and occasional lapse in isolated (and usually difficult) chords. For example, a choir may flatten or sharpen, either as a body or in one or more of its parts. This would be called 'singing out of tune.' On the other hand, it may keep the pitch generally, but fail (as is said above) in the tuning of occasional chords. This, of course, may also be described as 'singing out of tune.' But it is another variety of the defect, and as its cause and cure are also different, judges do well to make the distinction clear.

Bad chording is a fault that shows itself most (as may be expected) in passages consisting of blocks of sustained harmony. For example, it is no uncommon thing to hear a choir sing the florid parts of a madrigal perfectly in tune, and fail in a simple chordal passage because one of the parts (or even a stray singer or so) is slightly off pitch. On the other hand, a choir may give us the chords perfectly in tune, and yet lose pitch in the work as a whole. This general and unanimous flattening or sharpening may be due to various causes—fatigue, slackness, over-eagerness, or (most commonly) to a lack of *listening and tuning* on the part of all concerned. The cause is generally apparent, and if so, the cure is obvious. The kind of out-of-tune singing which judges define as 'bad chording' is owing to other causes. The failure may be due (as has been said) to a few careless or inefficient singers. If the fault shows itself in passages of a markedly dissonant character, it indicates also a lack of musicianship, or an absence of familiarity with the harmonic idiom of to-day. Many otherwise good choirs are beaten by, *e.g.*, a passage based on the harmony of the whole-tone scale, or by a series of augmented triads, though they can easily manage a string of familiar discords of the diminished seventh type.

That these two types of out-of-tune singing are distinct, that they have a different origin, and that they are cured by different means, has been proved over and over again at festivals. I have heard a judge gradually induce one set of combined choirs to cease flattening, and by a few minutes' demonstration and exercises, secure from another group 'chording' that was true instead of being slightly 'out.' And many a time, in the case of an intelligent choir which failed to tune perfectly a series of simple, sustained chords merely because the members had never been made to realise the importance of such tuning, or had glossed over a passage of the kind because it looked and sounded easy, I have known the matter put right by the simple expedient of playing the chords on the pianoforte, the singers listening intently, and being urged to remain dissatisfied until they could reproduce the firmness and clearness of the instrument. An alert choir will succeed almost at once. When the trouble is due to the extreme dissonance of a

passage, the cure can of course be effected only after much pains in the practice-room.

This, then, is what adjudicators mean by 'chording,' so far as my pretty wide experience goes. If it be so, I think Mr. Fuller-Maitland will agree that although 'bad chording' is 'singing out of tune,' it is a distinct form of the defect (with causes and cures peculiar to itself), and so calls for a term which shall differentiate between it and ordinary bad intonation. Indeed, some of us feel so strongly on the point, that we should like to see the term included among those at the head of marking sheets. It might appear thus, 'Intonation, (*a*) general, (*b*) chording.' The judge would then be able to underline (*a*) or (*b*) as 'needing attention,' and spare himself further comment.

The matter has been dealt with at some length, (1) because the fault is a very frequent blemish in performances otherwise good, and (2) because the pains devoted to its cure cannot but have the best of results in other technical departments as well—*e.g.*, *sostenuto*, blend, balance, and ensemble.

Mr. Fuller-Maitland's second and third questions are answered above by implication. But I add that the term 'simultaneously attacked' is clumsy, and that 'unanimity' and 'ensemble' meet the case far better. The Miltonic 'concent' is rather 'precious,' and moreover would usually call for explanation. 'Blend' is always used in connection with homogeneity of tone.

Finally, Mr. Fuller-Maitland asks, 'Is there a verb "to chord"?' to which I reply,' If there isn't, there ought to be.' Words are tools, and if a tool is clumsy or inadequate we make one to suit our needs. Many of us held out for a long while against vocalists' use of the word 'diction,' as applied to enunciation, but convenience and custom have been too strong for us, and the word is now generally accepted as a handy term to cover the part of singing that has to do with the text.

And, after all, isn't the verb 'to accord' sufficiently near to give us warrant for 'to chord,' if we need it?

H. G.

THE WELSH NATIONAL EISTEDDFOD

By Alfred Kalisch

Although the non-musical part of the National Eisteddfod is growing in importance year by year, it is not within my scope to discuss anything here but the music.

It is difficult to sum up the impressions of the whole week at Pwllheli in a short sentence, but it may be said that the chief musical feature of the Eisteddfod has been the fact that all the principal choral prizes went beyond the borders. The patriotic Welsh are comforting themselves with the reflection that the biggest and best choirs of South Wales could not be tempted as far afield as Pwllheli, which is a long way off. When Mr. Lloyd George said in his presidential address on one of the afternoons that visits from English choirs were good for Wales, which had been too prone to rely on its own traditions and genius for a long time past, the patriotic audience did not exactly like him better for saying so, but had the good sense to realise that he was not unjust.

This year none of the adjudications have been in any way sensational, or even of outstanding interest, which is partly due to the fact that in the characteristic Welsh manner time was always allowed to slip away so that the principal adjudications took place at a moment when the evening audiences were already knocking at the gates, so that on that account it was necessary to avoid all general reflections. But it is only just to Wales, which has so often had unkind things said to it on this point, to place on record Sir Walford Davies's expression of satisfaction at the growing love of the country for Bach, and its keener understanding of his art. Sir Walford has good reason to congratulate himself, for this welcome result is due largely to his untiring efforts.

There was, however, one presidential address to which attention should be called. Dr. Thellwall Thomas, the well-known Liverpool surgeon, expressed a doubt whether the great multiplication of small Eisteddfodau was altogether an advantage to Welsh music. He advocated a system of grading Eisteddfodau, which would possibly obviate the constant appearances of the same winners at the smaller functions. But only one with minute local knowledge can form an opinion. He also spoke sensibly of the danger which Wales runs in keeping itself too much apart from cosmopolitan culture.

In spite of much that has happened, and in spite of such sane warnings from the highest quarters, there are still a good number of Welsh musicians who think that a great superstructure of national music can be based on a foundation of ignorance of all the great music of the past. They advocate almost exclusive devotion to the music of Wales, which, after all, has never yet produced a great musical genius, although there are good grounds for saying that most of the English musicians of note have had Welsh blood in them somewhere. It is a commonplace of Welsh orators to refer to the noble monuments of Welsh music of the past, but they do not find it so easy to point to one when asked where these monuments are to be found.

The ultra-nationalists made their influence felt very strongly in the programmes of the week, in which there were an unusual number of pieces by Welsh composers, but it was difficult to discover among them any remarkable characteristics to which one could point as certainly indicating Welsh origin. A truly Welsh idiom will perhaps emerge sooner or later, possibly even sooner than most of us expect, but the best way of hastening that hour will certainly not be to discourage all students from attaining knowledge of music beyond the border. Some of the extreme patriots when accused of this are at great pains to deny it, and complain that they are misunderstood. Others will admit that what they particularly fear and dislike are English influences. They were not as much in evidence on the platform as usual, and it is only just to say that the really important leaders of the patriotic chauvinist section are showing welcome moderation as compared with the things they have said within the last ten, or even five years; but the very extreme section is still furiously raging together and imagining many vain things. The air was full of rumours of more or less secret meetings at which the hated foreigner was threatened with terrible penalties and condign punishment for violating the sacred shrine of Welsh music.

Healthy national aspirations deserve encouragement, but no good purpose is served by indiscriminate flattery, or by tempting a small nation of about three millions to believe that it can compete in any sense with the great musical peoples of the world. Consciousness of one's own limitations is after all the first step forward to realisation of legitimate ambitions.

The most important piece of Welsh music heard during the week was Dr. D. de Lloyd's opera, 'Gwenllian,' which was produced in cantata form with the aid of the Welsh Symphony Orchestra and the Eisteddfod Choir at one of the evening concerts. The libretto deals with the story of a Crusader who returns home just in time to prevent his wife from marrying again. It does not strike the hearer that the action moves swiftly enough, or that the dramatic situations are skilfully handled. The idea of want of movement is heightened by the fact that the composer interrupts his solos with longish interludes—a habit noticeable also in his chorus, 'Beyond the Veil,' which was one of the test-pieces in the chief choral competition. The composer, I understand, was trained in Germany, and German influences are noticeable in his music, but it is a good thing for any Welsh composer to open his mind to the music of other countries. Dr. de Lloyd has a happy touch in scoring which would have had more effect had it been possible to have more rehearsals. The way in which plainsong—'Jerusalem mirabilis' and 'Christe Redemptor'—is woven into the musical texture is adroit. The happiest passages are those in which recourse is had to the popular Welsh idiom; these have an agreeable nimbleness and

lightness. The opera wants overhauling by somebody with a good practical knowledge of the needs of the operatic stage; but even so, it is doubtful whether it would really have a chance of being effective in the theatre. When all deductions have been made, the work deserves praise for its sincerity and vitality. Miss Mair Jones, Mr. David Brazell, and Mr. David Ellis were effective in the principal parts. Paradoxically enough, the most telling solos are entrusted to minor characters and were well sung by Miss Elsie Jones and Miss Nellie Jones. They are the most effective because they are of the lightest texture. It would have been better for the composer if he himself had not conducted his own work.

The performance of 'The Messiah,' which Sir Walford Davies conducted, was noticeable for the splendidly artistic singing of Dr. Ben Davies—he is Doctor now—and the other soloists were Miss Laura Evans-Williams, Miss Dilys Jones, and Mr. David Evans.

THE CHIEF COMPETITIONS

In the chief choral competition for choirs not under a hundred and fifty voices there were six competitors. The test-pieces were 'Lady Oriana' (Wilbye); 'Beyond the Veil' (D. de Lloyd); and 'Snowflakes' (E. T. Davies). The adjudicators were Dr. David Evans, Sir Walford Davies, Dr. Vaughan Thomas, Dr. Caradoc Roberts, and Mr. Hopkins Evans—all Welshmen—who without hesitation awarded the prize to Huddersfield Vocal Union, conducted by Mr. J. Fletcher Sykes. The audience whole-heartedly applauded the victory of the only English choir that competed. The second prize was won by Llangefni Choir. The performances of the Huddersfield singers were as good as any heard for a long time; in fact, their performance of 'Lady Oriana' was one of the finest things I remember. The success attained by Llangefni Choir, which has a lovely, sweet quality, was astonishing, considering that Llangefni is a small village in Anglesey, where after all it is not so easy to hear good choral music as it is at Huddersfield. Dr. de Lloyd's chorus is thoughtful but somewhat aimless, and Mr. Davies's work is naïvely cheerful. The result was as follows:

					TOTAL.
Huddersfield	93	95	99		292
Llangefni	93	95	94		282
Port Talbot	85	91	88		264
Pontycymer	88	84	86		258
North Gwent	84	82	90		256
Llandilo	82	85	88		255

The second choral competition attracted only four competitors. The test-pieces were 'Abide with me' (Bach) and 'Vale of Clwyd' (arranged by J. H. Roberts). A very good level of excellence was reached, but there was no great singing. In his adjudication—which had to be brief because time was getting on and the evening audience had already assembled—Sir Walford Davies expressed special gratification at the way in which the love of Bach and insight into his art was growing in Wales. He did not say so, but he might have added that this was largely due to his own efforts. The first prize went to Birkenhead Welsh Choral Society, conducted by Mr. D. R. Jones, and the second to Heli Glee Choir, conducted by Mr. R. O. Jones.

The male-voice competition was another victory for England, the prize being won by Hadley Choir, from Staffordshire, conducted by Mr. R. Lewis, with 180 marks, and Crossley Motor Works Choir from Manchester (the conductor was not named on the programme) was second with 174 marks. The test-pieces were Leigh Henry's 'Cry from the Twilight' and Sir Walford Davies's 'Storm Joy.' The first piece is meditative, and it was generally suggested that it showed the influence of Bantock, and Sir Walford Davies's chorus was straightforward and dramatic in expression. In his adjudication, Sir Walford said that the winning choir had done exceptionally well in the second piece because of the happy combination of 'recklessness and liberty' in its singing. To the choirs which did not win, he addressed very serious words of warning on the urgent need for the study of chording.

There were some very good performances in the competition for ladies' choirs of thirty-five to fifty voices, which sang Dr. de Lloyd's 'The Lord is my Shepherd' and the 'Bells of Aberdovey,' arranged by Emlyn Evans. The winners were the Gitana Ladies' Choir from Birkenhead, conducted by Miss Maggie Evans, with 187 marks, the second prize being won by the Rhondda Ladies' Choir. The Rhondda Ladies' Choir had spent the night in a railway carriage, and Mr. Sykes's Huddersfield Ladies' Choir did not arrive in time for the competition. Perhaps these facts had an effect on the result.

The test-pieces for the second male-voice choir competition (forty to sixty voices) were 'Sons of the Mighty' (W. T. David) and Harry Evans's arrangement of 'All through the night.' Five choirs competed, and the prize went to the Llaithfean Choir, conducted by Mr. R. O. Jones, with 191 marks, Trevor Choir being second with 189.

The singing of the children's choirs was well up to the standard. The Eisteddfod Children's Choir, of about seven hundred voices, was remarkable for discipline. It is a pity that operatic arrangements were employed. The Welsh children have great dramatic aptitude, of which we saw a good many examples during the course of the week. Taking it all round, it may be said that while children's choirs on the whole sing more musically than of old, the teachers do not seem to be paying the same attention to beauty of tone. A good deal of the singing was needlessly shrill.

The solo-singing generally was of average merit, except in the case of the baritone soloist, Mr. Emlyn Jones, of Dyffrin, who is an exceptional singer. It was said by the adjudicator that his was the best solo-work heard at an Eisteddfod for a long time.

The sopranos had to sing a song in Welsh by Haydn Morris and Holbrooke's 'Let us make love deathless,' the mood of which is not very easily grasped; and it is unvocal. The prize was won by Miss Ceinwin Rowlands, of Holyhead.

One of the test-pieces for tenor soloists was Bridge's 'My love went a-riding.' The prize was won by Mr. Ernest Williams, of Treffillon, whose singing was sound, rather than remarkable. The second prize went to 'Joan,' who is a Mr. Jones, of Swansea. An interesting fact with regard to him is that he has eight times been among the elected competitors, but has never yet won.

With regard to instrumental music Wales is at a transitional stage. The number of entries was disappointingly small, but at the same time the improvement in quality from year to year is very noticeable, and has never been more marked than it was this year. For instance, only the Deeside Orchestra from Connah's Quay came to play the 'New World' Symphony, but it obtained very high marks. The same holds good with regard to the various chamber music competitions.

The competition for the open violin prize, in which the test-pieces were the first and second movements of Elgar's Violin Sonata, produced an unusual incident which bears out what was said above about the rising standard of instrumental music in Wales. There were five competitors, of whom four were called to the platform, and the contest was very close. Mr. H. J. Jenkins, of Bridgend, won with ninety-two marks; Mr. Gwynne Edwards, of Pontycymmer, was second, with eighty-nine marks; and consolation prizes were given to both the others.

Two very interesting young ladies were among the competitors for the violin solo under eighteen. This event was won by Miss Leyshon, of Bridgend, who, it may be recalled, was the winner both among the pianists and violinists at Pontypool last year. The other aspirant was a very tiny girl, Miss Marion Davies, of Swansea, who played with a stormy temperament which seemed strange in one so small. She well deserved the consolation prize. The adjudicator said of both girls—a thing seldom said—that they were obviously born to be violinists.

It is good to be able to say that the adjudicator spoke very highly of the way in which one of the Fugues from Bach's 'Forty-eight' was played by a large number of the pianists.

It was a bold venture to put one of Brahms's Violoncello Sonatas down as a test-piece for a soloist, and it is not wonderful that the competitors could not grapple with it, although Sir Walford Davies pointed out that the winning player was 'a born phraser,' which from him is high praise

indeed. The chief trouble here was the accompanist, but the question of Eisteddfod accompaniment is a thorny one, and requires more time and space for its discussion than is available now.

Next year's Eisteddfod takes place at Swansea, and that of 1927 at Holyhead, when several Irish choirs have already promised to compete. It would be interesting if a choir or two from Scotland could also come, so that all four peoples could be represented.

A West Indian correspondent has kindly copied the following from a Demerara newspaper:

'NOTICE

'In connection with the paragraph headed "East Indian Singing Contest," which appeared in the *Daily Argosy*, I beg to state that some time ago I was declared the best harmonium player in the colony by such competent men as Messrs. M. Panday and Sooknanan Singh, who sat as judges. Mr. Rajunauth Ramphul was defeated by me, so how can he be declared champion when I was declared his superior? Do the judges who proclaimed him a champion possess any knowledge in that direction? Mr. Rajunauth Ramphul cannot be elevated without defeating his superior. I and my party can give a full display of Indian music in the playing of the Harmonium, Gitaar, Israaj, Soorbakar, Beenak, and in singing and playing of the Drum, Tablah, and Majeera. Rajunauth knows that I am his superior. Should he deny this, let him challenge me as a man.

'M. SINGH
('Songster').

The annual general meeting and the annual conference of the British Federation of Musical Competition Festivals will take place at York on Saturday, September 26. Sir Henry Hadow will be chairman. In addition to the official proceedings, a number of interesting musical and social events are promised for the week-end, including a performance of the Vaughan Williams Mass in the Minster, a reception by the Mayor, a luncheon, and a visit to Messrs. Rowntree's chocolate factory. Members and friends who wish to attend should notify the secretary (3, Central Buildings, Westminster) not later than September 14. The railway company has promised to issue return tickets at a single fare and a third on presentation of a voucher which may be had from the Secretary of the Federation. But they stipulate that the number shall be not less than two hundred.

WIND INSTRUMENTS: AN INTERESTING COLLECTION

Wigan Public Library has received a very valuable and unique gift of twenty-two wind instruments of the 18th and 19th centuries, from Mr. William Rimmer, the well-known musician, of Southport.

The instruments include an oboe, by Garrett, which formerly belonged to Johann Christian Fischer (1733-1800), a famous oboeist of the 18th century, whose portrait, painted by Gainsborough, is now in Buckingham Palace. The sitter is portrayed holding the oboe, which is a faithful representation of the instrument now presented to Wigan. There are three flutes, one by Cahusac, of the late 18th century, another by Proser, of the same period, and the third, by Monzani, dated 1847. A double flageolet, of the early 19th century, is by Bainbridge & Wood, and was presented to the present donor by Mr. Charles Reynolds.

A slide-trumpet of the late 18th century is a very handsome instrument in copper and brass, heavily silver-mounted; made by William Harris, of London. It is said to be the equal of the one in the Galpin Collection at South Kensington. Of two clarinets by Goulding & Co., one has silver keys with hall-mark of 1807; the other is, perhaps, a little later.

Other specially interesting items are two serpents, the now obsolete bass instrument of the cornet family, and in some favour with George III. owing to the excellent playing of it by the Yorkshireman Hurworth; both are of the 18th century—one early, and the other towards the end. Two keyed bugles are included, both by Charles Pace, of the early 19th century; one in silvered brass, E flat, with six keys, the other in copper with seven keys. The other instruments are a fife in A, by Wood, early 19th century; a flageolet, by Bainbridge, early 19th century; Musette, modern; Chaunter (Highland bagpipes), modern; bassoon, by Milhouse, of the 18th century; bassoon, by Distin, of the middle 19th century; cornopean, by Roe, of 1840; ophicleide, middle 19th century; hand horn, stamped Alphonse Cary; and a 'cudgel flute,' modern French (a weapon of offence in the form of a flute, brought by a soldier from France).

Mr. William Rimmer, the donor, is the well-known Lancashire bandmaster, who is widely known through the large number of compositions he has arranged for brass bands. The collection he has now presented to the Wigan Corporation has been carefully selected over his long career.

Music in the Provinces

MANCHESTER AND DISTRICT.—The skeleton programme of the Hallé concerts issued in mid-August shows reliance on the main principles which governed the very successful scheme of last winter. Four out of the twenty evenings will be purely orchestral, when Beethoven, Strauss, Berlioz, and Mozart Symphonies will form the backbone of the programmes. The choral concerts are well distributed, so as to permit of adequate rehearsal—Berlioz's 'Messe des Morts' being the outstanding novelty, the extra brass bands being found from the men of the famous Besses o' the Barn organization. Elgar's 'The Apostles' and the Beethoven Mass in D, with 'The Messiah,' fill the choral nights. Backhaus, Cortôt, Suggia, Casals, Catterall, Clara Haskil (the Rumanian pianist), Mila Wellerson, Jelly d'Aranyi, Yolanda Mero, and Arthur Rubinstein are the solo instrumentalists engaged; the complete list of vocalists cannot yet be stated. Brahms Symphonies come on October 22 and January 21; Ravel's 'Daphnis and Chloe' on October 29; Berlioz's 'Messe des Morts' (November 12) and 'Symphonie Fantastique' (January 28); Vaughan Williams's 'Pastoral' Symphony on December 3—the same evening as Casals; Elgar's Symphony No. 2 (January 7) and 'The Apostles' (March 11); César Franck's D minor (January 14); the first performance of Moeran's new Symphony is allotted to March 4, and the Pension Fund concert to March 25.

Music in Wales

ABERYSTWYTH.—About thirty boys from Romilly Road School, Barry, gave a concert in University Hall on August 12, under the baton of their master, Mr. W. M. Williams. The string band gave a surprisingly good performance of the first movement from Haydn's second Symphony, and small parties accompanied their schoolfellows in the 'Market Chorus' from 'Masaniello' and 'The Cachuca' from 'The Gondoliers.' The boys' choir sang a number of English and Welsh songs and part-songs with fine discipline, though one or two numbers were marred by exaggerated effects. Two of the elder scholars played violin and 'cello solos; the 'cellist, however, showed a tendency to overdo *portamenti* and pauses. With a third as pianist they gave a good account of the first movement of Mozart's Trio in G, for a performance of which they divided the prize with a trio from Bangor at the recent Pwllheli Eisteddfod. Miss Myfanwy Ellis, a local contralto, sang a number of solos.

BRYN TANAT.—Arrangements for the fifth annual Festival under the auspices of the North Montgomeryshire Musical Association, which is to be held on September 18, have now been completed. Portions of Bach's 'Passion' will be included in a first-class programme, a rehearsal of which took place on July 16, under Mr. Arthur Fagge, conductor of the London Choral Society. Mr. Adrian C. Boult will have his own players (the Birmingham Municipal Orchestra) under his baton at the Festival. Mr. E. T.

Davies, of Bangor, will also take part. As last year, about a hundred school-children will sing. A record event seems to be assured.

CARNARVON.—The committee of the Eryri annual Festival has decided to perform Mendelssohn's 'Elijah' at the 1926 event, on May 15. Choirs from the various towns and villages of Arfon will take part.

NEWTOWN.—Under the auspices of the Montgomeryshire Recreation Association, a concert was given at the Pavilion on July 22, when a choir of about a thousand school-children sang Welsh patriotic airs under the conductorship of Sir Walford Davies and Mr. Bumford Griffiths. Several groups of children sang Welsh folk-songs, and maypole and other dances were represented. One of the most successful items was Bach's Bourrée in G, by the orchestra, which was chiefly drawn from the violin classes taught in the elementary schools of the county.

Music in Ireland

It is well known that the Dublin Horse Show is the great social function of the year. This year's show (August 3-6) eclipsed all previous records in every department, and of course music was not forgotten among the attractions. 'Our John,' meaning John McCormack, was a host in himself, and his two concerts (on August 2 and 9) were highly appreciated, not alone by his own countrymen, but also by the hosts of visitors who thronged the Irish capital for the week. He was in glorious voice, and gave us of his best. As to his singing, *çà va sans dire*, and the advance of years is mellowing his beautiful organ, though he is still comparatively young—only forty-one. Another musical feature of the Show was the Cossack Choir. According to a cross-channel visitor, one of the best items given by these singers was 'The Vulgar Boot Song'!

The John McCormack banquet at the National University, Dublin, on August 5, was an enormous success. It was presided over by Mr. J. J. Walsh, Minister for Posts and Telegraphs. President Congreve made a fine speech, in which he referred to the many generous gifts of our great Irish singer towards the city's charities for the past ten years. In responding, Mr. McCormack humorously alluded to the forthcoming elections for Senators in the Free State, and regretted that no musicians names appeared among the candidates. Aside, however, from drollery, he advocated the founding of a great school of Irish music.

The strike of musicians in Dublin theatres and cinemas ended on August 8. Members of the various orchestras have intimated their willingness to resume work on the old terms.

Belfast music-lovers had an enjoyable treat in the open, at Bellevue Park, during the week August 3-8, when the band of the Royal Air Force performed twice daily. Under Flight-Lieut. John Amers, these players presented some really delightful programmes of classical and popular music. A resolution from the Tramways Committee in favour of Sunday band performances was submitted at the monthly meeting of the Belfast Corporation on August 4. It found only twelve supporters, and was defeated by a majority of thirty. Among its supporters was Lord Londonderry, Minister of Education, who urged the need for a wider dissemination of music. But alas! Belfast's dour Corporation would have none of it. It is said that the Labour party intends taking a plébiscite on the question.

At the fiftieth anniversary of the Federation of the Belgian Archæological and Historical Society, at Bruges, during the week August 2-8 (under the patronage of H.M. The King of the Belgians, and the presidency of Prince Leopold), an interesting section was devoted to Musicology, in which many valuable papers were read by various savants, including Mr. Gerald M. Cooper, and Chevalier Grattan Flood, Mus. D.

Musical Notes from Abroad

HOLLAND

While there is much music of a high artistic quality being performed in Holland during the summer months, only a comparatively small proportion of it is in the form of concerts. The hundredth anniversary of the birth of Richard Hol was observed in various ways and various places, the principal celebration being before his monument at The Hague. This was not a musical event, but speakers representing the leading societies with which Hol had been connected in his life-time paid their tributes, and a wreath was placed at the foot of the monument. At the moment of writing, the second international exhibition of carillon art has just been opened at 's-Hertogenbosch. I have not yet had an opportunity for inspecting it myself, but the reports that have come to hand all suggest that it is of the highest interest. Included in the collection are examples of ancient and modern mechanisms, books of pieces and studies of various periods, pictures and other representations of various towers, carillons, and clocks. There are also carillons and bell-instruments from Java dating from several centuries ago, and the latest electrical adaptations to facilitate bell-playing. Much interest has centred in the exhibits relating to the new carillon in course of erection in St. Jan's Cathedral, which it is hoped will be completed in time for recitals to be given before the close of the exhibition. Well-known carillonneurs will take part, including Messrs. Jef Denijn, Gust. Nees, Antoon Brees, senr., Joh. Meyll, Fr. Hasselaar, and Ferd. Timmermans. The installation is being carried out by Messrs. Gillet & Johnson, of Croydon, England.

A Roman Catholic Congress (the third Dutch Catholic Day) at The Hague had many points of musical interest, and a striking paper on 'The Significance of Catholicism for Dutch Music' was read by Mgr. J. A. S. van Schaik, rector of a seminary at Culembourg, and himself a popular composer of Church music. His demonstration of the certainty that Charlemagne gave a great new impulse to music, and that practically all folk-song derives from Christianity, deserved fuller treatment than was possible on this occasion. The three days of the Congress comprised some thirty general and sectional meetings. There were numerous musical performances at services and other functions in connection with this event. Much of the music, apart from the plainsong, was by Netherlands composers of the 'golden period,' and of to-day. Among the latter were works by van Schaik, Diepenbrock, Jansen, Cuijpers, Philip Loots, and Giesen. By a coincidence the 'Domine Salvum fac' of Giesen was sung almost simultaneously at the Catholic meeting and at J. A. de Zwaan's recital in the great Protestant Church. The last-named was arranged in honour of the Queen Mother's birthday, and is memorable for the admirable singing of a double quartet in a number of *a cappella* works, and for the organist's playing of classical and modern items, including a small and very pleasant composition of his own.

The concerts at the Scheveningen Kurhaus have continued successfully, and have provided some interesting standards both of selection and performance. Ernest Schelling's 'A Victory Ball,' given under the composer's direction, aroused more enthusiasm than did Malipiero's 'Impressioni dal Vero.' Schelling, however, had just given a brilliant and thoroughly sentimental performance of Chopin's F minor Concerto. A pleasant but quite unoriginal Symphonic Overture by E. Bohnke suggested that the composer was trying to be a 'brighter' Brahms. Arthur Rubinstein, Thibaud, and Judith Boker have been the most notable soloists in recent weeks. Mejn. Boker, who is now resident at The Hague, is one of the best among women 'cellists of to-day, although, like other exponents of this instrument, she errs on the side of sentimentality. Mahler's fifth Symphony, a portentous work that appeals to the Teutonic mind much more than I imagine it is ever likely to do to that of the Anglo-Saxon, was made the subject of a special evening, and we had a really good performance, under

Schneevoigt, of 'Also sprach Zarathustra.' A mild storm was created recently by a criticism in a local paper of a performance of a Violin Concerto, in which a misunderstanding occurred between soloist and conductor. The critic praised the soloist for the manner in which he had held things together; but the conductor (not Schneevoigt) demurred, and claimed all the credit for himself, assigning the mishap to the soloist's loss of nerve. I was not present at the concert, and so am unable to proffer an opinion on the dispute. HERBERT ANTCLIFFE.

THE DONAUESCHINGEN FESTIVAL

BY PAUL BECHERT

THE PROGRAMMES

1st Concert, July 25

String Quintet, Op. 2 ... ... *Erhart Ermatinger*
'The Seasons,' for chamber choir ... *Ernst Krenek*
Six Songs, Op. 2, for voice and pianoforte *Hanns Eisler*
Italian Madrigals for five- and six-part choir *Wilhelm Weismann*
Concerto for violin, clarinet, horn, and string sextet *Aarre Merikanto*

2nd Concert, July 26 (Matinée)

Quintet for clarinet, horn, violin, viola, and 'cello *Heinrich Kaminski*
Sonatina (Romancero) for pianoforte solo *Philipp Jarnach*
Two mixed-voice choruses for four and eight parts *Max Butting*
Concerto for string quartet ... ... *Alfredo Casella*

3rd Concert, July 26

Concertino for violin, flute, clarinet, and horn *Paul Dessau*
Four Fugues for pianoforte solo ... *Felix Petyrek*
Three Joyous Sacred Madrigals for female chorus ,,
Sonata for violin and pianoforte, Op. 39 *Otto Siegl*
Four Madrigals for mixed choir ... *Paul Hindemith*
Sonata for pianoforte solo ... ... *Igor Stravinsky*
Concerto for flute and violin, with accompaniment for small orchestra *Alexander Tcherepnin*

The Donaueschingen Festival is—or, should one say, has been, in view of certain features connected with this year's concerts?—a beautiful and anachronistic dream, a bit of romance amid an otherwise sober and materialistic world. The annual series of modern chamber music concerts initiated in 1921 by Prince Fürstenberg and his musical adjutant, Heinrich Burkard, seemed to many an idealistic vision realised. A princely Mæcenas had appeared, plainly coveting the laurels of a new Prince Esterhazy of the rococo era, a patron of music and fine arts eager to revive the idyll of Josef Haydn's times, when music was fully dependent upon the support not of a broad public but of a small circle of privileged aristocratic art-lovers. It even seemed as though this small provincial town of Southern Germany were determined to vie with the fame of its neighbour Mannheim in an effort to create what was expected by many to develop into a distinct Donaueschingen School in contemporary music, with Paul Hindemith as its spiritual leader. (It is well known that the famous Amar-Hindemith Quartet, in which the much-discussed young composer takes the part of the viola player, owes its foundation to the 1921 Donaueschingen Festival. It was the modern equivalent, as it were, of the Court orchestras once maintained by Austrian and German aristocrats for their private concerts.)

All those who had cherished such untimely and roseate dreams must have been somewhat disillusioned by the nature of this year's event. No longer is Prince Fürstenberg the sole patron and backer of the Donaueschingen Festival. Instead, what was once a more or less private affair has grown into an official enterprise, sponsored and largely supported by the authorities of the Baden Provincial Government. In the measure in which the Donaueschingen scheme has developed into an event of nation-wide importance, so has it broadened its programmes internationally, and it may now be regarded as an event to rival in significance the festivals held annually by the International Society for Contemporary Music. And, let it be stated from the outset, the jury entrusted with the task of selecting the Donaueschingen programmes has shown more all-round judgment and less national bias (though composed solely of three German musicians—Paul Hindemith, Heinrich Burkard, and Josef Haas) than the illustrious cosmopolitan body chosen to compile the programmes of the International Society.

The important feature of this year's programmes was the broad space allotted to choral music of chamber style. By emphasising this species of music it was hoped to 'widen the boundaries' of the comparatively limited possibilities of chamber music which virtually all instrumental combinations seem to have exhausted, and thus to benefit not only the cause of modern music but also a realm of choral singing which heretofore had been unduly neglected by modernist composers. It cannot be said that the experiment was a full success, for what we heard in this field was neither modern nor, indeed, real chamber music at all. The conclusion that may be drawn is that *a cappella* singing is not —for the moment, at least—to be regarded as a suitable medium for the radical composer wherein to express his ideas and inventions. At present even an acknowledged revolutionary like Hindemith succumbs to the lure of 'cuteness,' of the obvious 'cuckoo' romanticism so long abused by 'Männerchor' societies in every German provincial town. The success and vociferous approval which fell to Hindemith's choruses was indeed a Pyrrhic victory not to be envied save by the all too many routine manufacturers of this sort of obvious poetry, whom Germany produces by the score year in and year out. Krenek's choruses were at least legitimate and serious music which steered clear from cheap popular effects; to say that they gave even a hint of the personality of this composer—one of the most gifted and volcanic among all young Germans—would be misleading. Felix Petyrek's talent was, happily, more clearly visible in his four Fugues, which reveal him as an excellent craftsman and a serious-minded musician, than do the Madrigals, which moved more or less along conventional lines. The unaccompanied part-song is a realm of music yet to be conquered by this radical young composer, and is accessible only to a man like Max Butting, who, in his choruses, reverts to the device of writing purely instrumentally for the voice. These mixed-voice choruses by their very nature and dynamic outlines seem hardly calculated for chamber music. Of Wilhelm Weismann it may be said that he adopts the simple subterfuge of hiding the lack of a suitable modern idiom behind an affected archaism, and that he writes music so innocently naïve as to place it on the level of the products which any graduate from a musical conservatoire would be able to bring forth.

Originality is a quality amply possessed by Hanns Eisler, the young pupil of Schönberg who came into sudden prominence last season with his Pianoforte Sonata, Op. 1, and who remains interesting even where it is not quite easy to follow his ideas. His Songs—which suffered from a completely inadequate interpretation that barely gave the melodic contours of the music without in the least responding to the mental requirements of the occasion—are not convincing in their lyrical aspects. They ring true only where Eisler, a true product of his time, abandons himself to satirical, even self-ironical utterance, where coherence and constructive elements may rightly be sacrificed to the grim atmosphere of the text. Apart from their interpretative difficulties, Eisler's songs place demands upon the range and vocal powers of the soloist which few singers will be able to fulfil. These songs, and Dessau's Concertino, alone attempted to follow the lines of Schönbergian principles; but in the case of Dessau it was an attempt doomed to failure. The ghost of the moonstruck Pierrot walks through this poorly scored piece, which is in itself an imitation of the inimitable. Schönberg's experiments are singular and without parallel, and convincing only when born of inner necessity and formed by a master hand. Dessau's music is distorted Schönberg, immensely taxing for the solo violin without rewarding the player by gratefulness. And it is futile as an attempt to create the 'new' type of Concerto, of which Prokofiev's

Violin Concerto still stands as the supreme example in our time—the Concerto purified from useless and time-honoured bywork of a mere incidental nature.

Stravinsky's new Pianoforte Sonata had been anticipated as the 'clou' of the Festival, but, contrary to expectation, the palm went not to this piece but to Stravinsky's young and heretofore almost unknown connational, Alexander Tcherepin. Stravinsky's Sonata marks the last word of the 'mechanization' and complete 'abstraction' recently preached by the Russian wizard. It is a sort of vivisection of music; the very skeleton of the composition is, as it were, laid bare, before the hearer's inner eye. No pedal is allowed, shading and nuances are 'strictly prohibited,' and nothing is called for but cold, metronomic reproduction minus any semblance of expression or feeling. In style, the Sonata is Bach and Beethoven (not to forget occasional lapses into Clementi) trimmed with little ironical mordents and parodistic figures. It is cerebral throughout, and nothing in this cold and marionette-like piece recalls Stravinsky's old-time fire, the electrifying rhythm, the pagan vitality of yore. All these qualities, however, seem to have passed on to young Tcherepnin, who appears to have stepped into the boots of his composer-father (Serge Tcherepnin), and who has certainly made tremendous forward strides since I heard him play his earlier pianoforte compositions at Vienna some months ago. They were largely derivative, and reminiscent of Rachmaninov's style; the Concerto, however, shows him as a talent of the first order. It is brisk, full of original themes and powerful rhythms, and brilliantly scored. The second movement is thrilling in its barbaric force, alternating with an ironical little waltz, and again winding up with the rhythmically exuberant beginning which springs directly from the 'Danse Sacrale' of Stravinsky's 'Le Sacre du Printemps.' Stravinskyian in its hilarity, too, is Alfredo Casella's Concerto, of which I have previously spoken in these columns. It is witty and spirited from beginning to end; and if it lacks the subtler qualities of sentiment, is not sentiment the very thing which one searches for in vain even in Stravinsky's greatest music?

The very antipodes of Casella's light and brilliant Concerto was Philipp Jarnach's Sonatina, which the composer himself performed on the pianoforte. Jarnach is a Spaniard by birth, a German by training, and was one of Busoni's favourite disciples. Busoni's seriousness and depth, and a truly Teutonic rigidity and sternness (even a certain dryness and didactic tendency), bespeak the country of his adoption, while his cosmopolitan origin reveals itself in French impressionistic colouristic effects and harmonies. The romanticism indicated by the sub-title of the Sonatina is rarely in evidence. All the more romantic, however, and surprisingly so, was the Quintet by Heinrich Kaminski, who had heretofore been labelled as a Bach apostle on the strength chiefly of his widely-known Concerto Grosso. In the Quintet, Kaminski strikes a brighter and more sensuous note than has ever been known in him, an almost romantic melodiousness and a rhapsodic exuberance which extend even to the formal scheme of his piece, but which never stoop to cheap effects. To his Quintet fell one of the great and deserved successes of the Festival.

Romanticism, but of the all too innocent and sentimental variety, is the fundamental note of Otto Siegl's Sonata, in which Straussian and César Franckian patches barely hide the total absence of genuine inspiration, and the lack of polyphonic and thematic workmanship; and eclecticism to a degree spoke from the opening work of the first programme, the String Quartet from Erhart Ermatinger, the sole Swiss exponent at Donaueschingen. Perhaps the last movement, if played, would have banished the atmosphere of monotony and lack of contrast shed by the remaining two, but it would hardly have reimbursed the absence of individual utterance. Largely derivative, too, was the Concerto by Aarre Merikanto, who shares with Yrjö Kilpinen the platform of contemporary Finnish music, but is clearly rooted in neo-classical influences, chiefly in the examples of Wagner and Strauss. Merikanto's piece was one of the prize-winners in the contest promoted by the German publishing firm of Schott, the other winners being the above-mentioned works by Dessau and Tcherepnin. Of the three compositions, only that of the young Russian has escaped the danger of confirming the deeply-rooted prejudice against such prize contests in general which Hans von Bülow so eloquently proclaimed in his famous pun: 'Je preiser ein Werk gekrönt wird, desto durcher fällt es.'

Obituary

We regret to record the following deaths:

HENRY ELLIOT BUTTON, at Hampstead, on August 1. He was born in 1861, at Clevedon, Somerset, where his father was schoolmaster, and organist of the Congregational Church. From his earliest days he showed marked aptitude for music, being able to sing at sight from tonic sol-fa long before he could read. For a short time after his school days he was in a business at Bristol, going thence to become a master in a school at Hastings. Before he was of age, however, he found more congenial work in the experimental department of the Globe Telephone Company in London, science and mathematics having been favourite studies in his school-days. The failure of the Company threw him on his own resources, and he entered the musical profession, studying harmony under Windeyer Clark, who was amanuensis to G. A. Macfarren—an office in which Mr. Button himself shared at times. He was a good violinist and a capital singer, filling posts as alto soloist at Holy Trinity, Sloane Square, and other churches. For a time he was choirmaster at St. Mary Abbot's. His chief work, however, was in the publishing department of Messrs. Novello, which he entered about forty years ago. Here his knowledge, skill, and judgment in all matters concerning notation, &c., had full scope. The fruits of his study of this important subject are shown in his Primer, 'System in Musical Notation,' published in 1920. His encyclopædic knowledge of hymn-tunes stood him in good stead as Editor of the 'Bristol Tune Book,' and was shown in another direction in his scholarly collection of 'Chorales Harmonized by Johann Sebastian Bach' (1924). For many years he was an assiduous reader at the British Museum, and his wide knowledge of the music manuscripts there led to some admirable transcriptions of madrigals. A man of many interests outside his work, a keen sportsman, and a genial companion, he will be missed by a wide circle of friends.

LUCIE JOHNSTONE, a well-known singer and teacher. A daughter of the Rev. Edward Johnstone, she commenced singing in the choir at University Church, Belfast, and later matriculated at the Royal University of Ireland. Afterwards coming to England, she studied at the Royal College of Music, under Anna Williams and Randegger. Equipped with a contralto voice of rich quality, Miss Johnstone sang in oratorio at the Royal Albert Hall, Queen's Hall, Steinway Hall, and throughout the provinces, and also at the Crystal Palace in the days of Sir August Manns. Other distinguished conductors under whom she sang are Sir Henry Wood, and the late Sir Charles Hallé, Sir Joseph Barnby, and Sir Frederick Bridge. For some years she occupied the position of contralto soloist at the City Temple during the ministry of Dr. Parker—a period that she regarded as the happiest of her life. Under the *nom de plume* of Lewis Carey she wrote many popular songs, mostly of a religious type. Miss Johnstone retired from public singing at the zenith of her career, and afterwards concentrated on composition, voice development, and illustrated vocal lectures. She was one of the founders of the Society of Women Musicians, an Associate of the Royal Philharmonic Society, and a member of the Council of Incorporated Society of Musicians and of the Folk-Song Society.

MAGGIE DAVIES, an accomplished singer. Trained at the Royal College of Music, Miss Davies first became famous as a member of the Carl Rosa Opera Company. Later she was introduced to the concert platform by Manns, and for the remainder of her career was successful as concert and oratorio singer. She was a member of the original cast in 'Shamus O'Brien,' her colleagues including Charles McGrath, Kirkby Lunn, Denis O'Sullivan, and Joseph O'Mara, with Sir (then Mr.) Henry Wood as conductor.

HAROLD ARTHUR JEBOULT, at Taunton, on July 16, aged about fifty-four. He came of a musical stock, one of his ancestors having been Robert Creyghton; his maternal grandfather was a military bandmaster, and four of his uncles, one great-uncle, and his grandfather were all well-known Somerset organists—a family record that is probably unique. Mr. Jeboult did excellent work at Taunton for thirty-six years—at Holy Trinity from 1889 to 1897, and at St. Mary's from that date till his death. For ten years he conducted the Taunton Madrigal Society. His booklet 'Somerset Composers, Musicians, and Music' (one of the 'Somerset Folk Series') was reviewed in this journal in May, 1924.

ELIAS POIRÉE, at Paris, May 25, aged seventy-five. This distinguished French musicologist was born at Villeneuve Saint George, on October 9, 1850. In 1906 he was elected president of the French section of the International Society of Music, in succession to M. Dauriac, and in 1917 he was one of the founders of the French Society of Musicology, being made vice-president. As librarian of St. Geneviève Library he was courteous and capable, and he published many important works, including admirable memoirs of Chopin and Wagner for the series of 'Musiciens Célèbres,' of which he was managing editor.

REV. JOHN M. E. ROSS, on August 3, at Chiavenna, Italy. He was editor of the *British Weekly*, and an enthusiastic and well-informed musician who did his utmost for the improvement of the musical side of the services in congregational churches.

Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

E. B. P.—(1.) As we pointed out in a recent answer, the titles of organ stops are very unsafe guides as to their effect. The differences are due to more causes than those you mention—*e.g.*, the different voicing and scales of various builders. We have not space for discussion of this point. (2.) You will find much of interest and value in Eaglefield-Hull's 'Organ Playing: its Technique and Expression' (Augener). A good many points concerning phrasing, registration, &c., are treated incidentally in Harvey Grace's 'The Organ Works of Bach' and 'The Organ Works of Rheinberger' (both published by Novello). (3.) For harmonizing unfigured basses take Buck's 'Unfigured Harmony' (Clarendon Press). Almost any good harmony tutor provides abundance of exercises for harmonizing melodies and basses. If you need still more, try your hand at harmonizing folk-songs, or, better still, write your own melodies and basses for exercise purposes. (4.) No public organ recitals are given at the Royal College of Music, but organ solos are frequently included in students' concerts, admission to which is free. (5.) The salicional is an organ flue stop of 8-, 4-, or 2-ft. pitch, with a delicate and somewhat stringy tone.

CONDUCTOR.—(1.) You can take a course in conducting at any of our principal schools of music. We do not, however, hold out any great hopes of your finding many opportunities for performance with a professional orchestra, at Queen's Hall or elsewhere. There are many young musicians, like yourself, intensely keen about conducting, and prepared to make themselves efficient, but there are very few posts for them, even when they have qualified. (2.) Much the same thing applies to your pupil who is anxious to play a concerto in public with orchestra. There are lots of such players, and not enough chances to go round.

MERUS HIBERNICUS.—(1.) We know of no settings of Thackeray's verses 'The White Squall,' 'The Cristal Palace,' and 'Peg of Limavaddy.' (2.) We cannot get hold of a copy of Kurt Thomas's Mass in A minor for double choir. Can any reader advise our correspondent as to whether the work is for *a cappella* performance, its degree of difficulty, and its musical value. (3.) You ask, 'Is it tradition which demands that oratorio soloists should always sing from the score, or is it the desire to perform their allotted tasks with the minimum expenditure of mental effort? If tradition, can the origin be traced?' You must ask us another. (4.) Does your inquiry refer to Bach's solo cantatas for bass or to the cantatas in which the only soloist required is a bass? So far as we can ascertain, the only example of the former is 'Amor Traditore'; of the latter, 'Ich habe genug.' The only edition of 'Amor Traditore' known to us is that of Breitkopf & Härtel, in which the text is in German and Italian. Apparently 'Ich habe genug' is to be had only in the B. & H. edition, with German words.

JOHN THORNDYKE.—(1.) You must not expect us to decide between the various oboe manufacturers you mention. All are firms of repute, and you cannot very well go wrong in choosing any one of them. Nor can we give any information about the instruments used by the players in orchestras. No doubt a note to any prominent oboe player (enclosing stamped, addressed envelope) would bring you information. (2.) Among instruction books, we have heard that of Brod well spoken of (Hawkes, 20*s.*). Other tutors that are no doubt excellent are by Kappey (Boosey, 4*s.*); Hinke, an elementary tutor (Augener, 6*s.*); and an instruction book is also issued by Metzler (2*s.*).

W. E. R.—Novellos issue two albums of German songs, for bass or baritone, by various composers. The English text is by several hands. They publish also albums by Schubert, Liszt, Schumann, and Brahms, in which you would probably find some songs to suit your compass. The Oxford University Press has recently issued many of Schubert's songs, with excellent translations by Fox-Strangways, Steuart Wilson, and others.

JAMES.—Thanks for cuttings. For vocal score reading we know only the following: Daymond (two books, Novello); Peppin (Novello); James Lyon (Stainer & Bell); and Beck-Slinn's 'One Hundred Graded Exercises' (Weekes) (we do not know the degree of difficulty reached in the last-named). If you want something still more difficult, you might try the Fugues from the '48,' put in score by Vincent, published by Hawkes.

H. E. FENTON.—So far as we know, no English organ-builder makes a glockenspiel. The John Compton Organ Co., Turnham Green, would no doubt be able to give you some information, as they have (we believe) incorporated the glockenspiel in several of the instruments they have built for cinemas.

REGULAR READER.—Work at Sawyer's 'Extemporisation' (Novello). Also, write out themes suitable for the purpose, and use for extemporisation before your Sunday service. You might help yourself considerably, too, by extemporising short movements mentally when walking or travelling.

L.—We cannot give you the particulars you ask for concerning Gounod's 'The Redemption.' Nor could the advertisement you enclose be inserted free—or indeed, at all, for a performance from second-hand or hired copies would be an infringement of the publisher's rights.

MABEL LEE.—Why not obtain the more recent examination papers of the R.C.O., and work from these? We are not certain from your question whether you are speaking of working out harmony exercises or reading from score. Write to us again, making the matter clear.

M. G. M.—(1.) We know of no book of analyses of Beethoven's later Quartets. Can a reader help? (2.) Berlioz's 'Instrumentation' is published by Novello (11*s.* 6*d.*). (3.) William Reeves, of Charing Cross Road, issues translations of some of Berlioz's critical and other works.

H. B.—The articles on Franck's Organ Music, by Harvey Grace, appeared in February, March, and April, 1923, the last-named treating of the 'Three Chorals.' Copies of these numbers may still be obtained.

VIOL.—Little reliance can be placed on names and dates in fiddles. Your best plan would be to write to Messrs. W. E. Hill & Sons, 140, New Bond Street, W.1, who will gladly give you advice.

GUIDA.—The form of the turn, like that of other ornaments, depends upon the pace and style of the work in which it occurs. The treatment you suggest for the turn in Paderewski's 'Minuet' is, we believe, that usually adopted—five semiquavers, beginning with the C.

SCORE-READING.—The most difficult set of two-part exercises in Curwen's 'Simplex Music Reader' would probably meet your needs.

In our July number, 'S. V. S.' inquired for volumes of concert programme annotations. We have since received a letter from Mr. Morrison C. Boyd, University of Pennsylvania, Philadelphia, giving a list of works that would suit the purpose of 'S. V. S.' For the sake of other readers who may be interested, we mention the names of the likeliest:

George P. Upton: 'The Standard Symphonies' (Chicago, McClurg; first edition, 1888). 321 pp. Notes on all the older Symphonies, including those of Brahms.

Philip H. Goepp: 'Symphonies and their Meaning' (Philadelphia, Lippincott, 1905). Three vols., each containing about 400 pp. Many music-type examples.

Lawrence Gilman: 'Stories of Symphonic Music' (Harpers, 1907). 359 pp. Deals mostly with programme music, over a hundred works being briefly discussed.

In this connection, Niecks's fine work on 'Programme Music' (Novello) should be noted. If 'S. V. S.' will let us have his address we will send him a copy of Mr. Boyd's letter, in which there are many details for which we have not space. We thank Mr. Boyd for kindly taking so much trouble.

In reference to the inquiry from 'A. P.' in our last issue concerning Wickins's 'Voluntaries,' Messrs. Bosworth kindly write saying that these works were at one time published by them, and were subsequently disposed of to the following firms: Nos. 1-5 and 21-25, the London Music Stores, London Street, E.C.3; Nos. 6-15, Mr. A. Linwood, Eastwood, Notts; Nos. 16-20, Messrs. Pitman, Hart & Co., E.C.; Nos. 26-29, Messrs. Oliver & Co., Newman Street, W.1.

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THE MORNING POST—April 4, 1925

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Row gently here—Leis' rudern hier.
When thro' the Piazetta—Wenn durch die Piazzetta.
The captain's lady—Hauptmann's Weib.
O how can I be blithe—Weit, weit.
What would'st thou, lonely tear drop?—Was will die einsame Thräne?
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Help me, ye sisters—Helft mir, ihr Schwestern.
Friend beloved, thou look'st at me—Süsser Freund, du blickest.
Come to my heart—An meinem Herzen, an meiner Brust.
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Ah, sweet, when in thine eyes I look—Wenn ich in deine Augen seh'.
My soul I will steep with longing—Ich will meine Seele tauchen.
Beside the Rhine's sacred waters—Im Rhein im heiligen Strome.
I am not wroth—Ich grolle nicht.
Sweet violets, did ye but know it—Und wüssten's die Blumen.
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When on mine ear resoundeth—Hör' ich das Liedchen klingen.
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2.	Minuet and Trio (Symphony in G minor)	W. Sterndale Bennett	12.	Trio	J. Rheinberger
3.	Canzonetta	César Cui	13.	Short Postlude	B. Luard-Selby
4.	Interlude	Th. Dubois	14.	Andante Maestoso	B. Luard-Selby
5.	Elegy	Edward Elgar	15.	Prelude	Henry Smart
6.	Allegretto	Niels W. Gade	16.	Fughetta	Henry Smart
7.	Judex ("Mors et Vita")	Ch. Gounod	17.	Choral Song	S. S. Wesley
8.	Intermezzo No. 3	Alan Gray	18.	Lamentation	John E. West
9.	Chanson de Joie	R. G. Hailing	19.	Allegretto Pastorale	John E. West
10.	Hymnus	A. C. Mackenzie	20.	Andante	W. G. Wood

SET V.

No.			No.		
1.	Chorale Prelude—Erbarm' Dich mein, O Herre Gott	J. S. Bach	10.	Prelude	J. Rheinberger
2.	Allegro Maestoso e Vivace	W. T. Best	11.	Monologue No. 9	J. Rheinberger
3.	Meditation	Hugh Blair	12.	Chanson Orientale	Schumann
4.	Cantilène Religieuse	Th. Dubois	13.	Four Sketches, No. 1	Schumann
5.	Intermezzo No. 1	Alan Gray	14.	Larghetto from Sonata in D	B. Luard-Selby
6.	Then round about the Starry Throne ("Samson")	G. F. Handel	15.	Andante	E. Silas
7.	Lieder Ohne Worte, No. 4	F. Mendelssohn-Bartholdy	16.	Six Short and Easy Pieces, No. 6	Henry Smart
8.	Moderato	Gustav Merkel	17.	Intermezzo founded on an Irish Air	C. V. Stanford
9.	Ave Verum	Mozart	18.	Andante in G	S. S. Wesley
			19.	Lament	John E. West
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The Musical Times. EXTRA SUPPLEMENT. September 1, 1925

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To MISS LUCY BROADWOOD, who noted the Ballad in Hertfordshire from the singing of Mrs. Joiner

THE TREES THEY DO GROW HIGH

FOLK-SONG ARRANGED FOR MIXED VOICES

BY

E. T. SWEETING

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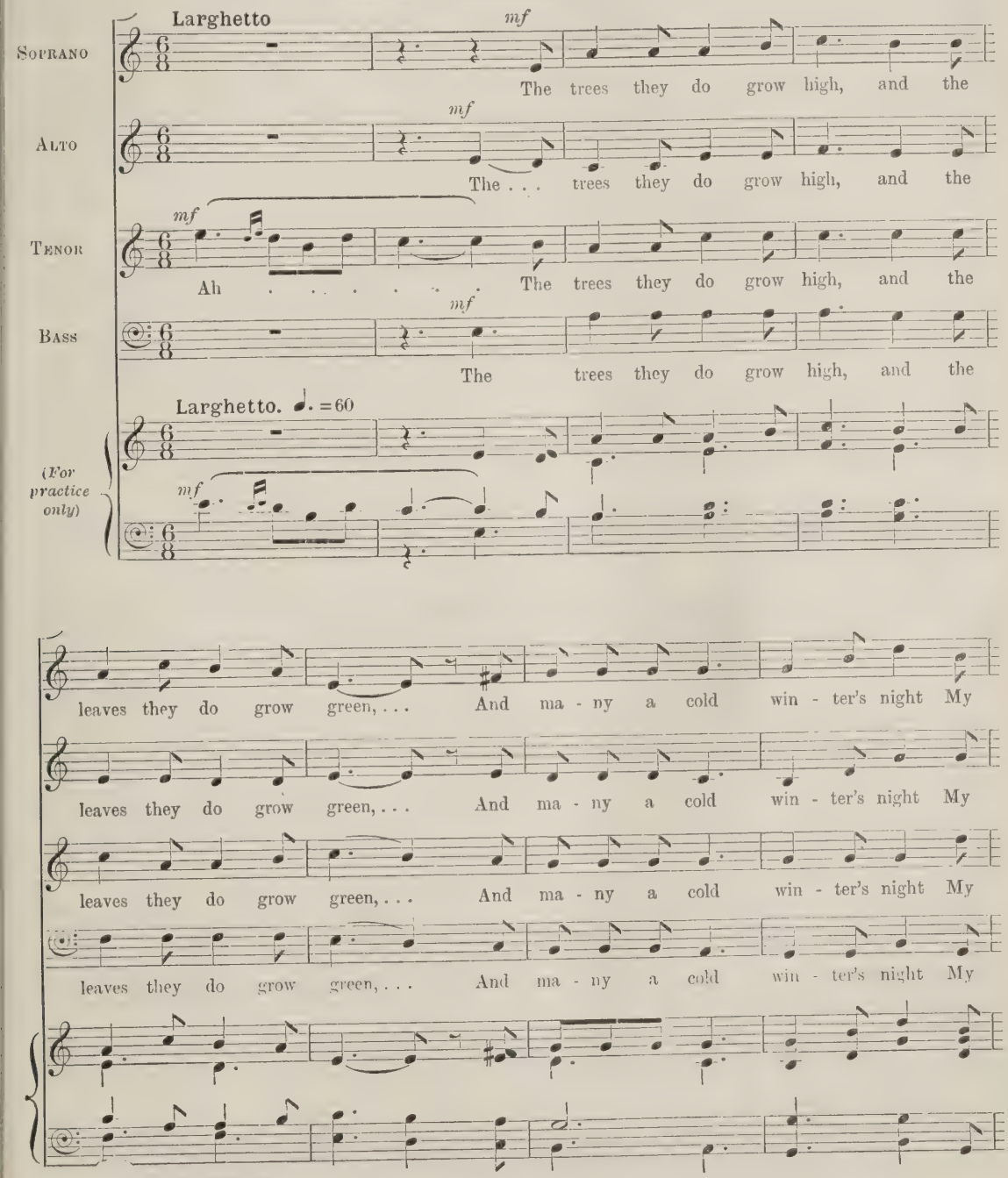
Larghetto
mf
Soprano
The trees they do grow high, and the
Alto
The . . . trees they do grow high, and the
Tenor
Ah . . . . . The trees they do grow high, and the
Bass
The trees they do grow high, and the
Larghetto. ♩. =60
(For practice only)
leaves they do grow green, . . . And ma - ny a cold win - ter's night My
leaves they do grow green, . . . And ma - ny a cold win - ter's night My
leaves they do grow green, . . . And ma - ny a cold win - ter's night My
leaves they do grow green, . . . And ma - ny a cold win - ter's night My

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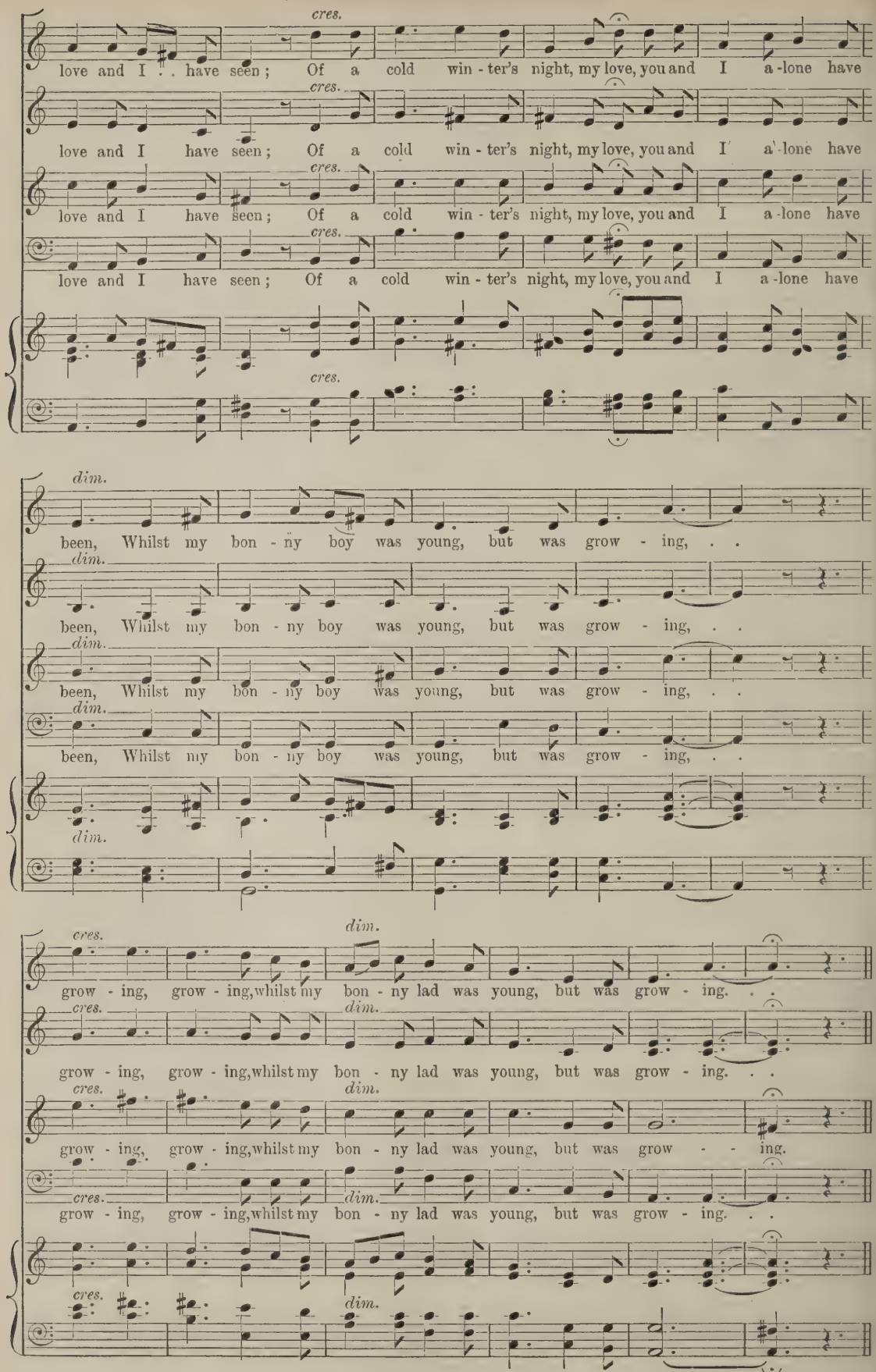

cres.
love and I . . have seen ; Of a cold win - ter's night, my love, you and I a - lone have
love and I have seen ; Of a cold win - ter's night, my love, you and I a - lone have
love and I have seen ; Of a cold win - ter's night, my love, you and I a - lone have
love and I have seen ; Of a cold win - ter's night, my love, you and I a - lone have
dim.
been, Whilst my bon - ny boy was young, but was grow - ing, . .
been, Whilst my bon - ny boy was young, but was grow - ing, . .
been, Whilst my bon - ny boy was young, but was grow - ing, . .
been, Whilst my bon - ny boy was young, but was grow - ing, . .
cres.
dim.
grow - ing, grow - ing, whilst my bon - ny lad was young, but was grow - ing. . .
grow - ing, grow - ing, whilst my bon - ny lad was young, but was grow - ing. . .
grow - ing, grow - ing, whilst my bon - ny lad was young, but was grow - - ing.
grow - ing, grow - ing, whilst my bon - ny lad was young, but was grow - ing. . .

THE TREES THEY DO GROW HIGH

mf

"I'll send your love to col - lege, all for a year or

mf

"I'll . . send your love to col - lege, all for a year or

mf

Ah . . . . . "I'll send your love to col - lege, all for a year or

mf

"I'll send your love to col - lege, all for a year or

mf

two, . . . And then, when the years have passed, He will be wed to

two, . . . And then, when the years have passed, He will be wed to

two, . . . And then, when the years have passed, He will be wed to

two, . . . And then, when the years have passed, He will be wed to

cres.

you; I'll buy him white rib - bons, tie them round his bon - ny

cres.

you; I'll . . buy him white rib - bons, tie . . them round his bon - ny

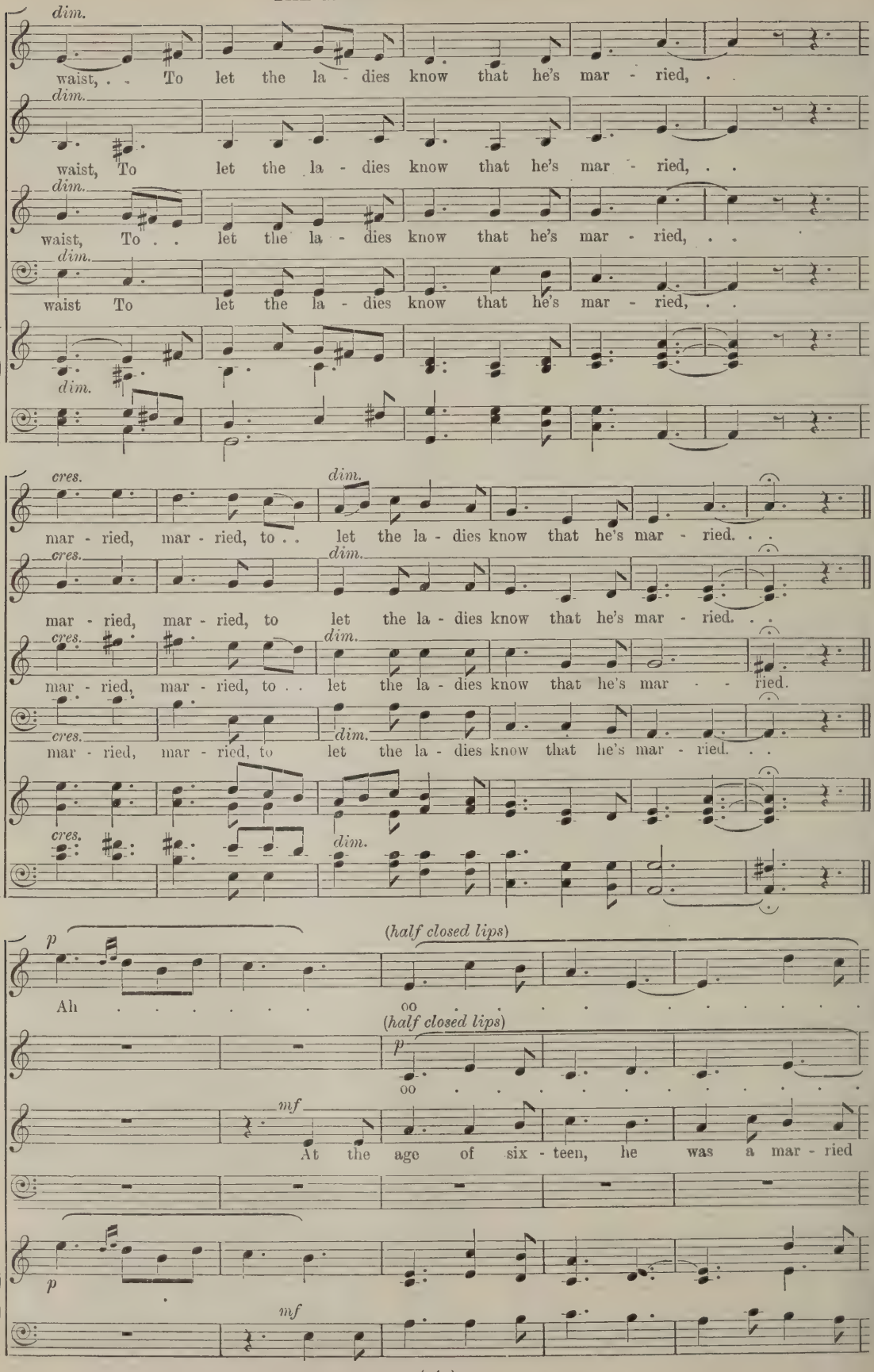
cres.

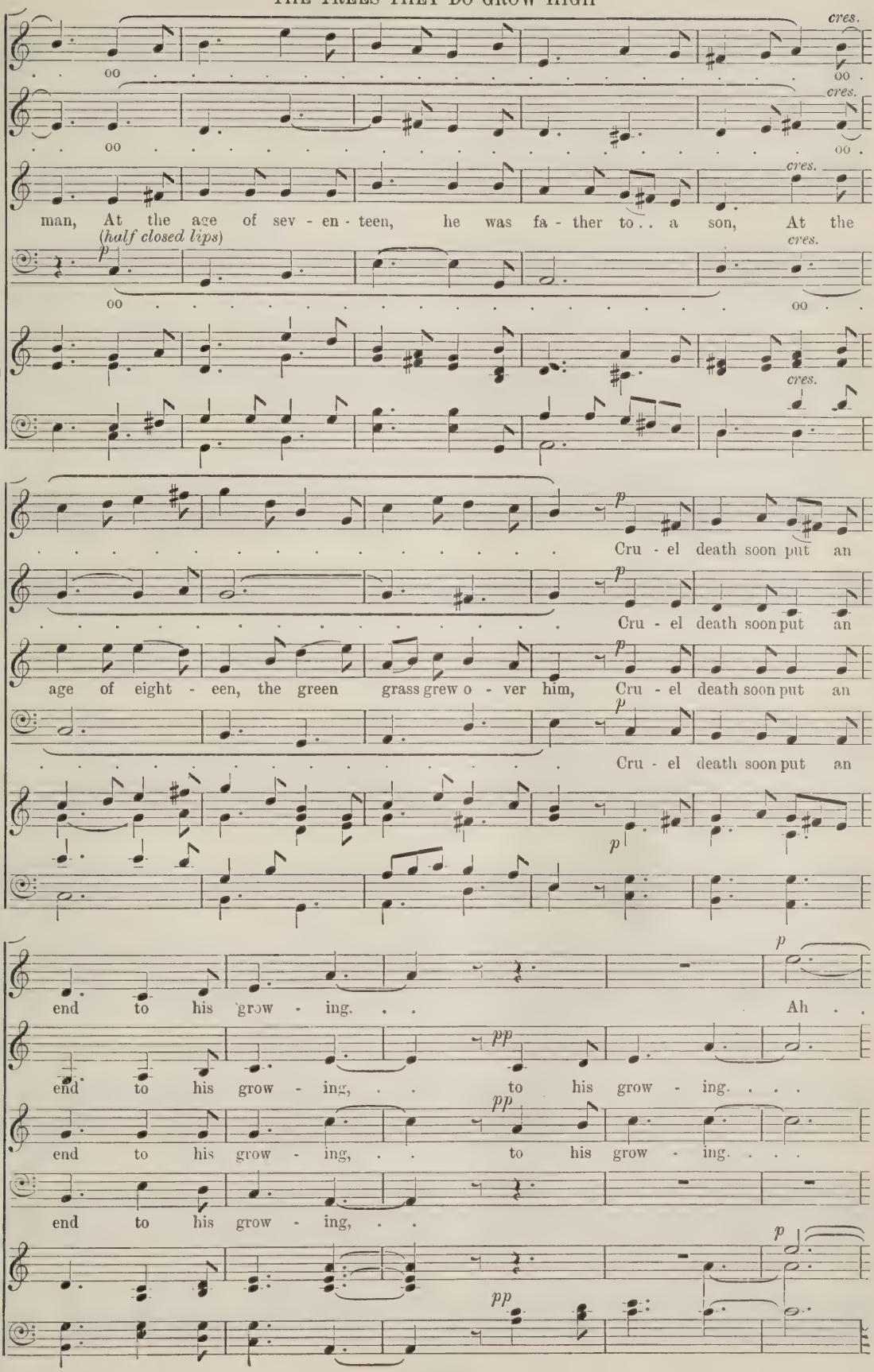
you; I'll . . buy him white rib - bons, tie them round his bon - ny

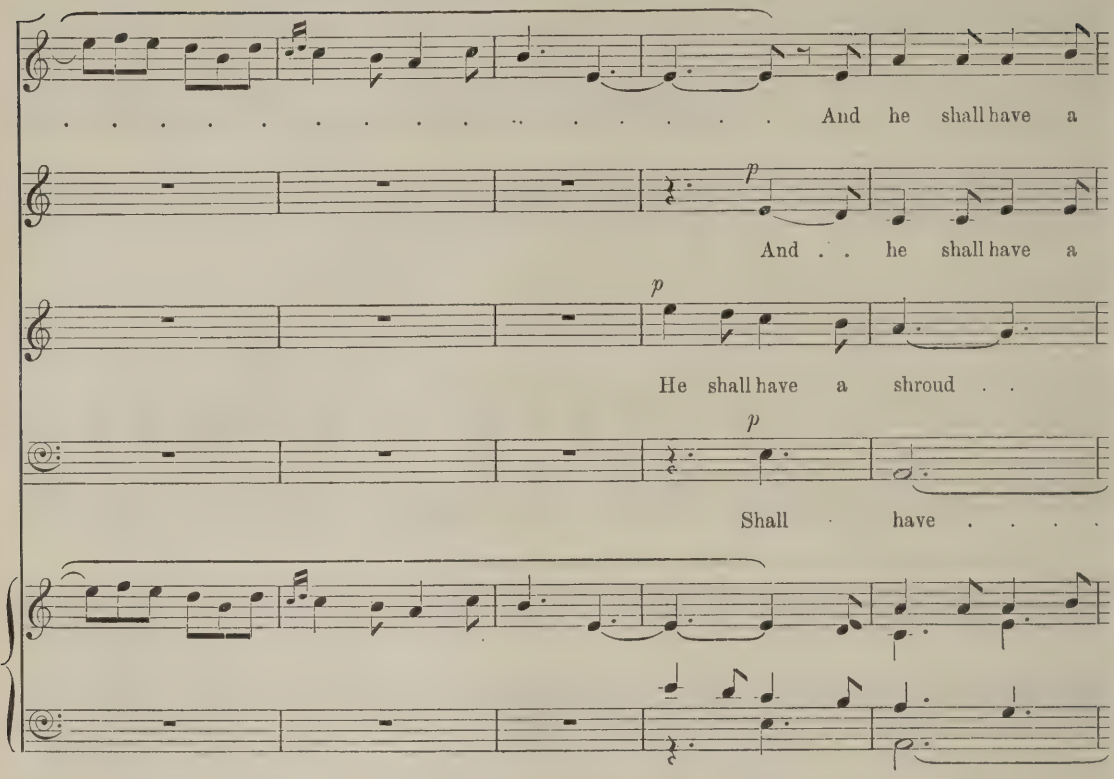
cres.

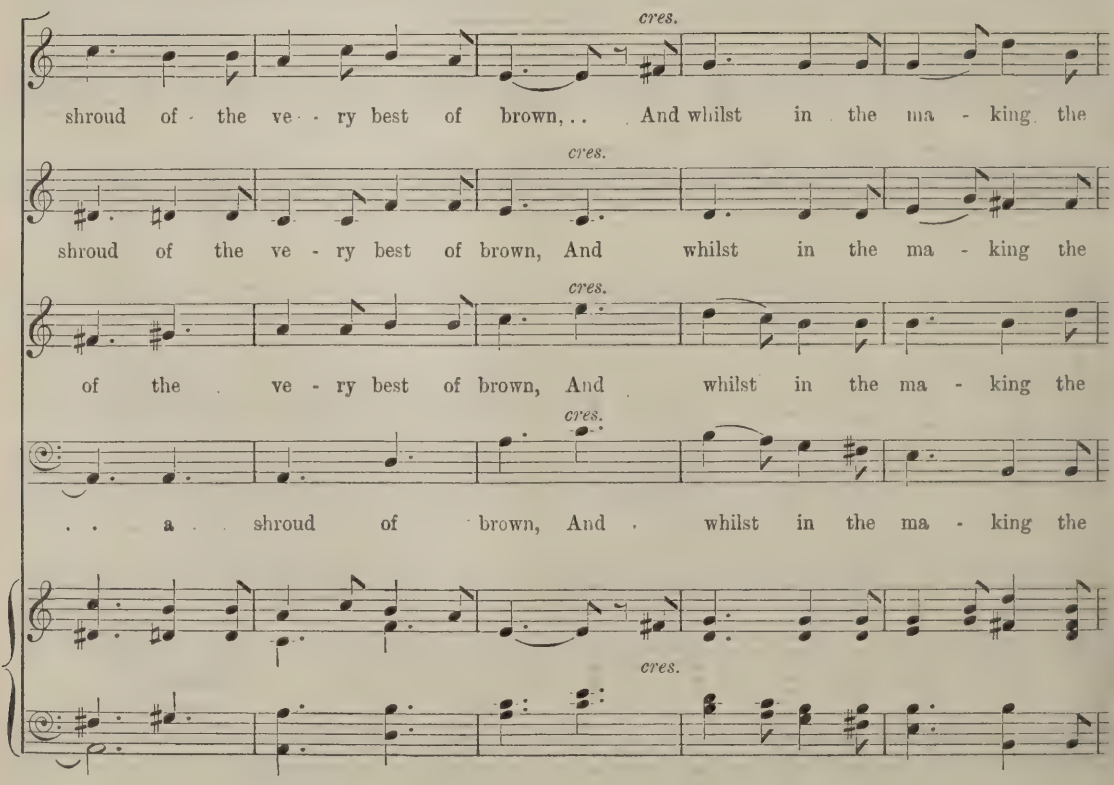
you; I'll buy him white rib - bons, tie them round his bon - ny

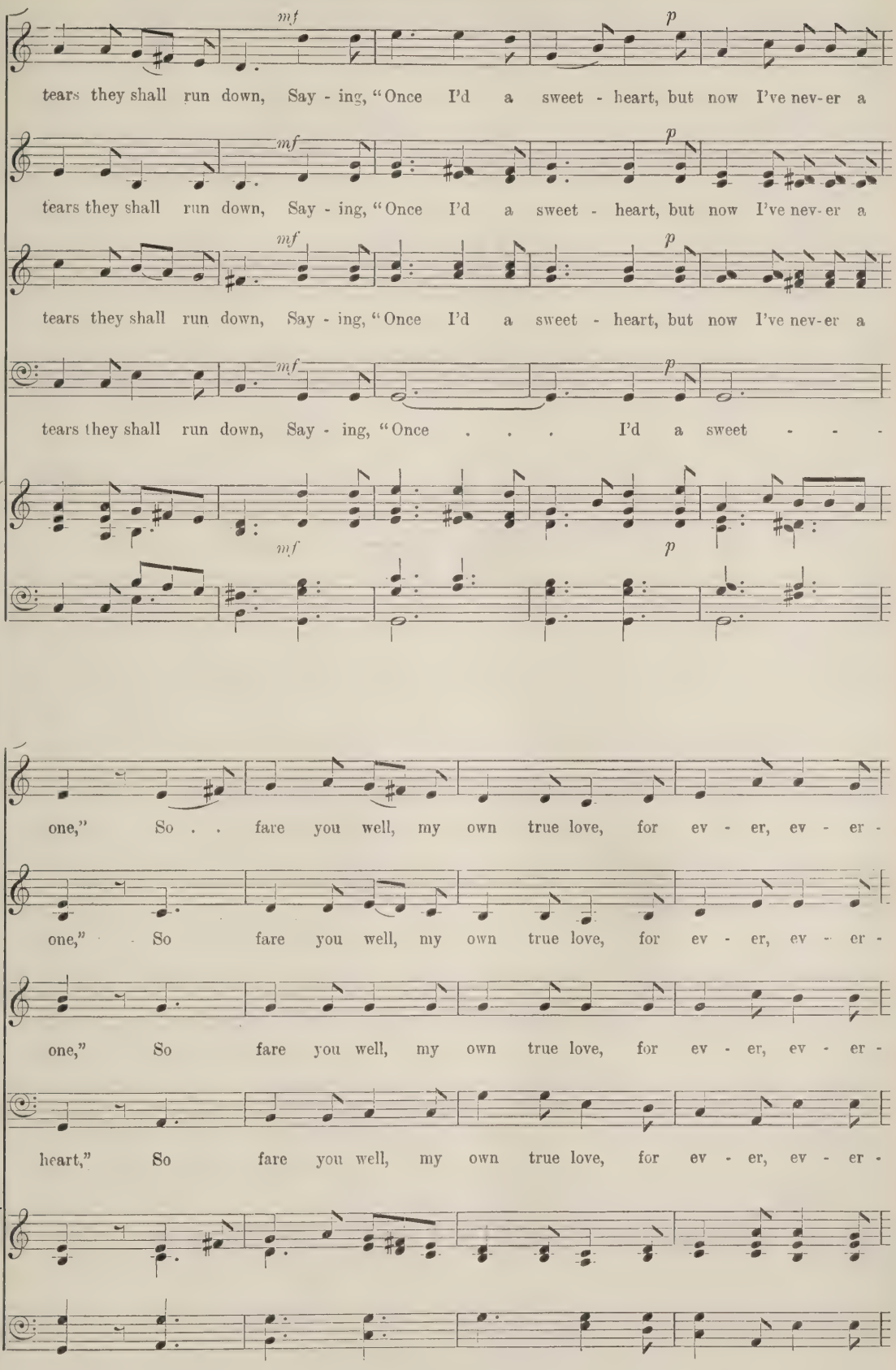
cres.

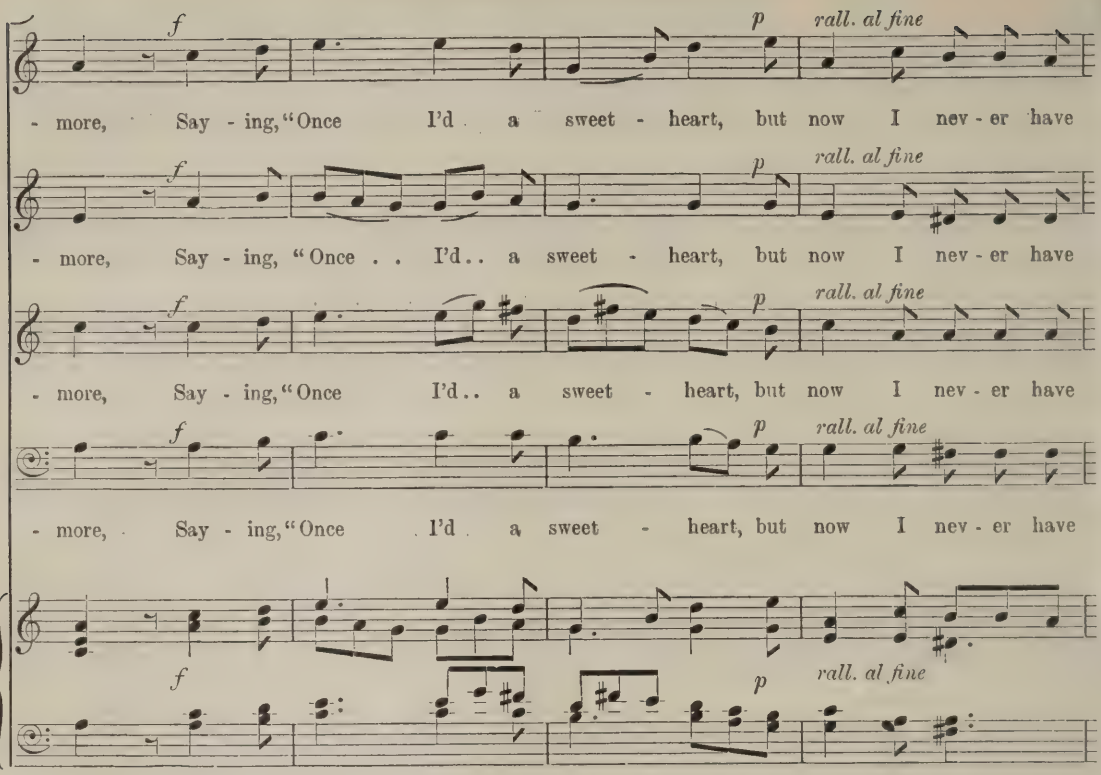

dim.
waist, To let the la - dies know that he's mar - ried,
waist, To let the la - dies know that he's mar - ried,
waist, To let the la - dies know that he's mar - ried,
waist To let the la - dies know that he's mar - ried,
cres.
dim.
mar - ried, mar - ried, to let the la - dies know that he's mar - ried.
mar - ried, mar - ried, to let the la - dies know that he's mar - ried.
mar - ried, mar - ried, to let the la - dies know that he's mar - ried.
mar - ried, mar - ried, to let the la - dies know that he's mar - ried.
p
(half closed lips)
Ah oo
mf
At the age of six - teen, he was a mar - ried

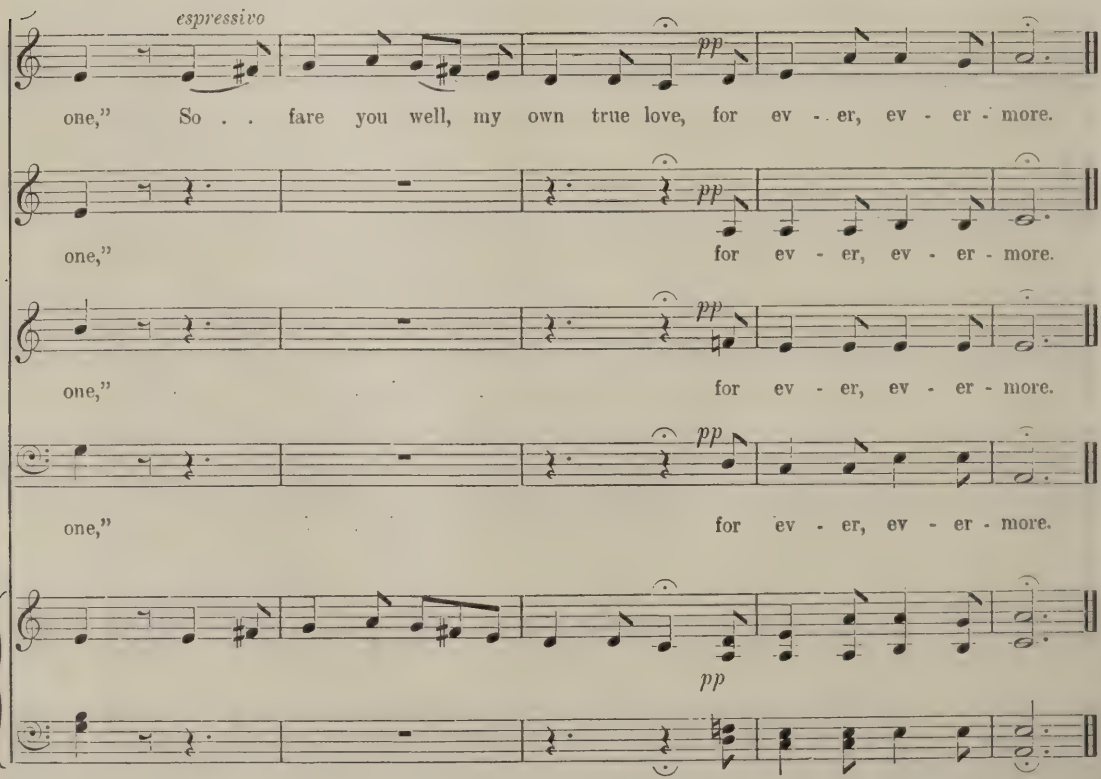

cres.
oo
man, At the age of sev - en - teen, he was fa - ther to . . a son, At the
(half closed lips)
p
Cru - el death soon put an
age of eight - een, the green grass grew o - ver him, Cru - el death soon put an
end to his grow - ing. . . Ah . .
pp
end to his grow - ing, . . to his grow - ing. . . .


And he shall have a
p
And . . he shall have a
p
He shall have a shroud . .
p
Shall have . . . .


cres.
shroud of the ve - ry best of brown, . . And whilst in the ma - king the
cres.
shroud of the ve - ry best of brown, And whilst in the ma - king the
cres.
of the ve - ry best of brown, And whilst in the ma - king the
cres.
. . a shroud of brown, And . whilst in the ma - king the
cres.


mf
p
tears they shall run down, Say - ing, "Once I'd a sweet - heart, but now I've nev-er a
tears they shall run down, Say - ing, "Once I'd a sweet - heart, but now I've nev-er a
tears they shall run down, Say - ing, "Once I'd a sweet - heart, but now I've nev-er a
tears they shall run down, Say - ing, "Once . . . I'd a sweet - - -
one," So . . fare you well, my own true love, for ev - er, ev - er -
one," So fare you well, my own true love, for ev - er, ev - er -
one," So fare you well, my own true love, for ev - er, ev - er -
heart," So fare you well, my own true love, for ev - er, ev - er -


f
p
rall. al fine
- more, Say - ing, "Once I'd a sweet - heart, but now I nev - er have
- more, Say - ing, "Once . . I'd . . a sweet - heart, but now I nev - er have
- more, Say - ing, "Once I'd . . a sweet - heart, but now I nev - er have
- more, Say - ing, "Once I'd a sweet - heart, but now I nev - er have


espressivo
pp
one," So . . fare you well, my own true love, for ev - er, ev - er - more.
one," for ev - er, ev - er - more.
one," for ev - er, ev - er - more.
one," for ev - er, ev - er - more.

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BY

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THE MELODY BY JOHANN CRÜGER

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COMMUNION HYMN

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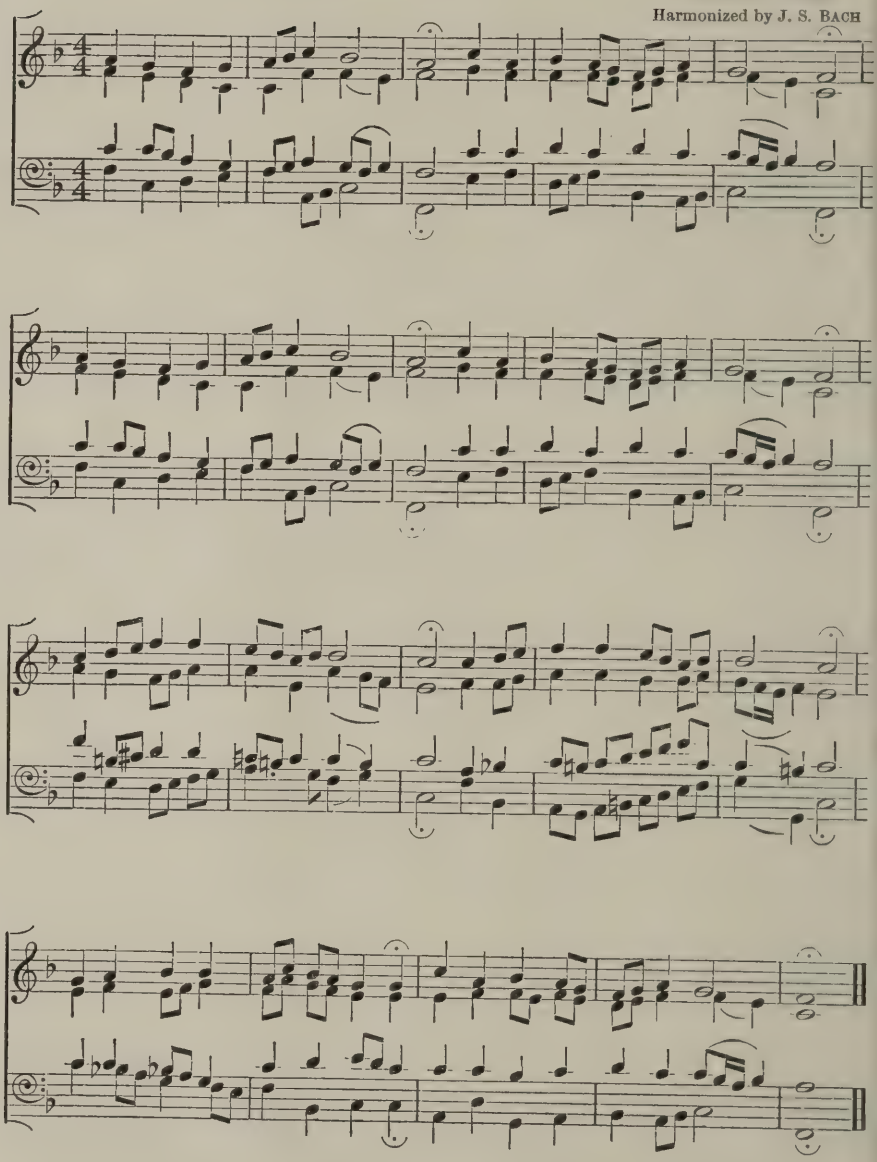


SION, SING THY SAVIOUR'S GLORY

Translation of "Lauda Sion" by A. H. Fox Strangways

1.

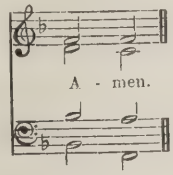
Sion, sing thy Saviour's glory,
Chant aloud His lofty story,
Who in pastures green hath fed thee,
And through desert places led thee.
Yet no homage thou canst render
Will be worthy of His splendour,
Brighter than the eye that gazes,
Clearer than the voice that praises.

2.

Token of the love He bore thee,
Here to-day is set before thee
Bread, the living bread from heaven,
Once to His disciples given;
When of old Himself did take it
On that night, the last, and break it.
So may we, this bread receiving,
Feed on it with true thanksgiving.

3.

Very Bread, sustain and feed us,
In Thy steps, Good Shepherd, lead us;
Thou, our strength and our salvation,
Call us in from every nation.
Lord of pow'r and knowledge, hear us,
At Thy table now be near us,
Make us, of Thy love and pity,
Heirs of Thine eternal city.



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52. IRELAND, J., in C.
53. STOCKS, G., in F.
54. HOYTE, W. S., in D.
55. HALL, G. J., in D♭.
56. MARTIN, G. C., in A.
57. RHODES, H., in A.
58. ARMES, P., in A.
59. †ARMES, P., in B♭ (*Unison*).
60. ARMES, P., in G.
61. *STAINER, J., in C.
62. STEGGALL, R., in G.
63. MACPHERSON, C., in G.
64. FAULKES, W., in E.
65. WEST, JOHN E., in E♭.
66. O'CONNOR-MORRIS, G., in E♭.

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(July, 1923.)

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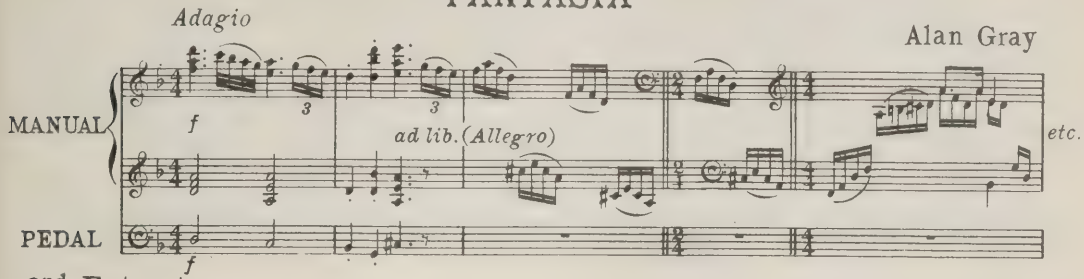
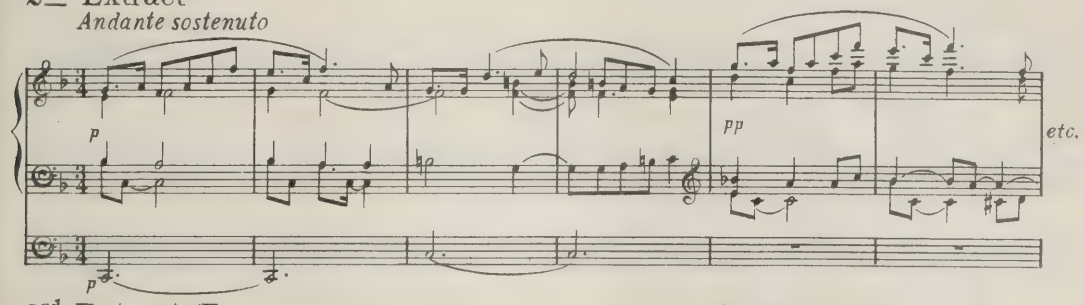
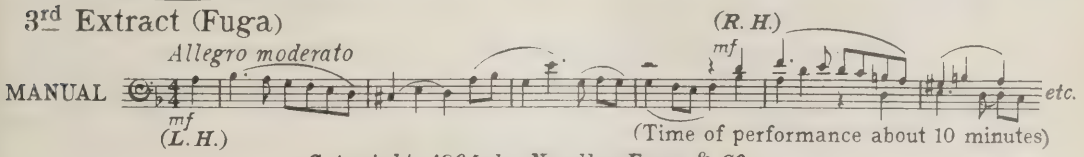
DIFFICULT

FANTASIA

Alan Gray



2nd Extract

3rd Extract (Fuga)



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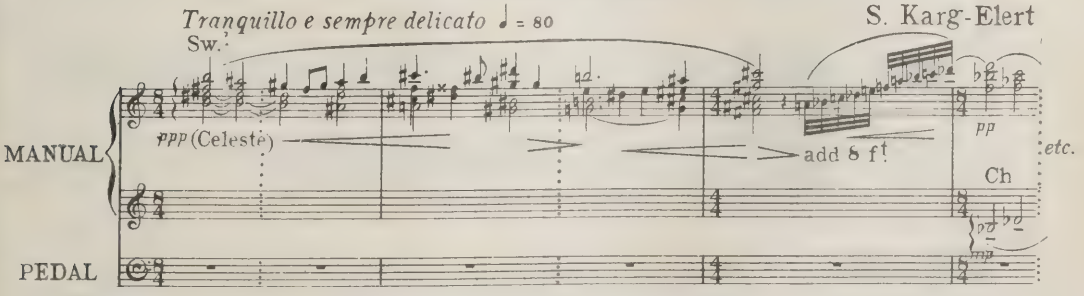
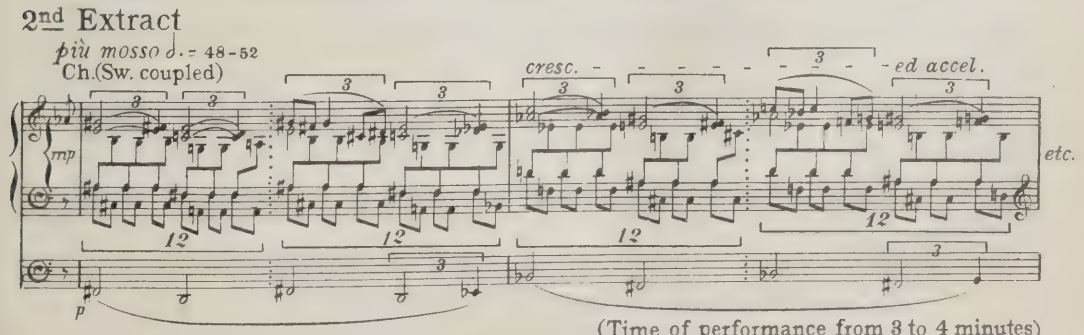
DIFFICULT

TROIS IMPRESSIONS

No. 2. Clair de Lune

S. Karg-Elert

2nd Extract



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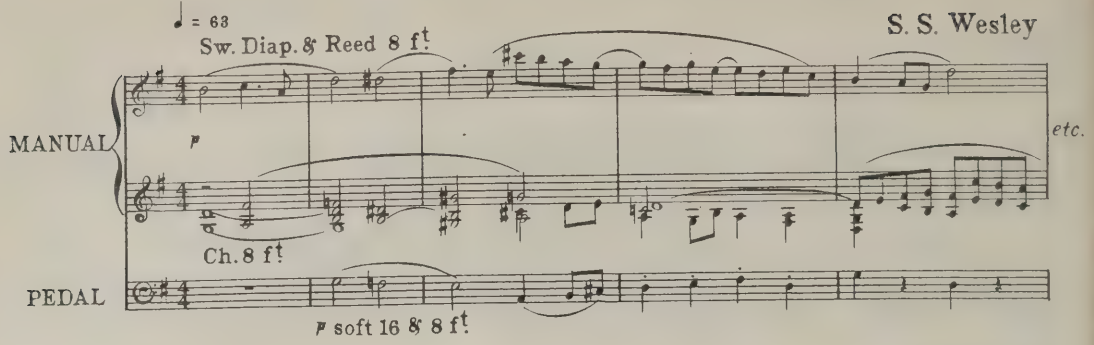
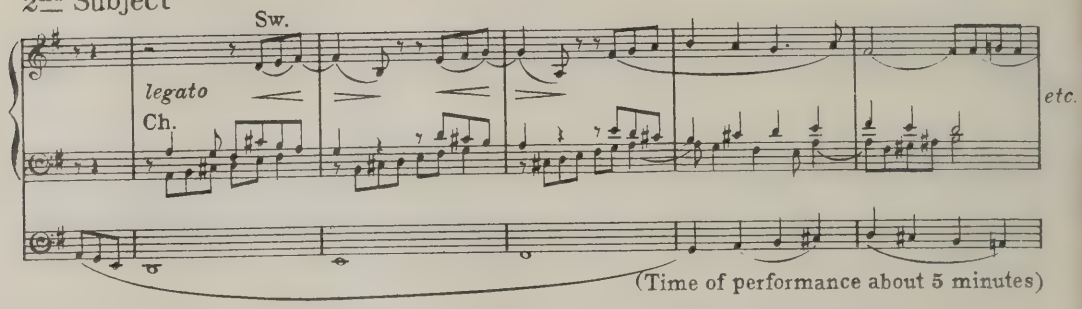
MODERATELY DIFFICULT

ANDANTE CANTABILE

S. S. Wesley



2nd Subject



(Time of performance about 5 minutes)

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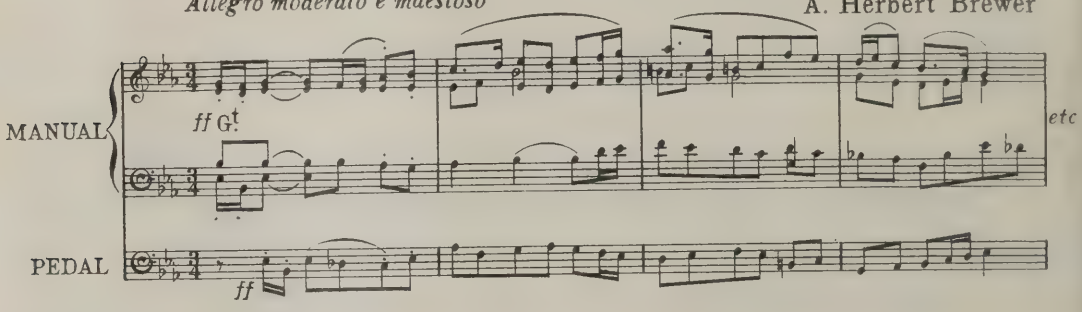
MODERATELY DIFFICULT

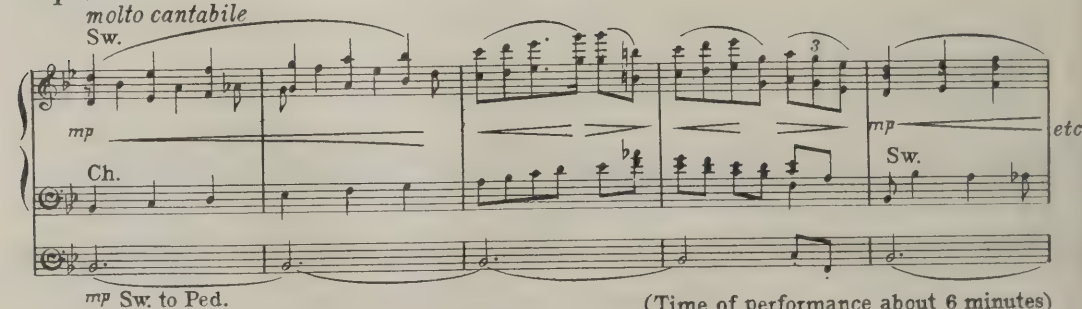
TRIUMPHAL SONG

Allegro moderato e maestoso

A. Herbert Brewer



Episode



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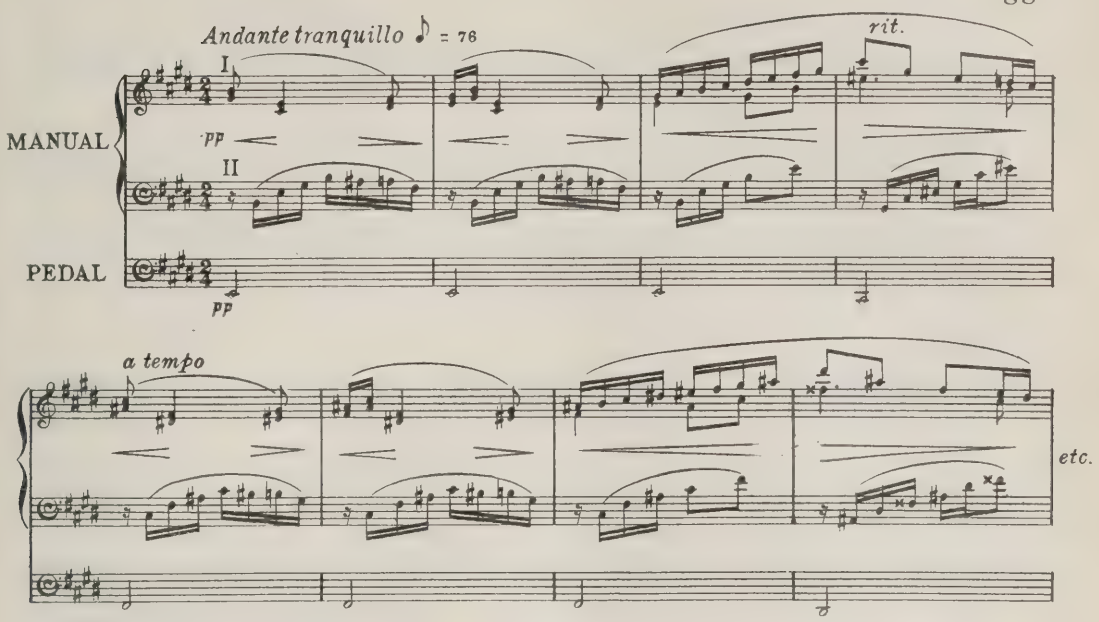
MODERATELY EASY

TWELVE MINIATURES

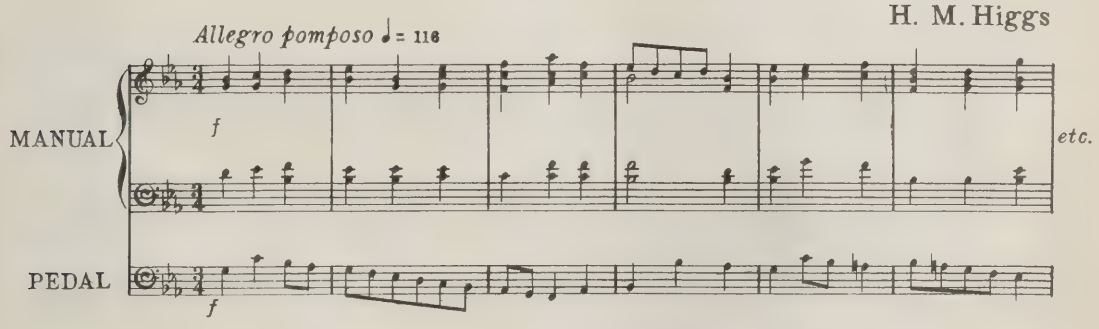
Nº 6.

H. M. Higgs

(Time of performance about 2 minutes)

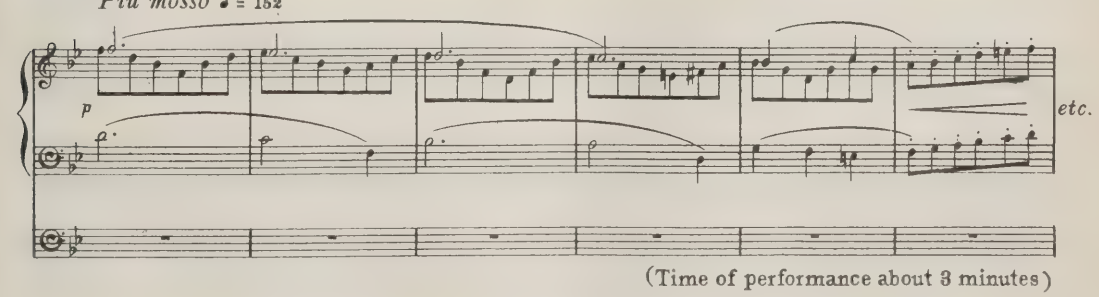
MODERATELY EASY

Nº 7.

H. M. Higgs



Episode



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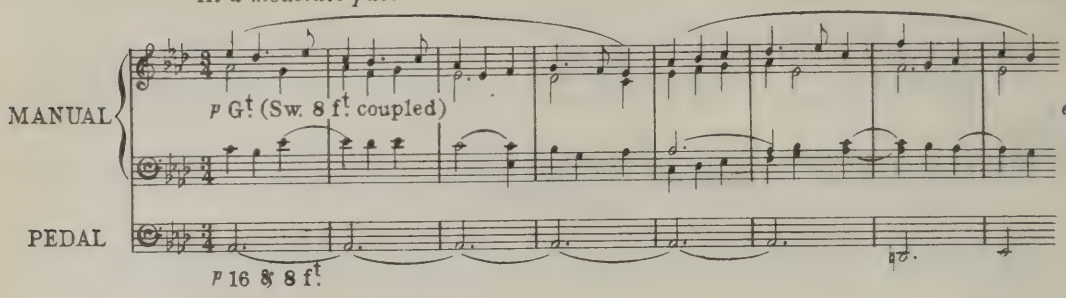
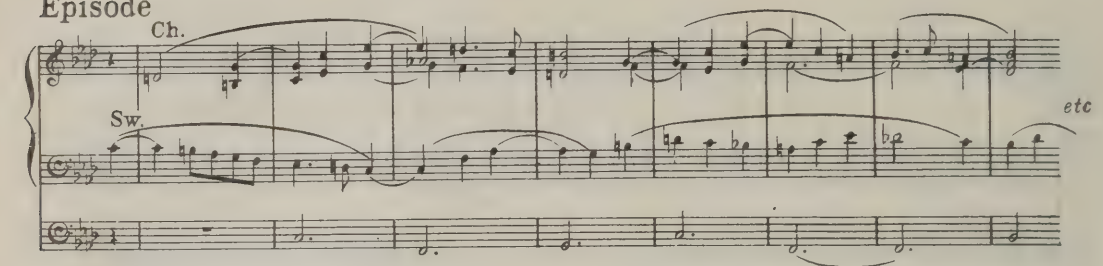
EASY

A MEDITATION

At a moderate pace Edmondstoune Duncan



Episode



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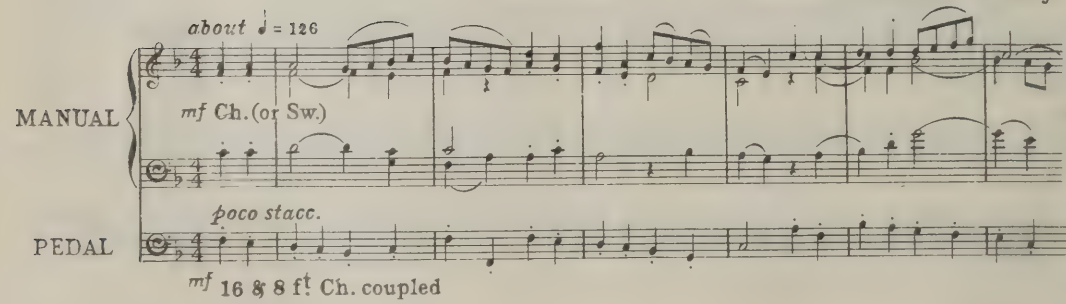
EASY

THREE SHORT PIECES

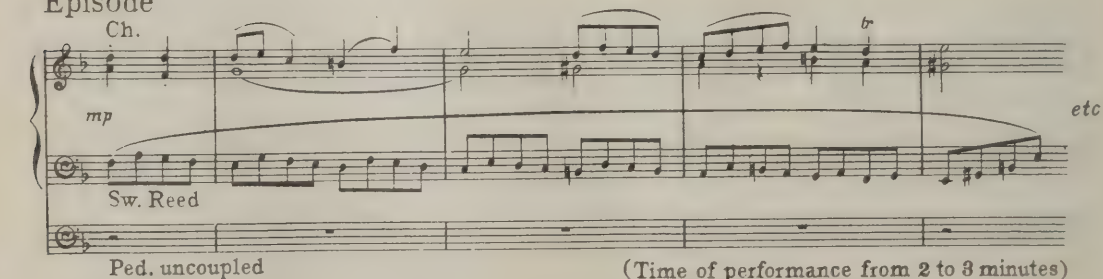
No. 3.

Gavotte

Samuel Wesley



Episode



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Conductor: MR. ALBERT COATES.

MISS FLORENCE AUSTRAL. | MISS EDNA THORNTON.
MR. FRANK WEBSTER. | MR. HORACE STEVENS.

SATURDAY, DECEMBER 19, 1925, at 2.30 p.m.

CAROLS

Conductor - MR. H. L. BALFOUR.

MISS DORA LABBETTE.
MR. WALTER HYDE. MR. JOHN GOSS.

SATURDAY, JANUARY 2, 1926, at 2.30 p.m.

MESSIAH - - - - HANDEL

Conductor - MR. H. L. BALFOUR.

MISS FLORA WOODMAN. | MADAME KIRKBY LUNN.
MR. BEN DAVIES. | MR. ROBERT RADFORD.

SATURDAY, JANUARY 30, 1926, at 2.30 p.m.

HIAWATHA - COLERIDGE-TAYLOR

Conductor - DR. MALCOLM SARGENT.

MISS RUTH VINCENT.
MR. MORGAN KINGSTON. MR. HAROLD WILLIAMS.

SATURDAY, FEBRUARY 27, 1926, at 2.30 p.m.

THE DREAM OF GERONTIUS - ELGAR

Conductor - SIR HAMILTON HARTY.

MISS MARGARET BALFOUR.
MR. STEUART WILSON. MR. KENNETH ELLIS.

GOOD FRIDAY, APRIL 2, 1926, at 2.30 p.m.

MESSIAH - - - - HANDEL

Conductor - DR. MALCOLM SARGENT.

MISS STILES-ALLEN. | MISS EDITH FURMEDGE.
MR. WILLIAM BOLAND. | MR. NORMAN ALLIN.

THIS IS NOT A SUBSCRIPTION CONCERT.

SATURDAY, APRIL 24, 1926, at 2.30 p.m.

MASS IN B MINOR - - - BACH

Conductor - DR. E. C. BAIRSTOW.

MISS DOROTHY SILK. | MISS MURIEL BRUNSKILL.
MR. ARCHIBALD WINTER. | MR. HERBERT HEYNER.

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J. A. CREIGHTON, Secretary.

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Aria in F, *J. S. Bach*. (Novello, Book 12, p. 112; Augener, p. 1178; Peters, Vol. 9, No. 8, page 34.)

Prelude, Fugue, and Variation, Op. 18, *César Franck*. No. 3 of Six Pièces d'Orgue. (Durand.)

Bridal March and Finale, "The Birds," *C. H. H. Parry*. Arranged by W. G. Alcock. Organ Arrangements edited by John E. West. No. 14. (Novello.)

The 10 selected pieces and the book set for the Essay for the January, 1926, A.R.C.O. Examination, are the same as those set for July, 1925.

All Candidates for the next Examinations must send in their names for Fellowship by December 10th. for Associateship by December 17th. In the case of NEW MEMBERS, Proposal Forms, duly filled up, must be sent in before December 3rd. No names will be entered after the above dates.

FREE LECTURES on Choir-Training will be given at the College on Tuesday, November 3rd, at 3.30 p.m., by SIR WALFORD DAVIES, and at 6.30 by MR. STANLEY ROPER.

The Choir-Training Certificate Examination will begin on November 4th. Entries must be received by the Registrar not later than Monday, October 5th. Application for Membership (or re-election) must be made on a proposal form to be obtained on application. This form must be duly filled up and returned to the Registrar, with the Membership Subscription, not later than Monday, October 5th.

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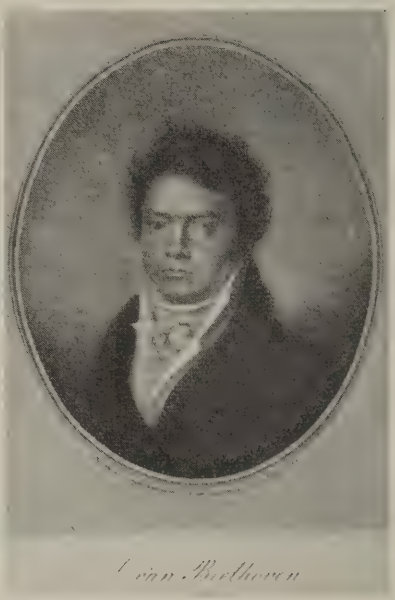

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THE TIMES—April 4, 1925

". . . . The dialogue moves almost at speaking pace; the tunes appear so easily that not one in ten of them would be recognised as a quotation (Holst owns to about forty borrowed tunes) if he had not shown his hand in a printed preface. The orchestration is another point of subtle interest. It is generally inconspicuous, almost always light enough to let the voice come through without effort. It never distracts attention from the play, yet Holst's skill appears in the way he clothes the thinnest harmonic outline with apt colour."

THE DAILY TELEGRAPH—April 4, 1925

". . . . The generous use Mr. Holst has made of Old English melodies garnered from the Playford, Chappell, and Cecil Sharp collections. . . . Whatever its constituents this music adds zest and momentum to the comic scenes; it rises to dignity and eloquence in the noble monologue of Prince Henry; it sets in relief every element of the last episode where the love passages of Falstaff and Doll are broken off by war alarms. . . . . The individuality of the composer emerges clear and distinct, binding together firmly the action. It is a personality compounded of great daring and great simplicity; of a modern love for sharp, slick combination of harmony and an innate bias for the song that is the people's heritage. One might almost think of Holst as a master of the Tudor period who during the eras of German hegemony in music has lain in enchanted sleep, and awakened again in the twentieth century to resume his song making with modern tools."

DAILY MAIL—April 4, 1925

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THE MORNING POST—April 4, 1925

". . . . More than half of the problem which Mr. Holst has set himself has been the mating of a certain text with a certain body of tune without doing violence to either. He has succeeded, and now that the job has been done one sees how inevitable is his solution of a difficult problem, and with what extraordinary skill it has been accomplished. . . . . The real feat of the composer has been the apparent ease with which he has brought words and music together, and has allowed free play to the Shakespearean text, while adding a covering of music as delightful as it is pertinent. . . . . The curtain is Shakespeare's, but it is also Mr. Holst's in an admirably effective page of his score. In his new opera he shows again his sense of theatrical effect, both in the ingenuity with which he has arranged this episode, and in the use he makes of his orchestra."

DAILY NEWS—April 4, 1925

". . . . Mr. Holst's method of composition is decidedly new. He has taken over forty English folk-songs, and used them as the principal element of the score, besides tunes of his own. The folk-songs are developed, combined, and transformed with surprising ingenuity."

THE SUNDAY TIMES—April 5, 1925

". . . . The melody that Mr. Holst has invented for them [the Sonnets], beautifully free in rhythm, and remote in style yet without a suspicion of archaism, seems a natural emanation from them. His technical skill is shown in the masterly combination of this song ['Devouring Time'], later with the 'King Arthur' ballad, in a little ensemble that comes just at the right moment. One is astonished at the general congruity between Shakespeare's words and the traditional tunes."

MANCHESTER GUARDIAN—April 4, 1925

". . . . 'At the Boar's Head' is a work of genius, if only for its cleverness and the masterly way in which the words of Shakespeare are made to run in with the old and strongly rhythmical melodies of Shakespeare's own time. It is a work of genius also because it answers to the geniality of Shakespeare. . . . Mr. Holst should in this work have made friends with the man in the street."

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The Musical Times

AND SINGING-CLASS CIRCULAR

OCTOBER 1 1925

(FOR LIST OF CONTENTS SEE PAGE 944.)

A POSTSCRIPT TO 'A MUSICAL CRITIC'S HOLIDAY'

BY ERNEST NEWMAN

I am sorry to inflict on the British music-lover any more chatter about my 'Musical Critic's Holiday,' but as Mr. Edwin Evans's article in the August number of the *Musical Times* calls for a reply, if only by way of correction of its errors of fact, perhaps I may be allowed to make, once for all, a personal statement with regard to that much-discussed book. But to have been under the necessity of making such a statement at all is one of those things I shall never understand till my dying day.

No book could have been more carefully and competently discussed by the reviewers. Few books can have been so kindly received on the whole. And none, I think, can ever have been so completely misunderstood from cover to cover. The reviewers have been misled both by the title and by the form of the book. They have taken the title with a literalness that has astonished and amused me. They have assumed that *I* am the critic referred to in it, and mine the holiday. In a way I do not regret this little misunderstanding; it has enabled my colleagues to make, with almost unbroken unanimity, a very original joke about a busman's holiday. Personal friends have even gone further. They have asked me whether the holiday was last year or the year before, where I had spent it, the name of the bay and the hill of which I speak in the book, and the name of the friend who was kind enough to place his house with its fine musical library at my service. I am sorry to nip a really promising romantic legend in the bud, but really there is and was nothing in nature corresponding to the friend, the house, the library, the hill, the bay, or the holiday.

Why then, it may be asked by the reader who has so little really useful work to do in the world that he has time to be interested in the trifling subject and to ask the question, Why such a title at all? Well, the title grew out of the form, and the form grew out of the idea; and it is through their almost uniform failure to perceive the idea that my reviewers have failed to understand first the form and then the title. The book has been called my Credo, my Apologia, and several other portentous things of that kind. Alone, as well as I can remember at the moment, Sir Richard Terry sensed the real purport of the book; it is not a confession of faith but an expression of doubt. Sir Richard opined that he had seen signs of the oncoming of this doubt in my *Sunday Times* articles for a considerable time. He was right. In our youth we practise criticism with gay irresponsibility and an unshakable belief in the plenary inspiration of our smallest word. With the coming of 'years, that bring the philosophic mind,' a critic becomes, or ought to become, less sure of himself. He is in a world of warring opinions, and it behoves him not merely to think differently from others but to find, if he can, some justification for doing so. It is particularly incumbent on him to do this in a time such as ours, when all musical ideas and ideals seem to be in the melting-pot. It is no use, to adopt and adapt a simile of Kipling's, A and B and C and D shouting at each other like so many islands of contradiction across so many seas of misunderstanding. A and B and C and D cannot all be right when they say opposite things; and there comes, or ought to come, a time when each asks himself not what it is that he and the others think, but why they think as they do, and if there are any criteria by which one opinion out of the many can be judged more likely than the others to be proved by time to be the right one.

What I wanted to do was to abstract myself from this world of warring opinions as well as I could, and see it in some sort of detachment. I thought it would assist me to do this if I cast my book into a non-personal form. One reviewer said that had I been a German I would probably have given the book some such title as 'Prolegomena to a Musical Æsthetic.' He meant it most kindly; but his words show that he has misunderstood my purpose. A man who sits down to write a 'Prolegomenon' to anything implies that he is quite clear as to his own opinions and as to the value of them—that he is in possession of the truth, and is benevolently disposed to shed its light and heat upon a less fortunate world. But I was not in that enviable position. My object was not to dogmatise but to inquire. The question then arose, What is the best literary form for such an inquiry? At first I thought of a dialogue between two representatives of different schools of critical opinion; the international Press of the last ten years would have furnished plentiful arguments for both sides. But I had to reject this plan, partly because a whole volume of conversations would have been tedious, partly because it would have been difficult or impossible to work in naturally the historical points of allusion. My next idea was an interchange of letters. Under this scheme it would have been easy enough for each contestant to cite whatever historical evidence he thought told in his favour; but I came to the conclusion that on these lines the book was likely to run to an inordinate length. My third plan was the one I finally adopted—to write not in my own person but in that of an imaginary character who goes into

retirement to think things over. Then I had to invent the apparatus of a house with a musical library in order to make the references to past situations and the citations from past controversies credible, and I threw in the long view from the hill and over the sea to help the imaginary inquirer to get, by analogy, the necessary perspective over the musical history of the last four hundred years: in the one view, as in the other, main lines and big landmarks would show rather than the little objects in the immediate foreground.

So I dealt with the subject somewhat after the fashion of the novelist who sets forth his conclusions upon life in the form not of a set dissertation, but in that of a character or characters placed in a certain environment. I had an early warning that the unaccustomed form was likely to lead to misunderstanding. My publishers, anxious to do their best for me and for the book, pointed out that in the manuscript as they received it there were no chapter headings, or, indeed, chapter divisions; and they painted a moving picture of the horror of the innocent reader who had been unlucky enough to take up such a book. Couldn't I cast it into chapters, each with its proper heading; and couldn't I, above all, put in a few pretty pictures—the sort of things that help to sell a book on music? Regretfully I had to point out to them that neither could be done without making nonsense of the form of the book. The central idea of it was that the imaginary critic was talking not to the world but to himself—through the medium of a diary almost, except that each day's entry was not dated. A man does not group the musings of his diary into chapters; still less does he illustrate his diarial musings upon Monteverdi and Wagner and Hanslick with portraits of those gentlemen. But I saw that in a great measure my publishers were right. In deference to the English publishers I broke up the text in such a way as to lighten the burden of the poor reader. My American publisher, after reading the proofs, thought the long-sustained argument rather a tough nut for the average reader to crack, so he suggested my prefacing the book with a summary of the argument, which I did.

I should not have troubled the reader with these purely personal matters had not Mr. Evans's article in particular showed me how easy it is for the casual reader to misconceive the nature of the book. Mr. Evans's article, indeed, is of an almost incredible *naïveté*, to be accounted for only by the difficulty he has always shown in understanding my point of view. With an innocence that almost disarms me, he takes it for granted that *I* am the musical critic who is taking the holiday, and that in every sentence of the book I am speaking in my own person. I do not imagine that if I had been writing a novel in the first-person-singular form Mr. Evans would have fallen into the grotesque error of assuming that whenever I wrote 'I' the pronoun signified myself. Had I written, 'I crept up behind the man, plunged my knife into his back, snatched the bag of diamonds from him, and made off in the darkness down a deserted alley,' even Mr. Evans would not occupy half-a-dozen columns with an attempt to prove to the reader that a person of my confessed criminal tendencies ought not to be at large. But when I say that old Lobe is a man after my own heart, or that, as I read him, 'I have a curious feeling of watching and listening to myself in some previous incarnation,' Mr. Evans takes my words quite literally. He speaks of Lobe as *my* 'kindred spirit.' *O sancta simplicitas!* He has missed the whole point of this section of the book—that the imaginary critic, the workings of whose mind I am trying to describe, is astonished to find that there is nothing new in our problems of to-day and our way of looking at them; that, names and so on apart, what is being said in any musical journal of to-day is only what was being said three generations ago. Mr. Evans is simple enough to say that 'like his kindred spirit, Lobe, he has admirable theories . . . but, as with Lobe, they compare ill with his practice.' Mr. Evans, in his anxiety to disapprove of me, forgets that it is precisely I—through the imaginary critic of the book—who have insisted that Lobe's practice does not always square with his admirable theories. I have hinted that this is enough to make any critic of to-day doubt himself, for if Lobe's theories are true for all time, as most of them are, and yet he can go wrong occasionally, who can be certain that any amount of hard thinking about principles will ensure his correct application of those principles in a new case? So far from taking Lobe as his ideal, and joining hands with him against the world, the Imaginary Critic (let me endow him with capital letters to define him as the personage of my book) sees Lobe as a warning. He studies him purely and simply as a pathologist would study a 'case'; he recognises the streak of morbid tissue in Lobe's otherwise healthy mind, tries to account for its getting there, shows how it wrought for ill in Lobe's judgments, and wonders what he can do to prevent the growth of such a streak in his own mind. Mr. Evans should really give up reading me. He can rarely be trusted to state my views in a form in which I myself can recognise them again; but in this instance he has really surpassed himself.

After this it is a minor matter that he misrepresents me on such subjects as Stravinsky, Ravel, Debussy, and Brahms. One triviality I apologise for wasting the reader's time over, but it is typical of Mr. Evans's general failure to understand the plain sense of my words, because he approaches them in a mood of anticipatory hostility. He speaks of my 'eloquent simile' of Stravinsky as 'a chicken with its throat cut, but able to run a few yards before expiring,' and he wonders if 'the future kindred spirit' will quote this passage generations hence. If any future generation should be interested in Mr. Evans and myself, which is extremely improbable, I hope at any rate it will go direct to me for my own words,

not to Mr. Evans, who is constitutionally incapable of quoting me accurately. Never did I describe Stravinsky as a chicken with its throat cut. It was to Mr. Evans and the other Stravinsky fanatics that I applied a simile resembling that. We had been discussing, in 1921, the then position of Stravinsky. Again and again I had eulogised his genius in the greater works and regretted the depths to which he had fallen in his weaker ones; again and again I had urged the Stravinsky claque to recognise, as the only way of salving their damaged reputation, that Stravinsky had his off moments even as Bach and Wagner and Beethoven and Mozart had. They still went on congratulating themselves on the superiority of their forward-looking minds long after every one who was not a blind partisan had recognised that, for the time being at any rate, Stravinsky was writing below his own best. By their refusal to recognise plain facts they finally wrote themselves completely out of the regard of plain people who wanted to get at the truth, the whole truth, and nothing but the truth with regard to Stravinsky. I therefore, in an article in the *Sunday Times* of July 10, 1921, described these partisan critics as being dead but not knowing they were dead:

> I have never seen it done [I said], but I believe that when a chicken's head is chopped off with great suddenness the astonished little fellow is unable for the moment to realise that he is dead, and his body keeps running round the farmyard for a while. We need not be surprised, then, reasoning by analogy, if the little group of Stravinsky fanatics among us, although it has been slain by a suddenly enlightened public opinion during the last month, will still make a show of some of the signs of life a little longer.

As the remark was even then misunderstood by careless readers, I wrote in the *Sunday Times* of July 31:

> By the way, I should like to correct a little misapprehension that seems to be getting about. The chicken whose demise I sorrowed over in a recent article was not Stravinsky, but the critical reputation of two of the most prominent Stravinsky devotees in this country.

In the face of all this, Mr. Evans has the assurance to tell the readers of the *Musical Times*, four years later, that I once described Stravinsky as 'a chicken with its throat cut'! The thing in itself, as I have said, is trifling; it is merely one more illustration of Mr. Evans's inveterate predisposition to mistake his own fancy for fact where I am concerned. But it is intolerable that a writer should have to choose between wasting his own and his readers' time over the exposure of ineptitudes of this kind and having a malicious fiction perpetuated in a magazine of which not one reader in a thousand will ever have the desire or the chance to consult the original.

While I am on this subject, let me give one or two more illustrations of Mr. Evans's utter inability to represent my views accurately to others, because he has not been able himself to understand the plain sense of my words. He says that in my book

> . . . there is a passage admitting the importance of Stravinsky's 'Le Sacre du Printemps,' and, what is more strange, 'L'Histoire du Soldat' . . . Generations hence, will the future kindred spirit quote this passage in support of his contention that these works were duly and correctly appreciated?

En passant, I may say that I have never denied the power of at least half of the 'Sacre.' That, however, is not the point at issue. The point is that in the passage to which Mr. Evans refers I am not at all 'admitting the importance' of the 'Sacre' as a whole, and still less that of 'L'Histoire du Soldat' as a whole, but only arguing that whatever may be the ultimate value of Stravinsky's work, there can be no permanent value in the works of his imitators. I quote the complete passage:

> We need have no fear that posterity will take a different view from ours of the relative importance of the innovators of our own day. We can see that Stravinsky stands head and shoulders above all his imitators and hangers-on; and we can hazard our soul's salvation on the wager that, even though a good deal of his work should become for future ages only what much of Monteverdi's is for ours—evidences of an interesting stage in musical development rather than creations eternally valuable as art—posterity will confirm our judgment that 'Le Sacre du Printemps,' or 'L'Histoire du Soldat,' is to similar efforts of the day in the same genre as Monteverdi's 'Orfeo' was to the average dilettante essay of the time in the new Florentine 'drama with music.'

The point was that 'Orfeo' is a flawed work, admirably expressive in some parts, and historically interesting by reason of its innovations even though posterity can see no great æsthetic value in some of the sections that embody these innovations, for innovation values and æsthetic values are by no means the same thing; but that in any case Monteverdi, with all his flaws, was a being set apart from the contemporary dilettante innovators in the same field. The average man of that period saw at once that Monteverdi, Marco da Gagliano, and Cavalli were superior to their mere imitators. Even so, the Imaginary Critic surmises, does the average man to-day distinguish clearly enough between the flawed man of genius Stravinsky and his mere imitators and hangers-on. Mr. Evans has completely missed the meaning of the passage, and gives his readers a wholly false notion of it. He seems to regard himself as having detected an inconsistency in my views of the 'Sacre,' which, he says, I 'now place in a position corresponding to that of Monteverdi's "Orfeo."' The 'now' is irrelevant and superfluous and misleading, and the deduction illegitimate. The Imaginary Critic was not comparing the æsthetic values of 'Orfeo' and of any particular work of Stravinsky's, but only

distinguishing between the innovations that have the force of a genuine personality behind them and the manipulation of the same innovations by second-rate minds that want to be 'in the movement' but have nothing that matters to say in the new idiom.

So again with Mr. Evans's remarks upon what he calls my 'Teutonic bias,' as shown in the fact that 'whereas he counts it against Ravel that he lacks the qualities of Brahms, which Ravel would not borrow if he could, he nowhere counts it against Brahms that he lacks the qualities of Ravel.' I have already had to correct Mr. Evans on this matter; but apparently he has forgotten the correction as completely as he has forgotten the original. In the article he has in mind I had simply said what I believe every one will admit to be true—that in point of design *Ravel's Quartet* was infantine compared with a quartet of Brahms. (I forget my exact words at the moment.) In this one respect Brahms's mind, I argued, was the bigger and more continuous-thinking organ. This simple particular statement, referring to a single work, Mr. Evans, in his usual inaccurate and reckless style, expands into a sweeping general statement that I 'count it against Ravel that he lacks the qualities of Brahms, which Ravel would not borrow if he could'—as if I would want him to do so! As for my not 'counting it against Brahms that he lacks the qualities of Ravel,' it would never occur to me, I hope, to write about two completely different composers in so childish a fashion. What sane person counts it against the mastiff that he is not a greyhound, or against the greyhound that he is not a mastiff? Each breed is excellent in its way. It is only an incurably partisan mind, like Mr. Evans's, that cannot conceive anyone else looking at a French and a German composer in any other terms than those of partisanship.

I will come to the question of objectivity in criticism later. Meanwhile, let me point out that much of Mr. Evans's article is merely a repetition of the very fallacies against which, using me as a mouthpiece, the Imaginary Critic has argued in my book. Mr. Evans indulges in the usual tall talk about progressives, 'alert' minds, and so on—meaning such people as himself—and reactionaries, conservatives, people who 'regard new manifestations as a nuisance,' and so on—meaning those who differ from him. It is with the analysis of this peculiarly naïve self-flattery that a good deal of my book is concerned. I have tried to approach the question with a brief for neither one side nor the other. The thesis throughout is that if our criticism is to find any first principles at all upon which to work, it can find them only by studying the past history of musical opinion. I have examined certain former critics and certain former epochs as typical 'cases,' the anatomy and pathology of which may possibly help us to a knowledge of our own make-up. I have tried to show that neither of the extreme views is ever wholly right—that the 'progressives' and the 'reactionaries' each talk a mixture of sense and nonsense, but that posterity has a curiously unfair way of remembering the sense of the 'progressives' and not their nonsense, while of the 'reactionaries' it remembers their nonsense but not their sense. If the 'reactionary' fails to perceive the future importance of a particular work, the 'progressive' attributes a false importance to many works that happen to be in a given stream of tendency; in fact, for one masterpiece that has been under-praised at the time of its appearance, a hundred mediocre works, destined to be utterly forgotten, have been over-praised by the 'alert' spirits.

In all this I have striven to avoid taking sides, or attaching more significance to these rather foolish old labels than they deserve. But as a result of my investigations into past periods of creative and critical ferment, I realised the persistency of a certain critical type that every one is familiar with to-day, but of whose existence in previous ages the non-historical student is perhaps not so acutely aware. It is a type that fastens itself on each new movement and uses it as a platform on which to display itself. It is the equivalent of the society woman who is known in America, I believe, as a 'taker-up'—she takes up the latest 'star,' the latest 'ism,' and decorates her salon with him or her or it. This type is glib and shallow, and is much given to catchwords and shibboleths. Its great desire is to be the first to write about this composer or that, to be remembered as the champion of this or that cause. It quite sincerely believes it is helping to make history. It has not sufficient knowledge of the past to take warning from the fate of its predecessors, who, in their own way, are every whit as ridiculous and pathetic as any 'reactionary' Artusi or Hanslick. It does not know the trick musical history has of suddenly taking a different turn from the one that was expected. It lives, moves, and has its being in the clique, the claque, and the coterie. It picks out what it believes to be the cat of the future, jumps in the direction that the cat jumps, and is unconscious of the sadly humorous figure it cuts when, as sometimes happens, the cat creeps back tired and lame, and leaves its too impulsive followers stranded in a critical No Man's Land. It swallows its approved morsels whole, without tasting them, and therefore without any discrimination between the fresh and the rank. It never learns to distinguish between principles and practice, between a good theory and a particular bad realisation of it. It still proudly carries the scutcheon of the lord to whom it has attached itself, even after a bar sinister has appeared in the scutcheon. It is convinced of its mission to be a light to lighten the Gentiles, itself being of the handful of the chosen. It reappears in every age, from Doni down to the present day. This is the ever-recurrent type of which I have tried to paint the portrait in certain sections of 'A Musical Critic's Holiday,' and I fancy I can detect signs that, in some quarters at any rate, the truth of the portraiture has been recognised.

(To be continued.)

THE ENGLISH PSALTER

[As the best way of answering inquiries we have received on this subject, we print, in full, the Preface to the Psalter, written by Dr. Charles Macpherson, Dr. E. C. Bairstow, and Dr. P. C. Buck. —Editor.]

I.—On the Principles of Pointing

During the last quarter of a century there has been, especially amongst church-musicians and organists, a great revival of interest in the methods and possibilities of singing the Psalms to the Anglican Chant. The dissatisfaction felt for what is generally called the 'traditional method' of chanting has reached a point where it may fairly be called universal; and a complementary belief has grown up in the virtues of other methods which, since they do not involve too great a complexity nor too complete a breakaway from tradition, are deserving of a trial on a large scale. The English Psalter is a practical attempt to embody the outstanding ideas that have been 'in the air.'

The problem of all Anglican Psalters is to effect a working compromise between the accepted rhythmical form of the Anglican Chant on the one hand, and, on the other, the natural elasticity and flow of the English Language. The faults of bad chanting are many, and for some of them the individual interpreter, admittedly, is primarily responsible. At least as numerous, however, are the faults to be laid to the charge of those Psalters which, by their distortion of our language, compel false quantities, wrong accentuation, and unnatural rhythm.

Hitherto the Psalms have, for the most part, been pointed as if the Anglican Chant were a rigid time-unit—a mould into which, by craft and ingenuity, the words must somehow fit themselves. Doubtless the many Prefaces have abundantly warned us that the chanting 'must always be natural, and must 'invariably reproduce the speech-rhythm of the English language'—pious aspirations which have seldom been fulfilled and seem, at the present day, to be as far from their attainment as ever. Indeed, the common conclusion arrived at by recent investigators (however diverse the remedies they propose) is that the 'traditional method' makes impossible the preservation of the true and vital rhythm of the English tongue. Single singers gifted with real rhythmical sensitiveness may be found —even, conceivably, small and highly-trained choirs which have enjoyed years of daily chanting—able to sing the Psalms with a natural phrasing and fluency whatever Psalter may happen to be in use. But it is manifestly unreasonable to ask any average choir (to say nothing of any average congregation) to preserve the speech-rhythm and natural accent of the English language in singing such verses as:

For thy testimonies are | my de- | light ||
and | — my | counsel- | lors, ||

or

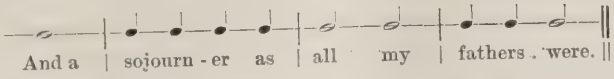
For mine | eyes have | seen ||
thy | — sal- | va- | tion. ||

The principles on which the present Editors have acted in their attempt to secure this natural fluency do not claim to be, to any great extent, original solutions of the problems confronting them. But it is probably true that in this Psalter such principles, whether old or new, have for the first time been systematically and fearlessly applied. It may be desirable, therefore, to enumerate the more important of them, adding, where necessary, illustrations of their practical application.

(1.) It has been assumed that a final 'ed' will not be pronounced in singing where it would not be pronounced in speaking. In any ambiguous case the syllable, if it is to be sounded, is marked in the usual way—*e.g.*, Blessèd.

(2.) As in other recent Psalters, commas which would not be heeded in speech have been omitted.

(3.) The Point (.) between words, or a hyphen in the middle of a word, shows how the syllables are to be allocated to the minims:



Since the final bar may contain two minims in place of the usual semibreve, the point or hyphen becomes necessary whenever that bar contains more than two syllables.

(4.) The dash is a device used in all Psalters to show that two (or more) notes of the melody are to be sung to one word. It is a device which the Editors have tried to avoid, but in a few cases it has been necessary to resort to it; the majority of these will be found in alternative pointings given to certain verses in foot-notes:

through | — the | east- | wind. ||

(5.) The first minim after a reciting-note coincides, wherever feasible, with a really important syllable:

The Lord comfort him when he lieth | sick up-on his | bed: ||

not

The Lord comfort him when he lieth sick up- | on his | bed: ||

(6.) The semibreve following the melodic minims likewise coincides with an important syllable:

By this I | know thou | favourest . me, ||
Who did also eat of my | bread hath | laid great | wait for . me. ||

(7.) A word which, by meaning or position, acquires importance—*e.g.*, Lord, Name, great—occasionally, when no other solution presents itself, has two minims allotted to it:

I call with my | whole | heart. ||

(8.) There are in most languages certain words (known as enclitics) which, possessing no accent proper of their own, sometimes acquire accent through the demands of rhythm or sense. The English words 'into' and 'unto,' so ubiquitous in the Psalms, are typical enclitics. They have no accent proper, though they frequently have to carry one by their position in a sentence; and no universally accepted law seems to exist as to which syllable acquires the accent. The best authorities, however, seem agreed (and the Editors have followed their ruling) that when these two words are preceded by a *weak* syllable they become trochaic (—◡):

Sing praises únto the Lord,

when preceded by a *strong* syllable, however, they become iambic (◡—):

Sing praise untó the Lord.

In accordance with this principle it will be found that the first verse sung at Mattins has been pointed:

O come let us | sing un-to the | Lord. ||

Hitherto the Verse has been regarded as a fixed unit from which to work, and the colon as a fixed point dividing that unit into two halves. The verse has been taken to embody the parallelism characteristic of Hebrew poetry, and the colon to mark the cæsura, *i.e.*, the hinge dividing and uniting the two-fold idea. The Editors have not felt themselves bound to conform to this formula. The structure of Hebrew poetry and the idiosyncrasies of 17th-century punctuation are undoubtedly matters of great interest to scholars; but it is unreasonable to demand that reverence for them should persist to the point of distorting the English language in chanting, and obscuring, or even destroying, the true meaning of the words. Moreover, no less a scholar than Bishop Westcott set the example, in his *Paragraph Psalter*, of combining verses, so that two might be sung to one single-chant; and another great scholar, Dr. S. R. Driver,* makes it clear that in the matter of parallelism and its corresponding punctuation the original translators were in innumerable instances quite at variance with the intentions of the Psalmist. The three sections following (9, 10, and 11) will give characteristic cases in which the Editors have broken away from normal use.

(9.) In a few cases verses of great length have been pointed so that they will require a complete double-chant:

Break their teeth O | God: in their | mouths; ||
smite the | jawbones . of the | lions . O | Lord: ||
let them fall away like water that | rǔnneth a- | pace; ||
and when they shoot their arrows, | lĕt[3] them be | rooted | out. ||

(An explanation of the figure [3] is given on page 888.)

* The Prayer-Book version of the Psalms (Clarendon Press).

Occasionally, when (according to Dr. Driver) it seems desirable in order to preserve the original intention, a long verse has been divided in other ways. The following example shows how, when three sections of a double-chant are required by one verse, the fourth section is allotted to a short verse:

Out of Sion hath God appeared in | perfect | beauty: ||
Our God shall | come . and shall | not keep | silence. ||
There shall go before him a con- | suming | fire, ||
and a mighty tempest shall be | stirred up | round a- |
bout him. ||

(10.) In a very large number of cases two verses have been so pointed that they can be sung to one single-chant. This stratagem, having (as was pointed out above) the sanction and authority of Bishop Westcott behind it, has been resorted to without hesitation wherever by reason of the structure of the English, any other pointing seemed to be stilted and unnatural:

Consider my complaint; for I am | brought . very | low. ||
O deliver me from my persecutors; | for they | are too |
strong . for me. ||
Lord, now lettest thou thy servant depart in peace, ac- |
cording . to thy | word: ||
For mine | eyes have | $\overset{3}{\text{s}}$een thy sal- | vation. ||

(11.) The colon has been restored to its use as a mark of punctuation pure and simple; it therefore no longer indicates to the singer any coincidence with the double-bar of a chant, such coincidence being invariably indicated by a double-bar in the text:

My knees are | weak through | fasting, ||
my flesh is dried | up for | want of | fatness. ||

It has been retained where, according to Dr. Driver, it is the true punctuation-mark, and this will, of course, generally be found to be the customary place; but occasionally this is not the case:

$\overset{3}{\text{Th}}$ou | art my | King ||
O | God: send | help unto | Jacob. ||

(12.) It has become customary, owing to the importance hitherto accorded to the colon, to make a break (or breathing-space) after the first half of a single chant, even where the sense of the words and the flow of the melody do not demand or justify it. This custom leads to an unnecessary rigidity of phrasing, and the Editors have, in a good many cases, so pointed the words that no break should be made and no breath taken*:

O hold thou | up my | goings ||
in thy | paths . that my | footsteps | slip not. ||
Thou shalt | break the | ships ||
of the | sea | through the . east- | wind. ||
I have applied my heart to ful- | fil thy | statutes ||
alway, | even | $\overset{3}{\text{u}}$nto the | end. ||
Turn again then | $\overset{3}{\text{u}}$nto thy | rest ||
O my | soul . for the | Lord . hath re- | warded . thee. ||

(13.) The melodic bars of a chant, that is to say the bars which normally contain two minims, are obviously in duple time. When more than two syllables fall to the two minims a subdivision into smaller notes takes place. Hitherto this subdivision has always preserved the duple time, and has taken such forms as:

* Such verses are marked, throughout the Psalter, with a sign of warning (†), and in the majority of cases an alternative version is printed in a foot note.

The Editors have made use of a new form of subdivision, believing that when a bar contains three syllables which, in reading, obviously form a triplet, then the two minims should also be divided into a triplet: . In its simplest form, *i.e.*, when the melody consists of two plain minims, the process offers no difficulty; the first minim is repeated. It has been found, after many trials, that quite inexperienced singers readily adapt themselves to the novelty. Even at a first trial few will feel any hesitation in singing the first half of a single-chant in this manner to:

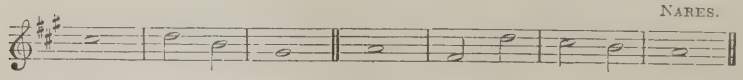
O let my mouth be | fi^{3}lled with thy | praise, ||

Sometimes the '3' will be found over the final syllable of the recitation. In this case the syllable so marked is to be sung as a minim which, together with the two melodic minims, forms a triplet. On first acquaintance, the process may seem less easy, but in practice it will be found to be merely what good chanters have always done by instinct, viz., to hurry the two melodic minims when the words allotted to them are unimportant and do not require either the accent or the slight prominence accruing from a slower pace:

I am weary of my groaning; every night wa^{3}sh | I my | bed. ||
O let me no^{3}t | be con- | founded. ||

Chants which contain crotchets and dotted minims are, of course, special cases which require special treatment; but the Editors have satisfied themselves, by practical experiment, that the anticipated difficulties do not exist when the method of manipulating such chants is shown by vocal illustration. For this purpose, accordingly, a few examples with musical notation follow, in explanation of the various points which have been noted above.

II.—PRACTICAL CHANTING.

NARES.

(*a*) The bars and double-bars in this Psalter correspond, exactly and invariably, with those in the above Chant.

(*b*) An asterisk (*) denotes that breath must be taken, even if the singer should not happen to require it.

(*c*) No breath should be taken at a comma, but a slight 'poise' should be made, as in good reading.

(*d*) A Point (.) marks the division of the words between the minims to which they are sung:

Even so in | Christ shall | all be . made a- | live. ||

When this division occurs in the course of a word, a hyphen is used instead of a point:

and when I was thirsty they | gave me | vine-gar to | drink. ||

The semibreves immediately preceding each double-bar are, in some chants, replaced by two minims; accordingly the point and hyphen are inserted to show the division whenever there are more than two syllables allotted to such semibreves:

Hear me O Lord, for thy loving- | ki^{3}ndness is |
comfort-able; ||

(1.) All Psalters lay stress on the necessity for 'give and take' in the value of the minims which form the melody of an Anglican Chant. It is only in the very best choirs, however, that real elasticity of rhythm is achieved, for in normal chanting the minim is still given a time-value as strict as in a hymn-tune or anthem. The Editors believe that the pointing of this Psalter will definitely help in the acquisition of elasticity. Such a verse as the following *must* be sung with ease of rhythm—some minims having more than their true mensural value, and others less:

Praise him sun and moon; * praise him all ye | stars and | light. ||
Praise him all ye heavens, and ye | waters that . are a- | bove the | heavens. ||

The pace should be that of a calm and unhurried reading of the words, not only during the recitation, but throughout the melodic portions. It is only by insistence on care and deliberation that some verses can be sung at all without a relapse into that distortion of our mother-tongue which has brought such discredit to the Anglican Chant. No choir should find any difficulty, if the Choirmaster will first recite to them (and then make them recite themselves) in a perfectly natural rhythm any verse that appears difficult owing to the number of syllables either on a melodic note (*a*), or on a final semibreve (*b*):

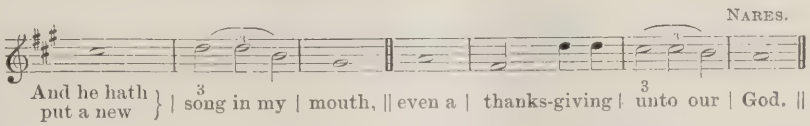
(*a*) Reward them ac- | cording . to their | deeds, ||
and according to the | wickedness . of their | own in- | ventions. ||

(*b*) I will magnify thee O Lord, for thou hast | set me | up, ||
and not | made my | foes to | triumph . over me. ||

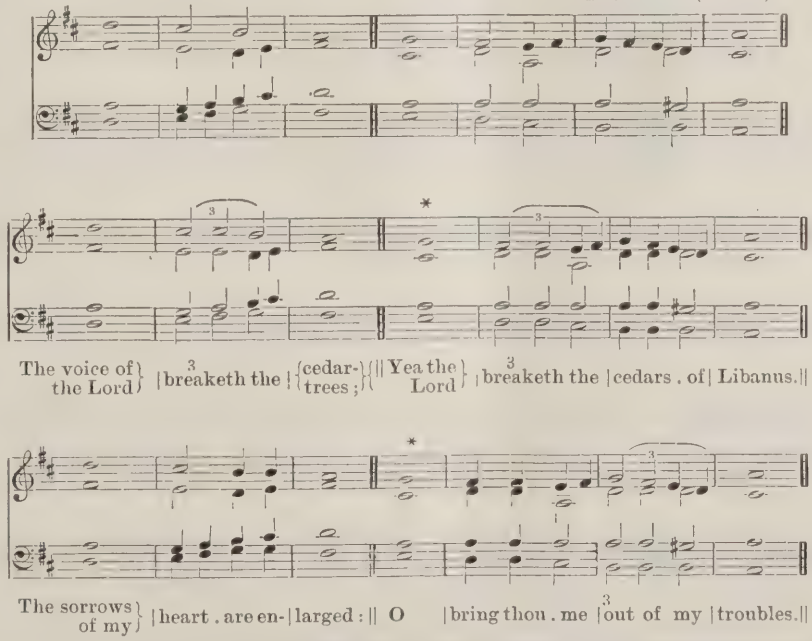
(2.) The following examples of triplets will illustrate the methods of adapting chants to their use:

(*a*) The *primary triplet—i.e.*, when the figure [3] occurs over the first of three syllables in a bar.

In its simplest form it needs no explanation beyond the fact that the first of the two minims is repeated:

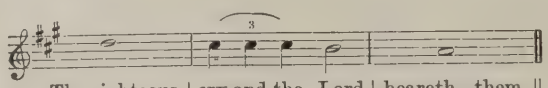


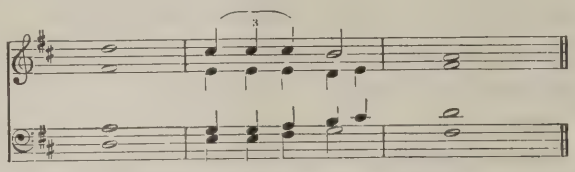
If a chant contains crotchets in the first half of the bar (in *any* part) they become minims: if in the second half, they remain crotchets (that is to say, they remain halves of a minim, the minim itself being the last of a triplet of minims):

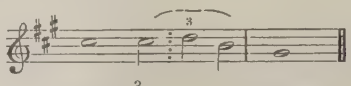

Battishill (1st half).
The voice of the Lord | breaketh the | cedar-trees; || Yea the Lord | breaketh the | cedars . of | Libanus. ||
The sorrows of my heart . are en- | larged: || O | bring thou . me | out of my | troubles. ||

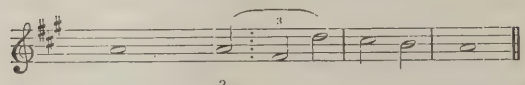
[3] It must be distinctly understood that the reciting-note, although always written as a semibreve, should not always have the time-value of such: *e.g.*, good chanters will instinctively, in the above two examples, sing 'Yea the Lord' as a triplet, and 'O' as a minim.

The rules concerning the triplet are in reality nothing new, for there have always been, in all Psalters, instances where three equal syllables have to be sung to one minim, and the singers have intuitively made that minim into a triplet of crotchets:



Equally intuitively the tenors and basses, being already provided with two crotchets, have repeated the first crotchet in exactly the same way as singers are now asked to repeat the first minim. For any choir, without special ability or training, would sing the above verse as follows:

(b) The *secondary triplet* (*i.e.*, when the figure ^{3} is placed over the last syllable of the recitation) is, in its simplest form, as free from difficulty as the primary triplet. It means, in effect, that the singer 'poises' in that last syllable, giving it a *slight* accent and hurrying the two minims that follow just enough to convert all three into a triplet. No singer could find the following examples difficult to sing:



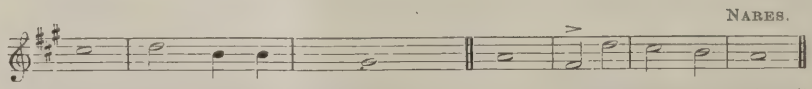


[It will be seen that a secondary triplet merely means that the verse must be sung exactly as if the triplet were not there, but with the accent on the *last* word of the recitation instead of on the *first* word of the following bar, and the whole a *little* quicker.]

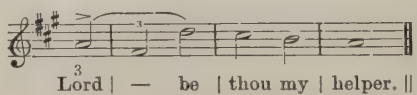
In a few cases the recitation will be found to consist of one word only, and that word marked with the secondary triplet sign. Two examples of such verses, with illustrations of the exact difference which the figure ^{3} asks for, should dissipate any apprehension of confusion. The verse

Hear O | Lord . and have | mercy up-on me; ||
Lord | — be | thou my | helper, ||

would normally be sung with a long semibreve A to the word 'Lord,' then an *accented* F♯, then a normal finish:



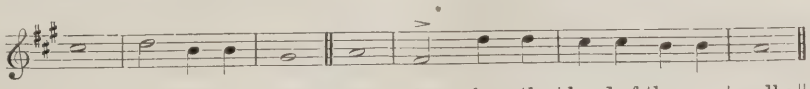
The singers are merely asked, by the figure ^{3}, to make the A a little shorter, and then to go straight on without accenting the F♯:



Again, in such a verse as :

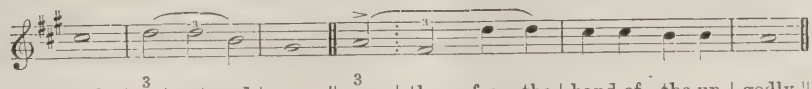
Deliver the | out-cast and | poor ; ||
Save | them . from the | hand of . the un- | godly, ||

the accents on 'cast' and 'them,' as normally sung, are obviously undesirable :



Deliver the | out-cast and | poor ; || Save | them . from the | hand of the . un- | godly.||

These undesirable accents are eliminated, the former by a primary, the latter by a secondary triplet :

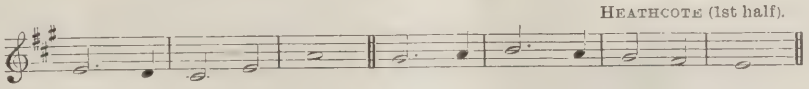
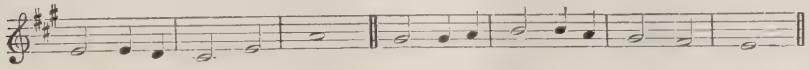
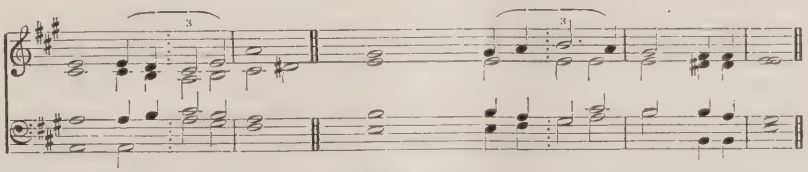


Deliver the | ^{3}outcast and | poor ; || ^{3}save | them . from the | hand of . the un- | godly.||

Occasionally the minims of a secondary triplet, like those of a primary one, have more than one syllable allotted to them :

The King's daughter is all glorious within ; * her ^{3}clothing |
is of . wrought | gold. ||

Sung in the ordinary way (*i.e.*, without any figure 3), an accent would fall on the word 'is' : the secondary triplet means that the strong accent should fall on 'clo,' and the word 'is' should be unaccented.

The one and only 'special case' is where a dotted minim with a crotchet take the place of the usual semibreve of the recitation. In such a case (as with all dotted minims at any place in the chant) the dot is to be treated as a crotchet. Thus :

becomes :

The following is an example of a verse with two secondary triplets applied to this chant :

Then shall the princes } ^{3}come | out of | Egypt ; || { the Morians' land shall soon } ^{3}stretch | out her | hands . unto | God.||

For some of the above examples two of the most difficult chants that could be found have been used (Battishill and Heathcote). Both of them contain so many crotchets that they have almost fallen out of general use. If, however, chants with no crotchets, or with very few, are chosen until the choir has accustomed itself to the use of the triplet, the Editors cannot believe—since their own experience gives the lie to such a belief—that the innovation will present any unreasonable embarrassment.

HOLST'S CHORAL SYMPHONY

By Harvey Grace

The title of Holst's new work* at once rouses interest. A composer does not use the word 'First' thus on a title-page without an eye to the future. Every orchestral composer of importance sooner or later writes a symphony; it is natural that Holst, with his strong choral leanings, should open his innings as a symphonist with a choral example.

It might reasonably be said that the 'First' has another and wider significance. For, when one goes into the matter, how many real choral symphonies are there? Beethoven's is an orchestral symphony with a choral section tacked on—to its detriment, some critics hold. And the few examples subsequently produced under the title might as fairly be called choral works with an unusually important part for orchestra. In other words, the composers have written the choral portion as if for an oratorio or cantata. But surely a genuine choral symphony would treat the vocal forces as a component part of the ensemble. There would be little room for the customary 'fat' for the choir in the shape of long sections in which a fragment of the text is discussed—perhaps 'worried' would be a better word—by all the parts over and over again. Florid writing is also more or less ruled out, because the utmost a group of singers can manage in this way can be done immeasurably better by their colleagues in the orchestra. And, just as no orchestral work would contain a long section for strings, wood-wind, or brass alone, so in a true choral symphony a lengthy *a cappella* section would be out of place. These remarks are prompted by the way in which this Holst work lives up to its title in regard to structure, distribution of interest, and, not least, the treatment of the voices.

Here it might be well to dispose of a point that will at once suggest itself to readers in connection with the choral part. How is the text affected? Will not the treatment of the choir as a mere member of the orchestral family tend to reduce the importance of the words, and so depreciate the very *fons et origo* of the whole composition? The answer is easy: this Symphony of Holst's gives the text the best of chances. There is very little repetition of words, and none of the treatment of the all-too-familiar type that is hit off in the 'Bill, give me that spike' parody. Moreover, in a very large proportion of the work all the voices are singing the same words, and in notes of the same value. When to these aids to clarity is added Holst's customary and scrupulous regard for verbal accentuation, it will be seen that if the text is not both audible and significant, it will not be the composer's fault. Nor is this effect of verbal naturalness achieved at the cost of the music. Although the vocal writing is mainly diatonic, often slight in texture and simple to the eye, it is of great rhythmic variety and interest. One has an impression that Holst has simply (and rightly) regarded the singers as a group of wind instruments, and has assigned to them the job that they alone can tackle—*i.e.*, the delivery of the text in a musical idiom most suitable to it and them. In theory, of course, this is what all choral writers set out to do, but in actual practice the purely musical interest and the conventions of choral-writing are too strong for them.

The work is in the usual four movements, the first being ushered in by a slow Prelude corresponding to the *Adagio* of many classical symphonies. The words are from various poems of Keats, and an excellent 'book' they make, being well-contrasted, singable, understandable, and very apt for musical setting. Not often does fine poetry so amply meet the composer's requirements. The selection is wide and ingenious, and its details are here set forth for the benefit of readers who wish to hunt up the passages in their Keats. The Prelude, called 'Invocation to Pan,' draws on 'Endymion' for the first and last stanzas of the chorus in which the shepherds of Latmos invoke Pan. The first movement proper is a 'Song and Bacchanal,' and has for text some extracts from the 'roundelay' that occurs later in the poem. The slow movement takes the 'Ode on a Grecian Urn' intact. (What magical and familiar lines meet one here! 'Heard melodies are sweet, but those unheard Are sweeter; therefore, ye soft pipes, play on . . . 'Beauty is truth, truth beauty,—that is all ye know on earth—'). The *Scherzo* uses most of the poem called 'Fancy' ('Ever let the fancy roam'), and the well-known 'Folly's Song ('When wedding fiddles are a-playing, Huzza for Folly-O!'), one of the short pieces headed 'Extracts from an Opera.' For the *Finale* the composer takes the first stanza of the 'Spirit Song' ('Spirit here that reignest'), the first four lines of the 'Hymn to Apollo' ('God of the golden bow'), and the main part of the 'Ode to Apollo.' It is worth noting that he omits the last two lines of the following verse:

> Here Homer with his nervous arms
> Strikes the twanging harp of war,
> And even the western splendour warms,
> While the trumpets sound afar:
> But, what creates the most intense surprise,
> His soul looks out through renovated eyes,

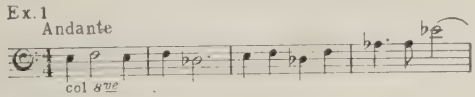
—a dreadful lapse on Keats's part that creates the most intense surprise until we remember that his mighty subject also nodded at times. (Yet there is nothing wrong with 'intense' or 'surprise' as poetical diction. Perhaps their combination has become cheapened in conversation, like 'awfully,' and other over-worked epithets.)

A detailed analysis of the Symphony would be useless without a prohibitive amount of illustration. Moreover, some of the finest passages do not lend themselves to quotation. It must suffice to give a brief description of each movement, with a few extracts of the kind that suffer least by removal from their context.

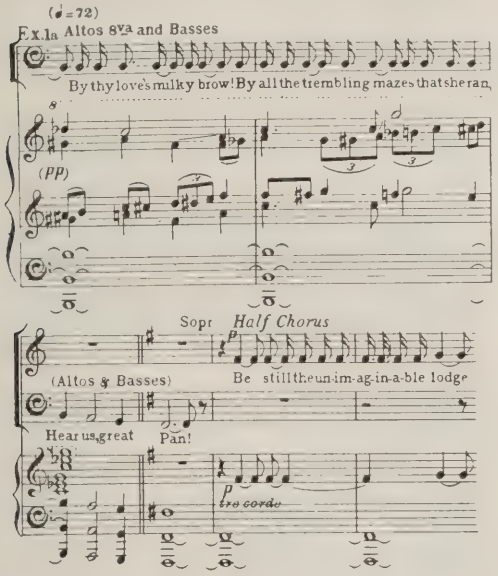
* First Choral Symphony, composed for the Leeds Festival (Novello). First performance, October 7.

Unusually prolonged and daringly-treated pedal points, and various kinds of *ostinato*, play an important rôle throughout, and the Prelude gives us a striking example of each. It opens with this theme:

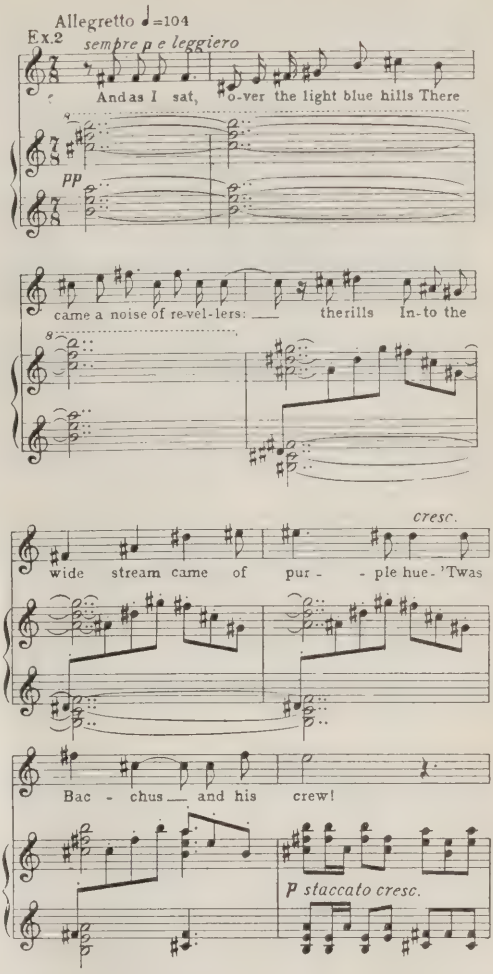
Ex. 1



delivered against the note B held by the double-basses (divided) and violas. The pedal B persists during twenty-three bars, during which Ex. 1 is heard continuously struggling up through different keys; the bass then descends to F sharp, where it sits for a further nineteen bars, returning to the B for the remaining eight bars of the movement. The first of these pedal points is doubled by the altos and basses, delivering the text *pp*, *sotto voce*, while the remaining strings gradually steal up from the low B to the heights. During the latter part of the Prelude the voices are engaged with modifications of Ex. 1, which thus forms the basis of the whole movement.

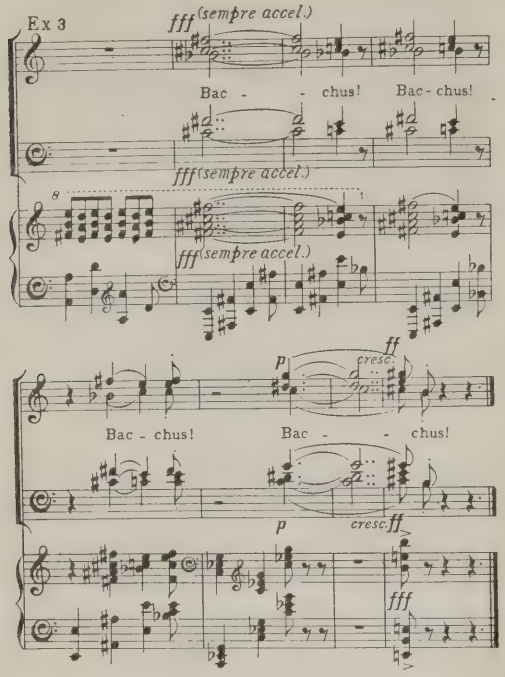
Here are a few typical bars, at the point where the pedal changes from B to F sharp:

(The second half of the *ostinato* theme is seen in the underpart of the middle stave of the accompaniment, in Ex. 1*a*.)

The Prelude ends *ppp*, after a climax. Judging from the score it should create a striking atmosphere of awe and expectancy.

The 'Song and Bacchanal' begins with a free melody for viola solo, *rubato*, *senza misura*, accompanied by occasional low, quiet triads of E minor, F, and G, the soprano soloist alternating with the viola in snatches of modal melody. The first violins then take over the viola melody, carry it up, and lead into an *Allegretto* section in which the approach of 'Bacchus and his crew' is heralded. This brings on two characteristic themes in 7-8 time, the quaver figure (played by glockenspiel) and the dancing chords of fourths at the word 'crew':

Allegretto ♩=104
Ex. 2
sempre p e leggiero
And as I sat, o-ver the light blue hills There
pp
came a noise of re-vel-lers: — the rills In-to the
cresc.
wide stream came of pur - - ple hue - 'Twas
Bac - chus — and his crew!
p staccato cresc.

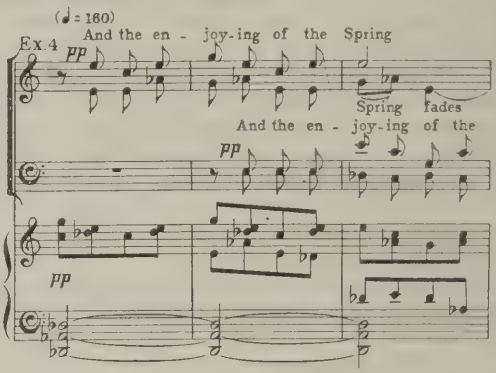
The latter plays an important part during the Bacchanal, and, in augmented form, is alluded to in the *maestoso* section, which begins the closing part of the movement. The reader will remember a similarly startling use of 5-4 time for dance purposes in 'The Hymn of Jesus.' And here it may be said that 5-4 and 7-8 times are liberally used. Bars of the former frequently occur in alternation with bars of 4-4, which is of course another way of expressing 9-4. Much argument has been spent on the question as to whether, strictly speaking, there is such a time as 5-4, many musicians holding that it can never be more than a compound of 2 and 3. Holst appears to take this view, if we may judge from the fact that in all such cases he shows whether the bar is to be regarded as 2 + 3 or 3 + 2. Where alternations of 5-4 and 4-4 occur, the time-signatures of both are used at the beginning of the movement, a bold figure 4 or 5 in a circle being placed over the alternating bars. The effect looks more complicated than it actually is. Perhaps the most beautiful rhythm is that used for several pages in the *Finale*, where there is a scheme of 3 + 2, 4, and 2 + 3, the actual sequence being determined by the verbal accent.

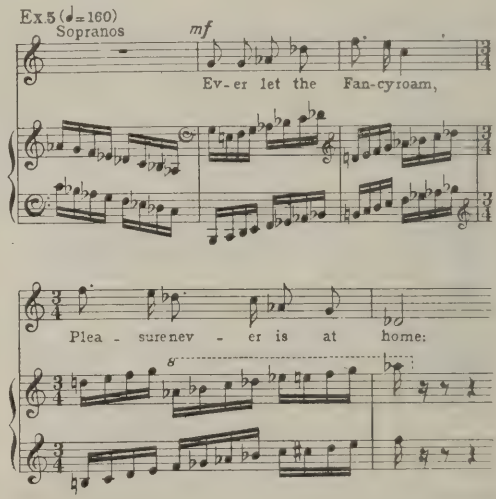
The close of the Bacchanal is quoted for several reasons:

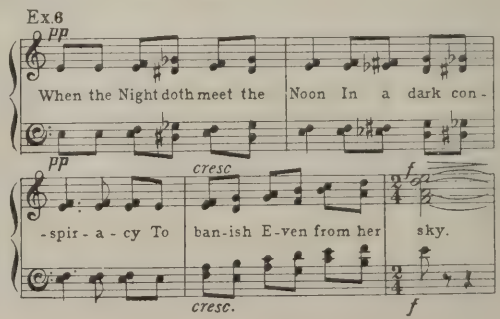
Ex 3

Note how the plain triad of the choir has an emphatic seventh below in the orchestra. There are many passages in which simple vocal harmony occurs over a strongly dissonant bass — often taking on a new and strange character as a result. The rhythmic effect here is worth attention. The time is 7-8, and as a result of the *accelerando* in the preceding page, the pace at the first 'Bacchus' would be about ♩ = 100. In order to realise the rhythmic frenzy, let the reader play the passage *sempre accel.* Those explosive shouts (with an almost breathless effect produced by the rhythm) are surely far more Bacchanalian than yards of elaborate and chromatic polyphony. Even the *piano* opening and *cres.* of the final 'Bacchus,' though a not uncommon musical device, is in the picture, with its suggestion of exhausted devotees starting a last 'one more altogether,' and having to make an effort to bring it off.

The slow movement is based largely on a double-pedal CC and G over which quietly rise fifths—G, D, A, and E, leading to alternating quaver chords of A minor and G sharp minor. The voices are divided a good deal in this movement, and the difficulties lie in notes rather than rhythm. They are not forbidding, however, for the pace is slow, and the dissonances are easily approached, and noted in such a way as to bother the singers as little as possible. With its slender orchestral demands (it can be done with strings, two flutes, one oboe, two clarinets, two bassoons, two horns, drums, and harp) this Ode should be well within the power of any good small choir. Its frequent pungencies are well balanced by passages of delicate beauty that make an instant appeal.

Each of the movements so far has had some special characteristic in material or rhythm. The Prelude was based entirely on two pedal points; the Song was modal and rhapsodical, and the Bacchanal largely concerned with a dance figure of chords built in fourths and in 7-8 time; the slow movement made most of its effect by superimposed fifths, pedal points, and suggestions of polytonality. The *Scherzo* takes up and develops this last device, chiefly by a combination, or rapid alternation, of the tonalities of C major and C sharp minor (the latter usually noted as D flat, E natural, and A flat):

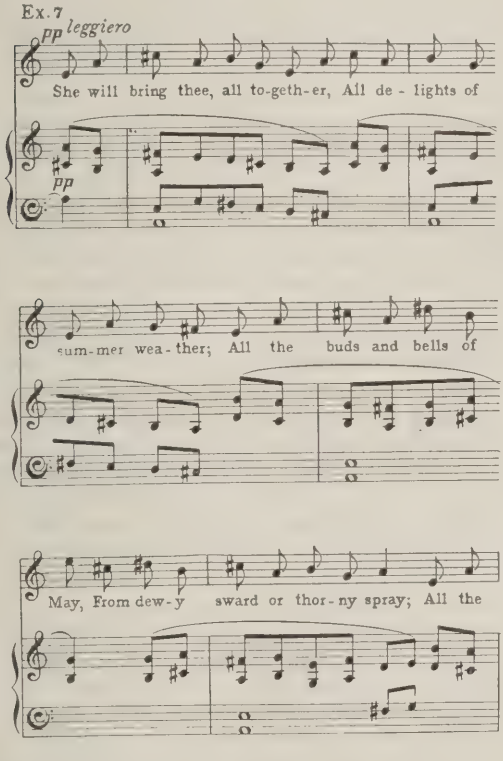


There is a touch of this oscillation between two adjacent keys in the choir's opening phrase:

The chorus is kept busy with quaver movement, *pp*, largely in unison, until this striking bit of descriptive choral writing:

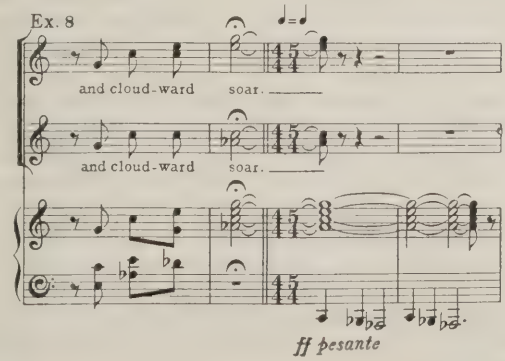
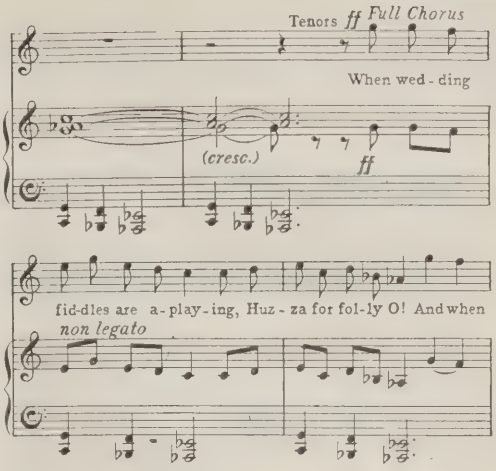


The four-part chord of the sopranos and altos is held for a few bars while the tenors carry on the tune, and is then taken over softly by the orchestra for a further five bars, while a more deliberately-moving passage by the voices prepares the way for some very attractive pages in which the singers deliver a simple, tripping tune, accompanied by sixths over a pedal point. I quote the opening of this, by the sopranos :

Ex. 7

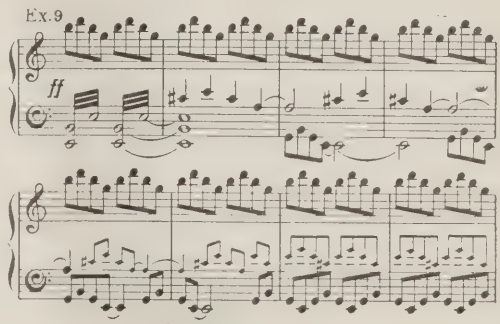

pp leggiero
She will bring thee, all to-geth-er, All de - lights of
pp
sum-mer wea-ther; All the buds and bells of
May, From dew-y sward or thor-ny spray; All the

The theme is taken up by all the voices in turn, and there are some delightful sudden transitions to B flat and A flat. A brief return to the C—C sharp minor passage that occurred earlier leads, after a moment of hushed suspense, into the completest of contrasts, 'Folly's Song.' This is a riotous affair over a ground bass of three notes, delivered (after the first two bars) in fifths :

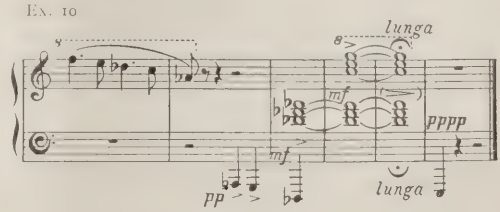
Ex. 8



'Three blind mice'? Why not, in so irresponsible a connection? And after all, it may be a mere coincidence. The fun is kept up with increasing gusto until a few final 'Huzzas' bring on a final orchestral *presto*, in which a little figure that has already been used a good deal (*see* Ex. 4) is dealt with further, and in more than one key at a time, as will be seen :

Ex. 9

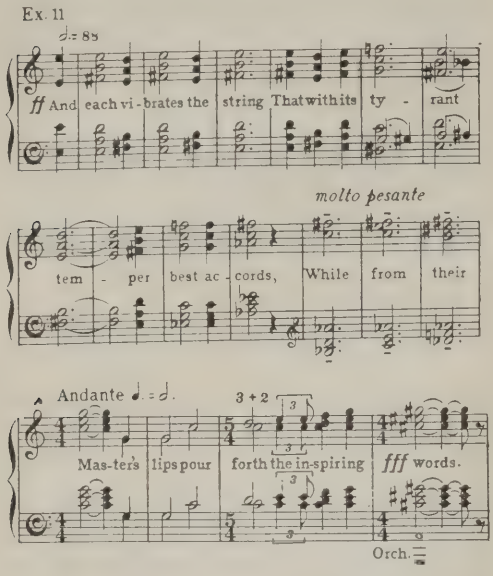


The *Scherzo* ends *pppp* with a final reference to the C—C sharp minor chords :

Ex. 10

This movement may be performed as an orchestral piece—and one may safely predict that it will often be so played. The voice parts are all in the orchestral texture with the exception of four bars which, in the absence of a choir, are to be played by a string quartet.

The *Finale* starts in Holstian manner with the soprano soloist, unaccompanied, singing the opening stanza to a modal tune, the chorus entering immediately afterwards.

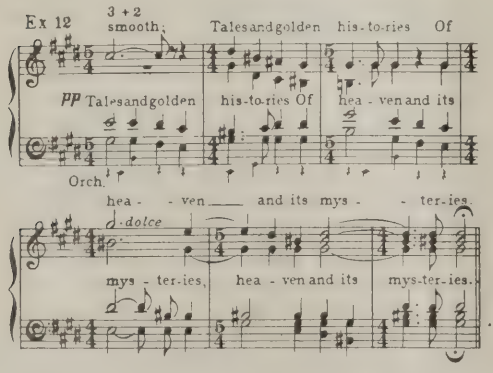
The mood generally is quiet. The one central climax is at the close of the passage referring to Shakespeare (voice parts only, until final bar):

Ex. 11

ff And each vi-brates the string That with its ty - rant
molto pesante
tem - per best ac - cords, While from their
Andante
Mas-ters lips pour forth the in-spiring fff words.
Orch.

After the austere—even bleak—harmonies of much of the Symphony the augmented sixth at 'accords' comes almost as a shock. To some it will be a welcome touch of familiar richness; to others a descent into commonplace. The last bar of Ex. 11 gives another example of a crashing dissonant orchestral bass to the plain chord of the chorus.

I had marked several beautiful, quiet passages for quotation, but space will allow of no more than a few bars of vocal writing that are, perhaps, nothing when played. Their curious mellow beauty can be revealed only by voices:

Ex 12


smooth; Tales and golden his-to-ries Of
PP Tales and golden his-to-ries Of hea - ven and its
Orch.
hea - - ven and its mys - - ter-ies
dolce
mys - ter-ies, hea - ven and its mys-ter-ies.

The close of the Symphony, in which the altos and second basses only are heard, is another example of the same kind of magic simplicity. There is no lack of this kind of music in the work. Indeed, although the whirling pace of the *Scherzo*, the tingling brilliance of the orchestral part in the Bacchanal, and the occasional shattering climaxes, are the elements that strike one at a first perusal of the score, the main impression left by greater familiarity is rather one of remote beauty, mostly of an archaic, pastoral type.

All the movements may be performed separately, and the first is complete without the Prelude. The orchestra employed is modest for these days; and as a good many instruments are 'cued in,' it can be reduced to a small force. The choir may be large or fairly small, but it *must* be alert. Singers have by now pretty well conquered the difficulties of chromaticism. Holst here, even more than in 'The Hymn of Jesus' and the 'Ode to Death,' gives them a fresh set of hurdles in the shape of fluid shifting rhythms, and a harmonic system that largely discards thirds and sixths for fourths, fifths, and sevenths.

That both singers and hearers find this idiom difficult to grasp was shown at Gloucester recently, when Holst's eight-part 'Evening Watch' seems to have given some uncomfortable moments to all concerned. It may be that, for the present at all events, the difficulties are accentuated in an unaccompanied work (such as 'The Evening Watch') because of the impossibility of obtaining a firm foundation. Alone among instruments, the human voice weakens as it descends, and as eight-part work mainly confines the second basses to the weakest part of their compass, the superstructure (especially when new in idiom) must have its tottering moments. Moreover, an insecure bass may easily produce harmonic implications other than those intended by the composer.

In 'The Hymn of Jesus' Holst opened up a new path in choral writing. In the 'Ode to Death,' 'The Evening Watch,' and, above all, in this 'Choral' Symphony, he has gone a good way along that path. It is, I believe, one that will bear little fruit in unaccompanied writing, for several reasons, one of which is given above. Its frequent austerity and ambiguity seem to call for the balance and contrast of orchestral colour, and, above all, it needs a foundation of the firmness *and depth* that only instruments can supply.

Holst has a way of writing not for performers' abilities, but for their potentialities. There is no composer to-day with a surer instinct and knowledge of what 'comes off.' However widely opinions may differ as to the actual success of his dashes into opera, orchestral suite, and choralism, nobody can deny their brilliance, nor the attractiveness that lies in their strange—even baffling—mixture of the hazardous and the calculated. Baffling, because the more we see of the Holst of the past few years, the harder it becomes to distinguish between the hazard and the calculation. Perhaps, after all, there is no hazard. It is reasonable to suppose that a composer with Holst's uncanny instinct for effect may do apparently daring things without 'chancing his arm.' We may expect the Leeds Choir to prove this to be the case with the Symphony. If so, the 'First' on the title-page will excite lively anticipations.

A TALK ON PIANOFORTE PLAYING

By I. Philipp

(Professor at the Conservatoire)

When the technique of the pianoforte is mastered, the pianist finds before him a boundless field of action: interpretation. If technique is the result of steady and intelligent work—a gift for music in itself, by the way, is not sufficient—then artistic interpretation is the blend of thought and feeling, good taste, simplicity and knowledge. To interpret effectively, however, the fingers must not be continually dreading the difficulties that arise at each page of the music. To play the notes correctly is a small matter; one must be sufficiently accomplished to master the most arduous technical problems. It is possible to read 'between the lines,' to interpret the author's thought. Consequently technique and virtuosity are both necessary. This does not mean that a man is an artist because he possesses a brilliant technique. But to acquire this technique—if he would be capable of artistic interpretation—is indispensable.

The pianoforte is the one instrument capable of producing at the same time melody, harmony, and polyphonic problems and complexities; it is the favourite instrument of the great masters. Consequently the pianist ought to be the one instrumentalist who interprets with the utmost purity. Unfortunately this is not the case. Violinists, such as Kreisler, Thibaud, Huberman, Heifetz, and others, play religiously what the composer* has written; pianists (most of them, at all events) do the very opposite. The composer is nothing—the pianist allows himself every liberty. I have often wondered why this is so. I suppose it is because pianists, accustomed to playing always alone, show a tendency to exaggerate everything, and frequently to give rein to that which, with somewhat naïve vanity and presumption, even the youngest call their personality. And this is often accompanied by gestures and bodily movements, exaggeratedly sportive tricks and mannerisms. All the same, how one would like to see a little simplicity, a little modesty in this small world of artists!

The pianoforte is not in itself a singing instrument. Its *legato* compared with the *legato* of the human voice, or of a violin, for instance, is simply approximate. And yet the correct and expressive interpretation of a melodic part depends solely on a fine *legato*. We ought to approach as nearly as possible the *legato* of the violin or of song. It is a mistake to imagine that the quality of the sound depends on the perfection of the instrument used. This is not so. Each player has a sound of his own. No one privileged to hear Anton Rubinstein, or Busoni, can have forgotten the extraordinary variety of sound these artists of genius obtained from their instrument. Listen to a Paderewski or a Rosenthal, and you will at once note the striking difference in sonority between these masters of the pianoforte.

There is no difference in the sound of a *single* note on the pianoforte, whether played by a child or by an artist, for in itself the note has no expressive value. On all other instruments, with the exception of the organ, a note may be modified once it is given out, and it is this modification that is interesting, seeing that it permits at once of an expressive nuance. In the case of the pianoforte, we have to prepare the sound before striking the key. This it is that mainly constitutes the art of the pianist. Once the key is struck, it cannot be corrected by any amount of bodily or manual contortions. In the relation of one note to another must the pianist endeavour to find expression and contrast.

Everything plays an important part in the quality of sound obtained by a great pianist: suppleness of arms, freedom of movement, conformation of the hand, delicacy of touch, breadth or slenderness of finger-tips, the meditative or the impulsive temperament of the musician. Gradation and variety of sound presents one of the greatest difficulties in pianoforte playing. In spite of every natural faculty: suppleness of arms, perfect hands, broad fingers, only constant practice (and that of the most painstaking kind) will develop that quality which alone produces the endless discriminations needed for complete musical expression. One has not always at his disposal a perfect instrument, and the problem is to produce a fine sound from an instrument of too heavy or too light a touch, or from one whose mechanism generally is not sufficiently responsive. The pianist must be so skilful as to modify his playing instantaneously. Indeed, this perfect mastery of the keyboard is somewhat rare. A good instrument responds to the most delicate touch. One may vary the emphasis or pressure endlessly, obtain every contrast of nuance, and pass with like facility from the most powerful *ff* to the most mysterious *pp*.

Sound, then, may be modified beneath the controlled action of the fingers; it may be either full of energy or lingeringly tender. Manifestly a different sound is produced according as the hand is short and thick, long and slender, bony and brutal. The spirit of observation, however, aided by untiring and concentrated application, can refine even an unsuitable hand. Nor must we expect from a pianoforte more than it is capable of giving. Our modern instruments are extraordinarily adequate for the largest concert rooms. To play louder than one's means allow is to prevent the sound from expanding.

A singer who shouts cannot be heard so well as one who uses only the natural volume of his notes: the sound is less vibrant and lacks intensity. If one gives way to a sort of impulse which some call temperament, as above mentioned, then he is 'hammering upon'—not playing—the pianoforte.

* Bach, Mozart, Beethoven, Schubert, Mendelssohn, Saint-Saëns, Brahms, all of them pianists, have written masterpieces of music for the violin.

Just as the violinist modifies his strokes, so the pianist should modify his articulation. But above all should the body and arms be supple and free, the hands lightly held. And yet the fingers must be kept firm. Slow playing that is prolonged affords perfect accuracy of execution. This is the ideal of every performer, just as lack of accuracy fills him with despair. 'Work slowly,' Saint-Saëns was wont to say, 'then more slowly, and finally *very slowly*.'

But this slow playing should not be practised constantly. Changes of accents, rhythmic modifications, modifications of sound from *ff* to *pp* with the intermediate nuances of *mf*, *mp*, and *p*, will give one speed, so that intelligent and thoughtful practice results in both *tone* and *rapidity*. The slower the practice, the more one should articulate (without violence, of course), by 'kneading' the keyboard, so to speak. The faster one plays, the less he should articulate. It must be possible to play any technical passage faster than the time stated. Technique must be controlled if one would play musically. Scale and arpeggio practice—with both the C and the regular fingering—is absolutely necessary. It is good to do this rhythmically, with every possible nuance, in thirds, sixths, with crossed hands, one hand *piano*, the other *forte*, one *staccato* and the other *legato*.

The correct and skilful use of the pedal is of the utmost importance as regards sound. The pedal gives on the one hand force and dash, expansion and amplitude; on the other, sweetness, charm, and tenderness: whereas the wrong use of the pedal unfortunately results in destroying clearness, blurring the melody, and disturbing the harmony.

The pedal has been called the soul of the pianoforte, and there is some element of truth in the claim. The 'loud' pedal alone, the 'soft' pedal (*una corda*) alone, or both used together, afford a variety of nuances which a talented pianist can obtain.

Perfect pedalling depends on sensitiveness of the ear, on good taste, on true musical talent. As a rule it may be stated that, when the playing is no longer clear and distinct, there is too much pedal. Its use is so closely connected with the work that is being interpreted, with the personality of the player, with the perfection of the instrument, that it is difficult to lay down absolute rules. Many books have been written dealing with the method of using the pedal, but the theories they advocate are upset by one's first platform experience. However one may use the pedal, it must not become something to conceal one's own indifferent playing, a *cache misère*, as my own master was in the habit of saying. . . .

(*Authorised translation by Fred Rothwell.*)

The Civil Service Choir and its conductor, Mr. Rutland Boughton, invite British composers to submit short unaccompanied choral compositions (*unpublished*) with a view to performance by the Choir. MSS. should reach Mr. Boughton not later than October 24. Works should not take longer than seven minutes in performance. Stamped addressed envelope should be enclosed for return. Success will be determined by merit, not by reputation of composer.

THE PERFORMER AND HIS AUDIENCE: SOME PSYCHOLOGICAL FACTS

By A. E. F. Dickinson

The relations between a performer and his audience are mainly unconscious and therefore likely to escape notice. Any performer will, of course, tell you that his audiences have been 'warmer' on some occasions than on others; but he probably does not think much about it, still less does he realise that he generally gets the kind of audience he deserves, by the programme he provides and the form in which he arranges and advertises it. Yet a little insight into the facts would show him, not only that an audience may vary in quality as well as in quantity, but also that it is in his power to organize his audience in certain important directions, and that by exercising or neglecting this privilege he has himself to thank or blame for the atmosphere he finds at any concert. Let us probe the matter for him.

First, if we are to understand audiences, we must appreciate the difference between a chance crowd and an organized gathering. In either we can observe a common object of interest, a common feeling in regard to it, and some degree of influence between the members of the gathering; for these are the conditions of the most elementary crowd-life. But in a crowd collected by chance the common interest will vanish as quickly as it has arisen; the feelings of which the crowd is capable will be of the more coarse or primitive kind; and there will be little reciprocal influence between one individual and another. In an organized group the common interest will be well defined; the general feeling in regard to it may be equally well defined and therefore exhibit the most refined sentiments, so that there may be close sympathy between one member and another; and in consequence the whole general purpose of such a group will be solid and continuous and, in short, significant.

At a concert there are two possible common interests—the music and the performer. Assuming that the performer cannot help himself to any degree, we are left with the music. A programme likely to draw an audience already united in feeling will be a psychological success, and an artistic success, because, *pace* Mr. Clive Bell, a performer cannot live by art alone but by the response which he feels in his audience. And a programme unlikely to draw a united audience is, so far as it goes, a failure. This suggests at once a distinction of programmes according to the unity they present. We may divide them into three groups: the one-composer recital; the programme of extreme variety; and the average concert which falls between these extremes. We are now clear of our general principles and can afford to be more concrete.

The one-man programme is common enough to need no instances. Anybody attracted by such a programme will be far more willing than the average listener to concentrate his attention. And while a few will attend, say, a Wolf recital for the purely

intellectual purpose of widening their musical knowledge, most people will be drawn there by an *emotional* interest, centring round Wolf's personality, with a reflected sympathy for the performer who shares their enthusiasm for the composer. They will therefore come with a definite feeling in common, which feeling will be defined still more when it finds its most complete expression in the music. It is likely, moreover, that such an audience will quickly become aware of a common spirit amongst its members, and thus the enthusiasm of every listener will be intensified by the consciousness that it is shared—and all this may happen before the concert has begun. If this be true of a Wolf recital, much more will it apply to music by a really established composer like Beethoven. (I select Beethoven because until recently he was invariably chosen to represent music by writers on non-musical subjects, and is therefore very commonly assumed to be *the* composer among composers.) A composer of limited vision will draw an audience of like nature; but a really great composer will bring together a body of people united by a solid block of common feeling, enriched by wide differences of opinion on music and life in general. Further, a Beethoven audience will surely feel more enthusiasm from the consciousness that so many other music-lovers, past and present, could share their enjoyment. Finally, we may note that a performer will work up an enthusiasm for a particular composer most when he makes a habit of playing that composer. When he gives a one-man recital only on occasion, the probability is that some will come for the interpretation rather than the music. For example, we hear a singer we like in a Mozart opera and want to hear what he makes of *Lieder*, say Brahms, or of our favourite composer, should a recital of his works be given. Or again, we are in an anti-Beethoven period and, feeling we miss so much, go to see if Kussewitzky, the conductor who inspires us most, can restore for us life in the old dog. In such instances the common interest is not the music but its performance, and as the latter must be unknowable until it is given, it is not worth considering. On the other hand, when Mr. Samuel gives a week of Bach annually in London, every one knows he is not airing his interpretative powers but simply preaching the gospel of John Sebastian Bach for its own sake. And people come to those recitals for Bach, first and foremost, and for Samuel only because of his genius for presenting Bach without *obtruding* his own personality. At any rate, the present writer has joined no musical audiences more closely united in purpose than those which greet Mr. Samuel at those Bach recitals.

Next we may take the average programme, in which there is enough of one or more composers to constitute some common interest in a potential audience, but a certain variety is aimed at in order to catch more people. The mere step from one composer to two may often be a wide step in the direction of variety. Bach-Liszt, the subject of a recital (one of six) given by Moiseiwitsch some years ago, is an instance. Those who like Liszt must surely find Bach unromantic, and those who like Bach must hate Liszt, except in so far as Bach anticipated the modern extravagances exploited by Liszt. Similarly, Mr. Samuel's recitals of X. and British composers, X. being a 'classic' and therefore generally a German composer. The opposition of the British and German characters is pretty strong. On the other hand, it is quite possible to present the same general feeling through the mouths of different composers: for example, a recital of Elizabethan music, or of *Lieder*, or of the German classical school (Bach-Beethoven-Brahms, a programme given by Miss Hess and others). Such programmes will organize some common mode of feeling in the audiences they attract, though less definitely than the one-man programme, and there will be less reciprocal influence between individual members. They are, however, a practical compromise, for it may take some time to work up an audience for a one-composer recital.

Thirdly, there is the programme in which variety is the chief thing. Here there is of necessity no common object of interest, for the performer is out to please everybody—that is, nobody. Song-recitals are the most obvious instance. Singers may avoid even a 'group' by one composer—perhaps because they feel that no English composer is a 'classic' yet (although Miss Silk and others are doing their best for Dowland and the rest), and that songs in a foreign language or in a translation will not go down, even if they are by Schubert or Mozart. Anyhow, the result is that the general enthusiasm, if any, is spasmodic and aroused by the performance, not the music. The classic-lover will not be content with one Schubert item, especially if it is sandwiched between 'some awful modern composer' and (shall we say?) Edward German; and the devotee of Roger Quilter will not enjoy the Duparc and Holst. Contrast this phantasmagoria, in which every number cuts the other out like the stories in a magazine, with the variety of a Bach programme where every difference of mood serves only to enhance the impression of unity conveyed by a big personality.

A word about the form in which the concert is advertised. On the view maintained in this article, the ideal must be to suggest unity first and variety second. Also, a performer should realise that an appeal to an established classic will arouse very much wider interest than a mention of English composers. An enlightened patriotism takes time to develop itself, and we cannot be surprised that there has been no national movement in music in a country whose best material is to be found in the till recently unexplored mines of Byrd and his contemporaries, or amongst the equally unestablished products of the last thirty years. And on the musical side 'English composers' will not necessarily suggest unity to thoughtful people. What have Elgar and Vaughan Williams in common? One might as well pair off Mozart and Strauss.

Such are the relations which a performer may create between his art and his audience by his choice of music, willy-nilly: relations varying from a passing interest in himself, an unimportant personage, in a sense, to an intense and highly developed appreciation of the thing that really matters, the work of a master-spirit. Well! to some performers this will be hard doctrine, but are its conclusions therefore to be shirked?

IS TRANSCRIPTION PERMISSIBLE?

By Alexandre Cellier

(Organist to the Bach Society, Paris)

Like many other answers to questions on æsthetics, the one we are now attempting will be less a categorical reply than a series of considerations enforcing the *pros* and *cons* of the problem. One domain of music that is somewhat special, and not often critically examined, is that of transcription, an extremely well-known musical form, though it could lay claim to no rôle of first-rate importance, such as composition or actual playing. All the same, there have been so many abuses perpetrated in the name of freedom of transcription, that it may prove interesting to distinguish between the domain in which it is permissible and that in which it is not.

Given the work as the composer wrote it, interpreted by those instruments best capable of expressing his thought, should the expression of that thought be entrusted to other instruments?

In the first place, we will distinguish between:

1. Reduction, which entrusts to a group of minor importance, or even to a single instrument, what had devolved upon a great number;
2. Amplification, a term used—for lack of a more definite one—to designate a transcription that employs a sound group more extensive than that adopted by the composer himself;
3. Transcription strictly so-called, presupposing that sound groups are of equal importance, or practically so.

As regards reduction, we will first of all eliminate such as consists in reducing an orchestral work or theatrical score for the pianoforte; for whereas by this process æsthetics may lose theoretically, it acquires practical advantages which it is unnecessary to state. We should regard it as out of place to give, in a large concert-hall, transcriptions of Beethoven's Symphonies for four hands, seeing that they were composed *pour s'esjouir ès maisons*, as a master once said in the days of the Renaissance. As Liszt also remarked, these transcriptions play the part of engravings that reproduce pictures. To continue our comparison, let us suppose that reductions of orchestral works for string instruments, enriched with a few 'wood' effects, are related to highly-coloured engravings. Actually this reduced transposition of the composer's thought offers greater danger and responsibility than does the mere reduction *en noir* for the pianoforte. In painting, a good one-tone reproduction is often better than a copy in colours—generally a poor one.

There are certain reductions that are more clearly of the nature of transcription: Bach's famous Aria may be quoted as an instance. At the risk of grieving many violinists, I regard the transcriber as having taken a great liberty in turning into a solo on the fourth string a first violin part of the *Adagio* in the Suite in D. No one who has heard the original played by a string orchestra, with all its majestic and luminous grace, can regard the result of the transcription as anything but declamatory and bombastic. Finally, let it be stated that certain pieces conceived for a large orchestra, though being of a somewhat intimate character, lose nothing when played by a small orchestra. This is abundantly evident in the performances of the Ganne Orchestra at Monte Carlo and of the Touche Orchestra at Paris.

Now we come to the question of amplification. To give an extreme instance, let us take the pianoforte *morceau* transcribed for a large orchestra. Whereas the lesser is sometimes capable of replacing the greater, we do not so frequently find the greater capable of replacing the lesser.

Paltry and insignificant pianoforte pieces, inflated to the extent of interpretation by seventy performers, might well remind us of the fable of the frog and the ox. Moreover, a piece of music written for the pianoforte, by reason of its character of intimacy and abandon, and capable of expression by a single player, generally calls for rhythmic phantasies which offer great difficulties when attempted by an orchestra. As an exception, let us take Chopin's Polonaise in A major, one that is extremely orchestral, broadly-conceived, and popular in character. (Please do not mistake for this piece the Polonaise in A flat.) I once listened to a superb orchestration by a Russian composer, giving the work a certain grandeur and *éclat* which were really superior to the pianoforte version. In the case of Chopin, such a thing happens too seldom not to be quoted, seeing that he was the most pianistic of composers and the most *compositeur* of pianists. I think he would have heaped maledictions on the head of anyone so undiscerning and rash as to present 'Les Ballades' in orchestral form, though he would assuredly have approved of this amplification in the case of the Polonaise just mentioned.

Let us also take Schumann's 'Evening Song,' written for the pianoforte for four hands. Like the Polonaise it contains, as taken for granted, a reduced orchestra, the externalisation of so slow and expressive a movement being difficult for the pianoforte alone. Saint-Saëns, who could never be accused of lack of taste, was therefore quite

right to give us his delightful orchestration. These are two rare instances in which amplification appears worthily to support the cause of the original. In other and more numerous cases both versions are of equal merit. It is all a matter of lo ality, of environment, and of expediency.

Do you prefer the model of a piece of Gobelin tapestry to the tapestry itself? The one will bear the direct impress of the artist's work; the other, the peculiar character introduced by the transposer. We may also mention, as a work equally acceptable in both forms, Debussy's charming 'Petite Suite' for four hands, the orchestration of which by Büsser emphasises the quite evidently orchestral intentions of the original. And Liszt's fine transcription for pianoforte and orchestra of Schubert's Pianoforte Fantasia is justified by the distinctively dialogue form of the original version, as well as by its breadth of range—a severe handicap for the most accomplished pianist!

By transcription, strictly so-called, I mean that which substitutes for the original an arrangement for one instrument or for groups of instruments somewhat equivalent, like transcribing an organ work for the pianoforte, wind instruments for strings, &c. Bach transcribed for the organ Vivaldi's Concertos and his own Violin Fugues, his cantata airs, his Clavecin Concertos, &c. Rameau indicates that his exquisite concert pieces may be played equally well by flute, viola da gamba, and clavecin, or by violin or 'cello. The organ pieces also of Daquin, Clérambault, and others are equally adapted for performance on the clavecin.

At the risk of depriving his three admirable pieces for oboe and pianoforte of their own appropriate characteristics, Schumann hints at versions for clarinet and violin. None the less, it cannot be denied that the clarinet lacks the incisive melancholy qualities of the oboe; with it, singing becomes heavier and more apathetic. The violin, too, is not so suitable, for the nervosity and the *vibrato* inherent in the strings counteract the rustic simplicity and the homogeneity of the oboe. The most popular kind of transposition is still that of the *morceau célèbre*. No sooner—by what is frequently an inexplicable decree of destiny—does a piece of music become popular, than the fortunate publisher (if he happen to be the owner of the copyright), or the fortunate publishers (if so be that the piece has run out of copyright), are compelled to dish up a meal to suit every taste, and we speedily find it being performed on the accordion or the cornet-à-pistons, and even on the mandoline

The 'Largo' of Handel, the Aria of Bach, the Minuet of Boccherini, the 'Traumerei' of Schumann, operatic airs, the 'Moonlight' Sonata, and many other pieces have undergone transcription for various instruments.

After all, good transcribed music is preferable to merely bad music. This desire to render homage to a favourite instrument is even akin to the translation of a literary masterpiece. It is alike an honoured and worthy testimony both of the work itself and of the language into which it is being rendered.

Certain instruments, such as the viola, so deserving of admiration, are catered for so poorly as regards répertoire, that they are compelled to borrow from those more richly endowed. What is less comprehensible, however, is to find the latter borrowing from the former. We might call for an explanation from pianists on this matter; indeed, there is no instrument in the world which possesses a richer or more admirable collection of works than does the pianoforte. To the exploration of its resources the greatest musical geniuses have given of their best. Nevertheless this is not enough for the insatiable *virtuosi* who are incessantly engaged in transcribing, and that, not to *s'esjouir chez soi, ès maisons*, where orchestra or instruments would have no place, but rather for the concert platform where *ersatz* are somewhat out of place. It may be granted that there is nothing absolute in this, and that certain productions, badly scored or erroneously conceived for orchestral phalanges, may in the long run be found more suited to those of the pianist. Still it is wise to reflect on Schumann's words: 'Love your own instrument, but do not regard it as unique, or as superior to all others.'

One kind of transcription very much in vogue is that of the classical organ piece arranged for the pianoforte, and although I may incur the reproach of vaunting my own wares and claiming that 'There is nothing like leather!' as did the proverbial cobbler, I am unable to condone this abuse, notwithstanding the fact that such great pianists as Busoni were guilty of it. Certain of his transcriptions even go so far as to modify the musical text, again incurring the reproach of Schumann:

> Regard it as odious to change anything whatsoever in the works of the masters, to omit anything or to add anything new; this is the greatest insult you can inflict upon art.

True, the warning is addressed to young pianists, whereas masters possess greater rights and privileges; nevertheless, the liberty is not without risk or peril to all. The objection will be raised that many of the old masters wrote certain sonatas or concertos in very summary fashion, leaving it for the performer to add *fioriture*, cadences, &c. This may be so, but a distinction must be drawn between what was composed with this understanding and what is manifestly regarded as *ne varietur*. Give what colour you please to an ordinary drawing and perhaps it will lose nothing thereby, but change the colour scheme of a Delacroix or a Monet, and you incur grave responsibility.

To avoid the accusation of too pronounced a bias, mention must be made of the transcriptions of pianoforte or orchestral works which are imposed—more than they would wish—upon my organist confrères, especially in church services. Here also we find successful reductions, amplifications, or transpositions, *e.g.*, the short and tragic

Prelude in C minor of Chopin is splendid on the organ; certain pieces of Mendelssohn's and Schumann's also are passable, as well as the classics, naturally; and this in *ensemble* works as a rule and in figured-bass sonatas more particularly. Even Debussy's very mediæval 'Sarabande' for the pianoforte, when played on the organ, acquires perfectly adequate colouring, alike hieratical and bizarre in its character. But what abuses have taken place! How frequently we are compelled to listen to airs from old-fashioned operas during divine service!

As a curious instance of transcription by the composer himself, in every way superior to the original, we have Lalo's 'Chant russe,' taken from the 'Concerto russe' for violin. Compared with the very eloquent and strong version for the 'cello, that for the violin is only insipid.

In conclusion, What ought to be transcribed? Apart from reductions to pianoforte for practical use, only such works as are of a nature to justify another mode of expression which will not prove in any way harmful. Only very experienced musicians, of irreproachable taste, should exercise this right of transcription, which certainly they would not abuse. In *taste*, and its corollary, expediency, we have the final answer to the question. Let us transcribe but seldom, well aware of what we are doing, taking care never to encourage, where no justification can be found to exist, useless and, *à fortiori*, harmful transcriptions.

(*Authorised translation by Fred Rothwell.*)

Ad Libitum

By 'Feste'

It frequently happens that a beneficial change in manners or custom escapes notice, partly because it is gradual, or because it belongs to a branch rather than to the main line of affairs. A change of this kind has taken place in music, but it seems to have called forth little or no comment. I allude to the human note, freedom of style, and literary quality that are increasingly apparent in musical books and writings generally, thanks to which the art is becoming an attractive topic for the wayfaring man. Most of our musical problems will be solved when the man in the train or 'bus reads about music as he now reads about sport, the drama, and politics; he will be ready to do so when the topic is made as interesting.

I was reminded of this by an article that appeared in *The Times* of August 15. The Saturday musical column in that journal has long been a weekly thing one looked forward to, and the article in question, entitled 'Variations upon the Bassoon,' was one of the best of an honourable line.

Those who agree that the bassoon is an underrated instrument and worthy of a better label than 'clown of the orchestra,' will enjoy *The Times* pleasant tribute to its versatility. (The writer is discussing Mozart's B flat Concerto):

> There is much here of Mozart's characteristically whimsical humour, due to the combination of agility and dignity of which the bassoon is capable, and in the slow movement a revelation of the cantabile powers of the instrument. Like many middle-aged gentlemen—and the bassoon is surely in that class—he is apt to be, in the barber's euphemism, a little thin on top, and his voice becomes dry when he has to quack out a number of staccato notes. But Mozart never demanded of him the music-hall clowning to which he has sometimes been degraded. That he is capable of humour is a sign of his humanity; he can, when the time is right, jest with his fellow-members in the club and cap any of their stories; or, remembering his ancestry, he will 'talk crops' with any farmer in a country inn.

Again, speaking of the adaptability that makes the bassoon the handyman of the orchestra, *The Times* writer says:

> He always plays for his side. . . He is specially good at taking a pass from his wing three-quarter, the horn. He will pick up the melody, harden it a little, leaving out the oily quality, and pass it on to almost anyone else—a clarinet, a flute in its lower register, or a violoncello.

What treatise on orchestration could give one a better idea of the characteristics of the bassoon than such delightful writing as this? It is, as I said above, a hopeful sign of the times when we find a daily paper including a musical article of a literary quality that suggests Lamb, or, rather, the almost-forgotten and near equal of Lamb—Leigh Hunt.

In like vein, the *Observer* of September 13 contained a very racy column report of the International Festival at Venice, from which I take only an allusion to Stravinsky's new Pianoforte Sonata:

> The first movement seemed early Beethoven, the second a Bach Partita, both slightly (as the housewives say) 'on the turn,' but not yet sour.

It would be hard to find a better description of the curiously perverse quality that marks so much contemporary music. It claims to be 'advanced,' and we may now admit the claim, with a rider to the effect that the advance is towards putrescence. It would be easy to give many examples from the weekly writings of Mr. Ernest Newman and others. 'But,' the reader says, 'this is merely journalism—matter to be read and then pitched aside. What of books?' Here the answer is easy. Such recent volumes as Mr. Newman's 'A Music Critic's Holiday,' Mr. Eric Blom's 'Stepchildren of Music,' the stream of books in which Percy Scholes is teaching people how to make the most of the gramophone and wireless—these and others occur to the mind at once. Dead, or at all events on his last trembling legs, is the high horse from which musical writers formerly delivered themselves *ore rotundo* in terms that effectually choked off all but the elect. Think, for example, of the cloudy verbiage they have delivered on the nature and properties of music. Yet Philip Heseltine has put it all in three words, two of which are slang. In Chapter 2 of his work on Delius, he sets out to discuss music, but gives it up after a bit, and says 'Music's a rum go.' Exactly; when you've said that you've said all. But can you imagine a musical writer of a generation ago saying it?

Technical books are still too often written as if music were an esoteric mystery, to be jealously guarded by its professional initiates, the text-books serving mainly to show what prodigiously clever chaps the writers were. Books on singing are especially bad examples of this. When the Psalmist wrote the verse beginning 'I opened my mouth and

drew in my breath,' he showed that, musician though he was, he would have been a failure as an instructor, at all events in regard to singing. Had he been describing his exploit in a book on breath control he would have gone to work rather in this strain :

> Standing erect, but not stiffly, with the right foot pointing straight, and the left at an angle of forty-five degrees, I opened my mouth with the lips drawn back so as to give a suggestion of a pleasing smile (but not baring the gums), placed my hands lightly on the lower ribs, adjusted the epiglottis till its front elevation rested lightly against the base of the arytenoid cartilage, raised both pillars of the fauces, moved the uvula slowly backwards and forwards until it was well under way, and inspired deeply, taking care that the midriff and thorax were in alignment. I then refrained from expiration while I mentally said 'Selah!' twelve times.

Is this parody overdone? If you think so, read the following from four books on singing published in America last year. (The extracts were quoted in this journal at the time. I don't apologise for repeating them. Indeed, they ought to be printed annually, as awful examples) :

> The Pneumogastric nerve, issuing from the Medulla Oblongata, divides and ramifies in the head, neck, and thorax, and is known to have a direct influence on the voice.

> When the thoughts can be brought to a more idealic (*sic*) state, the physical voice will more nearly appear in its natural state, which is its best condition, while the mental or spiritual side—the larger part—is enhanced according to the plane of thought.

> For relaxed muscles I know of no greater attribute one can develop for oneself than love for one's fellowman.

> Strengthening the hypoglossal, the back, or the intrinsic laryngeal muscles is not only unnecessary but tends to superinduce objective control of the separate factors of speech and an abnormal development.

All of which may or may not be true. But why bother singers about it, and, above all, why not write plain English?

For an entertaining blend of plain English and racy American one need ask for nothing better than Sigmund Spaeth's 'The Commonsense of Music' (John Lane, 7*s.* 6*d.*). He strikes a friendly note even in his dedication :

> There is no reason for concealing any longer that this book is dedicated to K. L. S.

The Preface tells us that the book is written

> . . . on the assumption that musically all men are created free, though not necessarily equal. It is addressed to potential listeners rather than to potential performers.

So are a lot of recent books on 'musical appreciation,' but most of them, though starting off with this premise, soon begin to presuppose too much musical knowledge in their readers. Mr. Spaeth makes no such mistake. He assumes no more than a general response to the appeal of music, writes about it in a commonsense way, and gives his title a double meaning by saying that this response may be called, 'without severely stretching the play on words, a 'Common Sense of Music.'

Where Mr. Spaeth breaks fresh ground is mainly in his choice of illustration. Aware that all his readers will know the hymn tunes, popular songs, and dances of to-day, whereas only a small proportion will be familiar with even the best-known classics, he draws on both sources. So we see at the opening of the page extracts from 'Ein' Feste Burg,' 'Funiculi,' 'Roses of Picardy,' Tchaikovsky's 'Song without words,' 'Moon dear,' 'O sole mio,' and 'No, no, Nora.' All is fish that comes to his net; on p. 171 he drives home a point in melodic construction with the chorus of 'Love me and the world is mine,' turn over the page and you find Handel's 'Largo' pressed into service. And so on.

Mr. Spaeth makes lavish use of cross-headings, and it goes without saying that they have a strong transatlantic flavour. (The book is the outcome of a series of 'talks' delivered in America.) Here are a few of the many captions with which he lures the reader on :

> YOU ARE THE MASTER OF YOUR TASTE. WHAT ARE YOU AFRAID OF? THEY DO IT BETTER NOW. THIS ONE DIED HARD (of a rhythmic figure that a composer worked for all it was worth). WHY ARE DATES ANYWAY? PERHAPS YOU WERE ABOVE THIS. DON'T LOSE YOUR BREATH OVER THIS. THIS MUST BE AT THE PIANO [&c.].

The neophyte is started at the very A B C, and by the time he reaches p. 229 he is being shown how melodies are combined. 'WHEN TUNE MEETS TUNE' announces Mr. Spaeth in capitals, and after a brief paragraph on 'making different tunes harmonize with each other' we see 'The long, long trail' and 'Keep the home fires burning' combined. Then come 'Yankee Doodle' and 'Dixie.' A capital bit of joinery is that of 'The Spanish Cavalier' and 'Solomon Levi,' and I must confess to genuine delight at the neatness with which 'The Old Folks at home' and Dvorák's 'Humoresque' can be worked together. Having got his readers interested in the combination of themes they hear in the street, Mr. Spaeth proceeds to show them a bit of close imitation from the 'Unfinished' Symphony (a passage as easily grasped as 'Dixie'), a sample of two-part counterpoint from 'Carmen,' and so reaches one of the finest examples in all music—the combination of the three themes in the 'Meistersinger' Overture.

He enlivens his pages with some good yarns and other funniosities. For example, speaking of 'people who see the things in a concert hall but do not hear the music,' he says, 'A poet writing about an orchestra, began thus :

> A noise arose from the orchestra, as the leader drew across
> The intestines of the agile cat the tail of the noble hoss.

But he talks good sense between all his jokes.

So incorrigible a humorist could hardly be expected not to take the opening presented by the Glossary, so we find him frequently tacking on a supplementary definition touched with sarcasm or drollery, thus :

> *Pianoforte.*—The full name of the popular instrument generally called a piano. Literally, soft and loud, meaning that you can play both ways on it, although this is sometimes overlooked.

Temperament is 'also a convenient substitute for artistic ability.'

Bow (of the violin) having been duly explained, Mr. Spaeth adds :

> Also, when pronounced as in 'bow-wow,' the contortion used by a musician to indicate that he likes your applause, and that if you keep it up he may do it again. *Take a bow :* to come back unnecessarily on the stage without intending to repeat a performance.

He conforms to the fashion of the moment by having his dig at the critics. *Ensemble* is 'a handy word for critics, who call "the ensemble" good or bad without leaving any one the wiser'; and *Nuance* is 'a pet word with the harassed music critic.'

In regard to *Obbligato*, the reader is exhorted to 'notice the spelling, which is correct, strange as it may seem.'

Concerning *Opus*, we read that:

> A composer is sometimes ashamed to call anything short of a symphony an Opus, so you will find many smaller pieces listed as Opus —, No. —, meaning that each one is only part of an ordinary job.

Recitative is what you and I know it to be; but is also

> . . . handy for filling up the holes in an opera when the composer runs out of material.

Certainly a good deal of it sounds that way.

Ma has a whimsical extra definition:

> Italian for 'but,' very convenient where reservations are necessary in giving musical directions. Also a popular syllable with writers of jazz lyrics.

Introduction is

> . . . also a social formula of the green-room, which means nothing in the busy life of an artist.

Bravo ('pronounced with the vowels and the mouth open') is

> . . . the password of the professional claquer. An Italian adjective meaning that the shouter thinks the performer a brave and good fellow, or that he got a free ticket or was paid to make a noise. *Bravissimo:* the same, but more of it; *Bravura:* a spectacular style of composition meant to encourage the bravo-hounds.

'Bravo-hounds' is good. (Which reminds me: Have you observed that at every concert there is one fat approving 'bravo!' that manages to make itself heard between the last note of an item and the first hand-clap? I have never yet seen the hound that gives it tongue, though he is never far off—just as we all hear 'cuckoo,' but never see the unprincipled fowl that cucks it. He—the 'bravo-hound'—gets about the country a good bit, too, for listening on the wireless to the Shire Hall Concert at the Gloucester Festival, I heard him chipping in as usual, as patronising and oleaginous as ever. I am sure that if ever I manage to track him down I shall find he has a double-chin, a cigar, and a paunch.)

Perhaps the most interesting of Mr. Spaeth's pages are those in which he shows how the melodies of certain successful songs and dances of to-day have been 'conveyed,' either wholly or in part, from the works of great composers. A striking case is the tune of 'I'm always chasing rainbows,' which is an almost exact copy of the melody that forms the middle section of Chopin's 'Fantaisie Impromptu.' Mr. Spaeth says:

> The words of that song-hit were written by a certain Joe McCarthy, who was later engaged to do the lyrics for the musical comedy, 'Irene.' He passed on the tip to Harry Tierney, who was responsible for the music to that show, and Mr. Tierney also saw the point. They decided that this fellow Chopin probably had some more good tunes up his sleeve, and they went systematically through his piano pieces to find out.

Not in vain did Joe and Harry overhaul the fellow Chopin. They found what they wanted in the D flat Waltz—the melody that comes midway. Distorted into a fox-trot, it became the chorus of 'The Castle of Dreams,' and was the hit of 'Irene.' Melodically not a note was changed.

This seems to have been the start of a regular system of pilfering that went on unchecked till Ricordi's brought an action in regard to a tenor air from 'La Tosca,' which had been appropriated by the 'composer' of a musical show called 'Avalon.' Mr. Spaeth gives many other examples, and his chapter on this topic is a damning exposure of the origin of a good deal of the music that is claimed to be representative of America. Some of our 'advanced' musicians who a year or two ago, with a great parade of daring, wrote and lectured on jazz (pointing out its superiority to Brahms and other flat-footed Teutonic pedants) must be feeling rather subdued now. At all events, they seem to have dropped jazz as enthusiastically as they took it up.

Mr. Spaeth's racy blend of commonsense, sound judgment, and humour ought to do a lot on behalf of music. Here and there his jocosity is of the type that comes off better orally than in cold print; and I marked a few matters of fact that might be questioned. But he does with thoroughness and success what he sets out to do; he shows that, save for a negligible handful of folk, the response to music is universal, and he strikes out a new line in his use of the feebler type of music. Instead of ignoring or ridiculing it, he turns it to good account. He treats it as ground on which he and the least cultivated of musicians may meet; shows its kinship (however remote) to the great things in music; and makes it clear that nobody need remain ouside the appeal of the best. The entire freedom from snobbishness is perhaps the best feature in this genial mentor.

The high horse was already badly gone at the knees; Mr. Spaeth has quite knocked the poor old steed off his pins.

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

XII.—Robert Johnson

Regarding the biography of Robert Johnson, details are scant; and Dr. Ernest Walker, in his 'History of Music in England' (2nd ed., 1924), is content with three lines: 'Robert Johnson, a Scottish priest who fled to England, and seems to have settled at Windsor, and perhaps to have acted as chaplain to Anne Boleyn.'

Much confusion has arisen over Johnson, for there was another Robert Johnson some twenty-five years later. There was also a John Johnson, as well as an Edward Johnson. Henry Davey, in his 'History of English Music' (2nd ed., 1921), adds to the confusion by telling us that 'in 1575, Robert Johnson was one of the musicians to Sir T. Kytson, and was lent to the Earl of Leicester for the Kenilworth pageants.'

Of course it was *Edward* Johnson who had been in the service of Sir Thomas Kytson at Hengrave Hall, not far from Bury St. Edmund's, and who graduated B. Mus. at Cambridge in 1594. Another Robert Johnson was Rector of St. Matthew's, Friday Street, London, from 1546 till his death on July 9, 1548, but not the composer.

As regards the statement that Robert Johnson was chaplain to Anne Boleyn, there is no foundation for it; and certainly his name does not appear in the official records for the years 1530-36. Moreover,

no early authority is available for the statement—which, apparently, was first put forth by Stafford Smith in the late 18th century.

As far as recent research goes, Robert Johnson was 'a Scottish priest who, as Thomas Wodde, Vicar of St. Andrew's, writes, 'was born in Dunse [near Berwick-on-Tweed], and fled to England long before the Reformation for accusation of heresy.' This statement is found in the St. Andrew's Psalter, written and illuminated in 1566 by Wodde (Wood), four part-books, and a supplement; and the books contain Johnson's Latin Motet, 'Domine, in virtute'—a Motet which must have been popular in the last years of Henry VIII., as copies of it are to be found at the Bodleian, at Christ Church, Oxford, at the British Museum, and at St. Michael's, Tenbury.

Johnson was apparently in England from 1536 to 1560, and his adherence to the old faith is tolerably evidenced in the large number of Latin Motets he composed, including four in honour of the Blessed Virgin. Probably his most important Motet is 'Ave Dei Patris filia,' which was composed *circa* 1540. It is found complete in MS. at the Bodleian Mus. School, *e* 1-5, and at Tenbury, and is set for five voices. Mr. H. B. Collins says that it is 'a lengthy composition, in the style of Fayrfax's "Æternae laudis lilium," running to over three hundred bars.' It has seven distinct divisions, of which the first two are for three voices, in perfect time; the third and fourth for five; the fifth again for three, in imperfect time; the sixth for four; and the seventh, and longest, for five. The writing, as might be expected, is of a freer and more advanced character than that of Fayrfax, especially in the five-part sections, and it frequently rises to considerable heights of genuine musical expression, especially in the concluding section, 'Esto nobis via recta ad æterne gaudi, ubi pax est et gloria; O gloriosissime, semper Virgo Marie.' The words are not liturgical, yet along with the present setting, which is probably the latest, there are others by Fayrfax, Merbecke, Taverner, and Tallis, as well as an anonymous example in the Lambeth MS.

Another important setting by Johnson is his five-part music for Psalm xx., 'Domine, in virtute tue lactabitur rex,' which, Mr. Collins suggests, 'may possibly have been written for the Coronation of King Edward VI.,' but it is well to note that there are two different versions of this Psalm in Add. MSS. 30,480-4, suggesting that the work was re-written by the composer.

Burney has made us familiar with Johnson's five-part setting of the Easter Responsory, 'Dum transissit Sabbatum,' the bass being a plainchant *Canto fermo*. Johnson also composed a four-part setting of this Motet, which is in MS. at the British Museum (Add. MSS. 17,802-5), and Mr. Collins considers it a more beautiful example than the five-part setting printed by Burney. His four-part setting of the Psalm, 'Deus misereatur nostri' (Add. MSS. 30,480-4), displays sound writing.

In the British Museum are lute arrangements of two of Johnson's Motets, viz., 'Ave Dei Patris'* and 'Ave plena gratia,' while the Mulliner MS., *circa* 1560, has four organ solos, 'In Nomine,' 'Defyled is my name,' 'Full wrongfully,' and 'Benedicam Domino.' In Add. MSS. 30,480-84 there is an arrangement of his 'Deus misereatur' for string quartet. In Add. MSS. 36,993 is a dance-tune by him, for four viols, 'The Temporizer,' and in Add. MSS. 31,390 (*circa* 1578) are a string quintet, entitled, 'A Knell,' and settings for five viols of 'Gaude, virgo' and 'In Nomine.' Three of his sacred pieces, in English, 'Relieve us, O Lord, that are weak and feeble,' 'O Eternal God,' and 'I give you a new commandment'—are printed in Day's 'Certaine Notes' (1560) and 'Mornyng and Evenyng Prayer' (1565). In Add. MSS. 4,900 are two sacred pieces by Johnson, included in a collection for treble voices, with lute accompaniment by Taverner, Tallis, Shepherd, John Heywood, and R. Edwards.

Among Johnson's secular compositions is the well-known 'Defyled is my name,' absurdly said to have been composed on Anne Boleyn, and printed by Sir John Hawkins as 'Complaint of Anne Boleyn.' Others are 'Come, pale-faced Death,' 'My little pretty one,' and 'Tye the mare, tomboy.' This last song is found with the music in the Harleian Collection (No. 7,578), and, as Ritson informs us, 'is particularly alluded to in the passing merrie Interlude of "Tom Tyler and his wife," first printed in 1578.' The Fitzwilliam Virginal Book has an Allemande of his, worked on by Giles Farnaby, and two other Allemandes.

In the new constitution of Rochester Cathedral, under Henry VIII., on June 18, 1541, Robert Johnson—apparently the composer—was appointed third Prebendary, an office which he held for six years, and resigned on August 14, 1547. Early in 1559 he appears as a petty Canon of Windsor (as stated in the Christ Church Part-Books, 979-983). He died in 156½.

* This Motet has recently (1925) been edited by Mr. H. B. Collins as No. 4 of his 'Latin Church Music of the Polyphonic Schools' (Chester).

Occasional Notes

Several correspondents have written pointing out that we were wrong in speaking of Dr. Fellowes's edition of madrigals as being subsidised by the Carnegie Trust: Dr. Fellowes bore the financial burden himself until his publishers shared it. We are glad to make this matter clear, and to express regret for the slip. The facts merely add to the debt English music owes to Dr. Fellowes. Some of our readers, however, seem to imagine that criticism should be silent in the face of such self-sacrifice. We do not agree. Any kind of publication, no matter how altruistic, must stand the test of crit cism, especially when the venture is of the magnitude and importance of the one under discussion. The revival of early English music is a vital matter of public interest, and its success must not be hindered by undue tenderness for the feelings of those engaged in it. Any kind of musical activity worth its salt has everything to gain and nothing to lose from frank and fair discussion of its methods.

One other point has to be made clear, if we may judge from one or two letters we have received. Our 'Occasional Notes' on this subject expressed our own personal view, and were not inspired by Messrs. Novello, or any other publisher or editor. We were moved to write by a desire for fair play, and by our strong dislike of the present-day tendency to speak and act as if all modern musical activity of importance, especially in the field of research, has been confined to the past few years. The letter from Dr. Fellowes which appears, with comments, on page 927, winds up a discussion that has been, we hope, neither unfriendly nor unprofitable.

There is little need to remind readers of this journal of the fine work done by the Philharmonic Choir since its formation in 1919. Public support, however, has been inadequate, and as a result the policy of the Choir will be modified for the coming season. It will be somewhat less adventurous, though not necessarily less interesting in results. The inclusion of such familiar and popular works as 'The Messiah' and Mozart's 'Requiem' should extend the influence of the Choir considerably, both among hearers and singers. The former work is to be sung at Queen's Hall on November 30, with a powerful 'draw' in the group of soloists (Dorothy Silk, Margaret Balfour, Walter Hyde, and Robert Radford). The orchestra will be the Royal Philharmonic. The 'Requiem' will share the programme on March 11 with Delius's 'Song of the High Hills' and Bax's 'The Breastplate of St. Patrick.' The Choir Committee appeals for an increased number of honorary members, who, in return for a mere guinea, will be admitted to all ordinary rehearsals, and will receive two tickets for each concert, choosing the seats for themselves regardless of price—subject of course to such seats not being already applied for. If there is any better musical value for a guinea than this, we shall be glad to hear of it. Mr. D. Ritson Smith, the hon. secretary (70, Esmond Road, Bedford Park, W.4), will answer inquiries, and supply forms of application. We note that the form invites the applicant to state at once what seats will be desired, so promptness will bring its own reward. It is to be hoped that this attractive and accommodating scheme will bring such support as will enable the Choir to revert next year to its original policy of specialising in new and unfamiliar works.

In fairness to Mr. Joseph Holbrooke we pass on his disclaimer (appearing in a provincial paper) to the effect that he 'has *not* undertaken to write a work for jazz band that will petrify the critics.'

The *Radio Times* of September 4 contained a good deal of new light on Purcell in an article by Dr. Purcell-Taylor, who claims to be a lineal descendant of the composer. If his claims are well-founded, we can only express surprise that he appears to know so little about his great ancestor, and still less about his music. He starts by telling his readers that

> . . . Henry Purcell was of the oldest family of France, and his name should properly be spelt Pourcel. He has no connection with any English or Irish families of the same name.

Purcell has long since been claimed by the Irish. Was he French after all? We should like to hear the subject debated by Dr. Grattan Flood and Dr. Purcell-Taylor. We have little doubt as to the result—though we should still persist in regarding Purcell as an English composer. The Purcells, we are told, 'came to England to escape religious persecution'; they were glass manufacturers, and at the time of their arrival 'the only glass made here was the commonest window-glass and drinking glasses,' the monopoly of the better kind of glass-making having been sold by the English Government to France and Italy. The Pourcels, thus deprived of their business,

> . . . were compelled to turn to account their musical talents, which were of a high order, but had up to that time been only a source of amusement in their family circle.

After some loose information on the state of musical culture in England at the time, Purcell's descendant sheds some startling light on composers' methods:

> The professional musician was even better trained, for he had to extemporise as he went along from a figured bass. How many persons now know what that is? I had better explain. A musical composer in those days composed first his base (now mis-spelled bass), the notes being such as were within the compass of the bass viol or the ordinary male voice. On that base he erected the other voices, soprano, alto, tenor, and the parts for the instruments in chords according to his own fancy, obeying the canons of musical composition.

One expects a writer on music (especially a Purcell) to know enough to be able to avoid confusion between ground bass and figured bass. Does he seriously think that 'Nymphs and Shepherds,' 'The Knotting Song,' 'I attempt from love's sickness,' and a hundred other delightful songs had their basses written first? That Purcell could compose beautiful tunes over a ground bass is proved by such exquisite examples as 'When I am laid in earth' and the 'Evening Hymn,' but the method was never a normal one with him or with any other of the world's great tune-writers.

Passing by some casual talk about playing from figured-bass, church music, &c., we come to this:

> Why is it that now Henry Purcell's music is scarcely ever heard? The first answer is that it is difficult. I have asked Church organists to sit down at my little organ and put a piece of Purcell's in front of them, and they have said: 'I cannot play that—it is too difficult—it would want practice,' and so on.
>
> . . . . . .
>
> Henry Purcell's music is much esteemed in Germany and is better known there than here. Moreover, the only correct modern editions of his music are those prepared in Germany. This last fact gives the key to the problem—it is the lack of cheap editions and of correct editions that prevents it being popular. The original editions are now very scarce and costly. The latest correct editions are those of the Musical Antiquarian Society, published nearly eighty years ago, and they also are now scarce and costly.

This is what Mr. Swiveller would call a floorer! Evidently Dr. Purcell-Taylor has never heard of the Purcell Society and its twenty-three folio volumes of Purcell's music, produced, under the best possible conditions of scholarship and publication, during the past fifty years. However, he has been busy with a crusade on his own account:

> When I first started the revival of Purcell's music about forty-five years ago, it was the rarest thing to see his name on a programme or to find anyone acquainted with it. However, by fifteen years' steady persevering effort I did manage to arouse some interest, but far more in the Latin countries than in England.

We cannot square this with the assertion as to German appreciation and 'correct modern editions' of Purcell — unless Dr. Purcell-Taylor regards Germany as one of the Latin countries.

Readers have frequently called our attention to the absurd statements on music that appear in the *Radio Times*. The limit has surely been reached by this article on Henri Pourcel. (Be calm, Dr. Grattan Flood!)

Owing to an unexpected demand on our space we are obliged to hold over 'Musical Notes from Abroad,' a number of Letters to the Editor, and some Answers to Correspondents.

New Music

SONGS

Particular interest attaches to the issue by the Oxford University Press of six songs by Bernard van Dieren, for this composer has hitherto been something of a Bunbury, in that his friends have talked freely of him as a genius, whilst outsiders have had little or no chance of making his acquaintance. It is only, of course, to a very limited extent that one can form any opinion from six songs, but as these were written at various times between 1909 and the present day, there may be some chance of discerning developments of style, if such there be.

Four settings are of English poets—Shelley, Shakespeare, Skelton, and James I. of Scotland—and the other two are of Victor Hugo, and one cannot but notice in every case the care and sensitiveness with which the poem is approached. The look of the music, owing to the number of accidentals, is alarming; but the harmony itself is mostly not very terrible. One can see its origins easily enough, and they are often pretty commonplace. What makes the songs unsatisfactory is that the composer, while he seems to be tending to atonality, is yet clinging to a definite key system. The end of 'Les Contemplations' (No. 1) is an instance. It is easy to follow the drift of the last two lines if we regard them as being frankly without feeling of key. But when in the last bar the thing is jerked back sharply, with a thoroughly hackneyed chromatic cadence, into A major, it makes the preceding lines sound aimless—and not intentionally, successfully aimless, but just incompetently so. The same thing is true of 'Les Rayons'; the vocal part closes in what is clearly D major, but a postscript, derived from the introduction to the song, hustles us in five bars back to E♭, where we arrive somewhat bewildered. It may be the vision of a genius: it may, on the other hand, be only a gaucherie of the composer. Certainly it does not seem right and inevitable in the way that good music always is. It isn't that the 'modernness' of the songs shocks or surprises, but rather that they are not quite modern enough. The idiom is too mixed. Passages of charming, quite simple stuff like the beginning of 'Les Rayons' make subsequent more dissonant effects sound harsh, while these highly-coloured passages make simpler ones sound tame. It is true that the opening of this song demands an atmosphere of sleep, from which we are to awake; but this effect could quite well be got within the limits of one style or another. One ought not to fall asleep a pupil of Grieg, and wake up a pupil of Schönberg.

Perhaps the most successful of the songs is 'Take, oh! take those lips away,' which is more of a complete whole than some of the others. And 'With margerain gentle,' a light, *scherzo*-like song, with a good pair of performers would sound charming. It is a relief in this and the other fast-moving song, 'Spring Song of the Birds,' to find the texture lighter. The comparative 'thickness' of the slower songs is apt to be cloying, particularly so because it is difficult in this style of music to keep the rhythm alive. This is specially true of 'Take, oh! take those lips away.'

Turning to E. J. Moeran, we find the work of a man who has obviously solved his problem of style and found his natural, inevitable idiom; and this crystallises our feelings about van Dieren. Moeran's 'A Dream of Death' begins quietly and works up to a climax as effective as one can want, within the limits of the medium which the composer has chosen. And while the music catches the spirit of the poem skilfully, it avoids the slight suspicion of affectation that hangs about some of Yeats's poetry, and infects some musical settings of it. Another good song, also from the Oxford University Press, is 'Angel Spirits of Sleep,' by Robert Bridges and E. L. Bainton. The swaying rhythmical figure which persists through this song is specially attractive, and is so deftly managed that it never becomes monotonous. It is something of a feat to have touched these words without breaking their fragile charm. E. Kendal Taylor's 'White in the Moon,' from the same publishers, is not so sure in its handling as these other two songs, but has a good deal to say. The music has strength and reticence, and the atmosphere of verse 2 is strikingly caught. The song contains, perhaps, too much material for its length, but it only just misses being a really fine thing.

From Cramer's come three songs by Martin Shaw. 'The Little Waves of Breffny' opens with a fine, broad phrase which makes the contrasting sections on pages 2, 4, and 7 sound somewhat commonplace. But it is an effective song, giving scope to both performers. 'The Conjuration' is a trifle, in a style unusual to this composer, and some of its effects, such as the 'bell-ninths' with which it closes, are hackneyed. But the song does not depend entirely on these. It has a delicacy and charm that will make it attractive for a time. Mr. Shaw's arrangement of 'Ye Banks and Braes' seems too elaborate for a simple tune, which needs little if any accompaniment, and makes its points more effectively when these are not heavily underlined.

'Evoe,' a prose-poem by 'Fiona McLeod' has got from John Foulds the setting it deserves. Words and music alike are 'full of sound and fury.' But if only on account of its vehemence the song might be made to sound impressive by a fine singer and an energetic pianist. With it, from Paxton's, comes Cyril Jenkins's 'My love is like a red, red rose,' which is something of a shock. It is a commonplace tune with commonplace harmonies, inadequate to the poem and unworthy of its composer; and it seems too casual even to become a best-seller, qualified as it is in some ways for this fate.

Austin Dobson's knack of blending sentiment and humour is pleasantly shown in his poem 'On a Nankin Plate,' and the same combination is happily achieved in Harvey Grace's setting, which comes from Novello. Some very attractive and unexpected effects are got by means of simple but skilfully managed changes of key. This house also publishes 'A Sprig of Heather,' four Irish tunes set to words by F. W. Harvey, and lightly but charmingly arranged by Dr. A. Herbert Brewer. There is little need to recommend these songs, which were heard all over England last week, when their first performance, by Miss Flora Woodman, at the Shire Hall, Gloucester, was broadcast.

From New York (H. W. Gray Co.) come Six Negro Spirituals, collected and arranged by Jean Taylor, which will be welcomed by those who like spirituals. For some of us there is always a suspicion about them. Sincere as they undoubtedly are for their originators, they sometimes seem less so among English people, who listen to them with a mixture of religious sentiment and amusement at their 'quaintness.' Nor can one help feeling that

they owe some popularity to their coming so near to jazz music. This is obviously not true of the very best of them; but it is most noticeable that the combination of superficially popular music with religious sentiment is irresistible to some minds. Spirituals are, moreover, ineffective if sung in ordinary London English: and the attempts of English singers to imitate negro dialect, even when not actually ludicrous, involve an affectation and insincerity which are out of place in this kind of song.

Dr. Heinrich Möller is issuing through Schotts a series of ten volumes of folk-songs of all European nations. Three volumes of this set come up for notice, the first containing Russian songs, the second English, and the third, songs of various Celtic peoples. It is a fine scheme, and one, obviously, that might be of the greatest use both to singers and students. Beautiful things are to be found in all these volumes—though some of the arrangements might be severely criticised—and it is interesting to get the bird's-eye view of national characteristics which such a scheme offers. But we suspect that for serious study these volumes will have to be pretty freely supplemented from more original sources; most certainly German students will need a great many additions if they are to get any real idea of English folk-song. 'The Minstrelsy of England,' with Edmondstoune Duncan's rather heavy-handed harmonizations, is freely drawn upon, and some good 16th-, 17th-, and 18th-century traditional songs are included. But there is a serious dearth of real folk-song, and very many of the most highly characteristic English tunes (perhaps for reasons of copyright) are missing. The student would gain from this volume, therefore, only an inadequate idea of the wealth and individuality of our folk-song inheritance. The arrangements, too, serve to show how finely suitable and racy are those of Cecil Sharp and Vaughan Williams, whose work is not represented. The Editor cannot be blamed for not including specimens the publishing rights of which he was perhaps unable to obtain. Unfortuately, none the less, the absence of some obvious things detracts from the value of this collection, at any rate as regards the English volume.

Paterson's of Edinburgh are publishing a set of solos from Bach's Cantatas, sacred and secular, of which the first four numbers are already issued. They show the great man in cheerful, and sometimes boisterous, humour. Most amusing, and a fine baritone solo, is that from the 'Coffee' Cantata, 'Has a father with his children not a hundred thousand cares?'—a subject, anyway, on which Bach wrote with knowledge. The same publishers send four more songs 'From the Hebrides,' by Marjory Kennedy Fraser. And lastly, there is Schumann's 'Frauenliebe' Cycle, translated by Dawson Freer, and published by Joseph Williams. Translation is always a problem: here it is especially so, because the heavy German sentiment is even heavier than usual, and cannot but sound unnatural in English. The translator, however, has avoided bathos, and has made his translation singable, without doing violence to the musical text. T. A.

STRING ORCHESTRA

Two pieces have been added to 'The Amateur Orchestra' series of Messrs. Joseph Williams—'Air' from Gluck's 'Orpheus' and *Allegretto* from Schubert's Symphony in D. Both are well-arranged by the Editor, Mr. Adam Carse, and fulfil admirably the object of the publishers, namely, to provide school orchestras with music which is at once of good quality and easy to perform. In the Air from 'Orpheus,' the second violin part consists of accompaniment only, while the viola matches and blends with the first violin, which sings the melody. This plan will teach viola players the fallacy of believing that theirs is a 'cushy' job; but perhaps an interchange of responsibilities between violas and seconds might have resulted in greater variety of colour.

A 'Preghiera,' by Albert von Doenhoff, freely transcribed for strings by Michael Press (G. Schirmer), has little to commend it. I have not seen the original work of Doenhoff, but the main lines which must be retained in this transcription suggest something distinctly artless, redolent of the sentimentality which was the test—or, at any rate, one of the tests—of popular music long ago. There is little to be gained by trying to 'thicken' such thin broth, as Michael Press has attempted to do. You can make it heavier and muddy; you cannot give it real body and substance. The 'Preghiera' has an air of modernity; at heart it is as old as another 'Preghiera'—'La Prière d'une Vierge.' To my thinking, all heartful outpourings of the kind are best on the pianoforte. The string orchestra and the string quartet are instruments ill-fitted for such tasks. B. V.

VIOLIN PIECES

J. Stuart Archer's 'Berceuse' (Paxton) has a pleasant lilt, and, arranged for the violin by Léon J. Fontaine, should make a fairly attractive interlude between the study of more serious works. The fingering of the violin part, however, is open to objection on the ground that the frequent use of the same finger in going from a low note to a higher one, suggests competition with the sliding trombone of a jazz band. That the thing can be done gracefully must be admitted, but only by players advanced enough to choose their own fingering. I can imagine nothing more painful than a *portamento* on bars 7 and 8, as indicated, coming from a half-baked fiddler. Far more finished, and in every way commendable, is the Nocturne of Colin Macleod Campbell (Novello), which, by the way, has also been adapted for the 'cello. It is a straightforward, well-proportioned piece of music, which possesses the rare merits of simplicity and sincerity. B. V.

VIOLIN METHODS

In 'Problems of Tone and Technique' (Paxton) the author, W. Sachse, has touched upon one aspect of violin study and practice which older pedagogues were inclined to overlook. The average teacher of forty, or even thirty, years ago, never gave a thought to the dangers of excessive fatigue. The heroic method was the only one in use, and the pupil was urged to work and go on working. Not all teachers followed this practice, and Auer's 'The Violin as I teach it' proves that, at any rate, those who learnt from him or taught under his guidance knew better than to tempt providence and tire the muscles of the hand after nature had intimated the need for rest. Unquestionably the old plan has been the cause of much mischief, and it is gratifying to see the younger generation being brought up in a different way. Individual requirements need greater consideration than they got under a *régime* which apparently aimed at the survival of the fittest. The

work under review takes into account individual difficulties—that is its chief claim to consideration. Instead of starting from the idea that all that matters is the overcoming of the physical weakness of a finger, the author realises the importance of keeping the mind alert and in control of the work which the fingers must do. Hence his general plan has variety at its basis, and proceeds gradually with many a lengthy explanation. Of course the new method will not succeed in making a fiddler of a man who has not the necessary qualifications, any more than the old method could have succeeded. But it may save the qualified student some bitter moments and humiliating experiences. There is nothing to be gained and much to be lost by forcing nature—that is the lesson modern teachers apparently have learnt. B. V.

CHAMBER MUSIC

A special interest attaches to any new work by Eugène Goossens. Amongst the younger composers he is one who has never fallen below a certain respectable standard, and if the great promise of his early work has not been so far completely fulfilled, there is no ground for scepticism. The greatest artists do not come to maturity in a day. A 'Pastorale and Harlequinade,' for flute, oboe, and pianoforte (now published by Curwen), is, as commercial people say, well up to sample. We all know with what skill and grace the composer can paint the whimsical mood of a Harlequinade, and what rich harmonic colour to expect in a pastoral piece. These are, of course, trifles; but they are the trifles of an expert craftsman.

Adela Maddison's Quintet for two violins, viola, violoncello, and pianoforte (Curwen) could not possibly be mistaken for great music. I am, however, one who frankly confesses to a partiality for small beer. More potent beverages have their merits and their rights. But surely there is something to be said also for 'the little creature,' all modesty and good nature, who will harm no man. It is only when small beer bears the label of some famous vintage wine that we feel disconcerted, since we don't know whether the host is conscious of his error or whether he is giving us in good faith what he believes to be something choice and rare. And this Quintet leaves us very doubtful. Unquestionably the composer aims high, and there is merit in hitching one's wagon to a star. But is there not merit also to be won in acknowledging that we are more familiar with the earth than with the stars, and in doing that which we can do with our whole heart rather than in attempting to follow an ideal which evades our grasp?

Unless I am mistaken, Arthur Benjamin's Sonatina for violin and pianoforte (Oxford University Press) is the first work of the kind the composer has published. I find in it much that attracts and charms me. There is a genuine feeling for the freedom of modern harmony, and a certain sense of style and proportion. If the *Scherzo* seems a little too brief to hold firmly the balance between the first movement and the *Rondo*, I feel inclined to ascribe it to the honesty of a composer who refuses to dilute his music by the usual methods—neither more honest nor attractive than the milkman's. On the other hand, I am not particularly struck by the tenths of the pianoforte opening the third movement, and occasionally the harmony is needlessly over-elaborate. Much modern music suffers in this way through lack of simplicity and clarity, and it is all to Benjamin's credit that he succumbs but rarely to the common malady. His 5-4's ring true enough, however, and the general impression is one of considerable promise. B. V.

CHURCH MUSIC

C. E. Miller's 'Missa Sancti Augustini' (Faith Press) is for unaccompanied singing. It is well written, is of only moderate difficulty, and should prove effective. The Creed is omitted, but both forms of the Kyrie are included. The treble D in the bottom line of p. 2 should be dotted.

A feature of Henry G. Ley's setting of the Lord's Prayer (Oxford University Press) is its freshness of treatment, both rhythmic and harmonic. For this reason, and also because it presents no difficulties, it should prove welcome. It may be used either for unison singing with accompaniment, or for S.A.T.B. unaccompanied.

Two numbers of Boosey's Modern Festival Series, under the general editorship of Herbert Hughes, are carol settings by Kenneth G. Finlay: 'When Christ was born of Mary free' and 'Angels from the realms of glory.' Both are for S.A.T.B. unaccompanied. The first has an optional faux-bourdon setting for the third verse, with melody in tenor and bass. They are excellently written, and deserve to be widely known. The music appears in both notations. The same composer has also written an admirable tune (S.A.T.B.) with an alternative faux-bourdon setting for use with two hymns: 'O Spirit of the Living God' and 'Almighty Father, Who dost give' (Oxford University Press).

A 'Service of Thanksgiving and Memorial,' compiled by Hugh Blair (Paxton), includes three well-known hymns suitable for use before the Service—'Soldiers, who are Christ's below,' 'O God, our Help in ages past,' and 'The Son of God goes forth to war'—Responses, Collects (from the collection of the Headmaster of Uppingham), Dr. Blair's anthem, 'Rest and Peace Eternal,' for S.A.T.B., concluding hymns, and a three-fold Amen, also by Dr. Blair. An arrangement for the organ of the Last Post and Reveille, for use if necessary, may also be obtained separately.

Choirmasters should note that the National Institute for the Blind has now issued (through Novello) its third Carol Booklet. Hitherto both words and music have been by blind poets and musicians. This year's booklet is made up of contributions specially composed by Norman Cocker, G. D. Cunningham, William Faulkes, T. W. Hanforth, Arthur Meale, and Dr. W. Prendergast. Readers may be reminded that a free grant of the necessary copies will gladly be made to Church choirs or carol parties willing to set apart a collection in aid of the work conducted by the National Institute for the Blind. Applications for free copies (stating how many required) should be addressed to the Secretary, Music Department, National Institute for the Blind, 224, Great Portland Street, W.1. Carol Booklets Nos. 1 and 2 are also available, if required, on the same terms.

The Church Music Society has just issued (through the S.P.C.K. and the Oxford University Press) a second edition of its Choral Festival Book No. 1 (Order of Evensong). This helpful little book, in

order to be suitable for choirs of varying capacity, contains only the 'plain parts' of the service—Responses (Sarum form), Psalms (both plainsong and Anglican settings), and hymns. Services and anthems can be added as required, and graded lists of suitable music are included. G. G.

EASY PIANOFORTE MUSIC

Some capital teaching material will be found in a number of pianoforte albums recently issued. They range in difficulty from Primary to Lower Division standard. For beginners, Ruth Tanner's 'Happy Days at the Piano' (Lyon & Hall, Brighton and Eastbourne) may be recommended. The pieces are short and easily graded, and the composer has also provided words to fit each tune. Though signatures of one flat and one sharp are used, no black notes occur in the first dozen pieces. In No. 4 the treble B flat requires a natural. In the last piece the tune would lie much more comfortably under the hand without the rather fussy changing of fingers on repeated notes. 'Two Little Pieces,' by R. H. Walthew (Paxton), are rather more difficult than the above. The first—*Andante moderato*—gives practice in expressive melody playing in each hand and in hand *staccato* in the *più mosso* section. The second—*Allegretto*—requires dainty playing and phrasing.

Two books by E. Beck-Slinn are more advanced. 'Seaside Sketches' (Bosworth) are four fluently-written pieces in two parts. They are excellent for developing clean playing in each hand. No. 3, 'A Romp,' is a capital study in quick repeated notes. In this, and in the first and last of the set, nimble finger-work is called for. In 'Masks and Faces' (Joseph Williams), Mr. Beck-Slinn portrays 'The Arrival of the Guests,' 'Columbine' (*Scherzando*), 'The Black Knight' (*Alla Marcia*), 'Pierrette,' and 'Harlequin.' The first and last require crisp, lively playing These bright little pieces should appeal to young people, and might profitably be given to those whose rhythmical sense needs quickening.

There is nothing blatant about 'A little Ragtime,' by John C. Holliday (Joseph Williams). It is a quietly-written little piece, mainly in four-part harmony, which, apart from its rhythmical value, would make a pleasant study in *legato* playing. Soundly written, and forming excellent recreation for elementary pupils, are four little pieces under one cover, 'Thoughts in Tune,' by T. Haigh (Paxton). They are usefully varied in style, and the left hand is well catered for.

For pupils just out of the primary stage, Leslie Fly's attractive suite 'Our Island Story' (Forsyth) may be cordially recommended. The story is told in fifteen short pianoforte solos and two duets. For technical purposes these are admirable. They range in length from a few bars to a full page, and are widely varied in style. Musically, their general level is high, and the harmonic treatment is frequently distinctive. G. G.

In reviewing Alec Rowley's 'Andante Religioso' for violoncello solo, strings, organ, and drums, in the September *Musical Times* (p. 822), the writer omitted to state that the work is published by Novello.

The Musician's Bookshelf

'Musicians and Mummers.' By Herman Klein.

[Cassell, 21*s*.]

There is an equable tone about Mr. Klein's writing which seems to tell us that life has behaved very kindly to him. He has done what he most wanted to do, and has had the friendships he desired. In the course of these memories of a long and successful life no obstacle obtrudes. People have been almost uniformly charming towards him, and circumstances propitious. We know that in such cases there is always a give and a take. The world gave amiability, no doubt, in exchange for amiability received. Through all the years of his cruising in London theatres and concert-rooms he seems to have found wonderfully unruffled waters. We detect a distinct note of surprise in his account of his arrival at New York in 1901, when all unknowingly he stepped into a feud between a somewhat disreputable musical journal and a composer of operettas. It was as though he had not known such things could be.

Perhaps the happy temperament of our author is inclined to rob of vividness his accounts of the leading lights of the past whom he knew so well. The names of his friends make a splendid array, but with a natural kindliness he is often content to tell us that this or that great man or famously-fascinating woman was simply charming. Certainly he succeeds in making the impression that the personages of artistic London in the 'seventies and 'eighties were singularly bland and genial.

To protest much is not in the part of such a writer, but Mr. Klein's book does ever so mildly protest against the unfair modern disparagement of that period, and particularly of its musical achievements. Such justice was due. The disparagement has been overdone.

Mr. Klein has been a musical critic for about fifty years, and has heard everything and everyone. He protests, and his words carry weight, that the mid-Victorians were not so benighted as the neo-Georgians fondly imagine them. In some ways they were a good deal better off than this enlightened generation. Mr. Klein's memories embrace season after season of grand opera—grand beyond the dreams of the 1920's. There were singers then! And, moreover, all that were in the world aspired to shine in London.

The reader cannot but be impressed by the names in the great operatic companies assembled by Gye, Mapleson, and Augustus Harris. He is still more sympathetically struck by the story of Carl Rosa's exploits. Harris was in the grip of a fashionable public which wanted brilliant and expensive shows—that is, foreign operas with foreign casts. But Carl Rosa set out for something less ephemeral. This Hamburger meant to put English opera on its feet, and his achievements within a few years were remarkable. He was the man for the unresolved problem—but he died too soon (at forty-seven), and there was no one to succeed him. The well-meaning Company that still bears his name is a far cry from the admirable band of singers who in the early 1880's were so hopefully producing—and with definite public encouragement—operas by all the best of the young men, Stanford, Mackenzie, Corder, and Goring Thomas.

Then Mr. Klein went year after year to the St. James's Hall chamber concerts, and that brings him to pay tribute to another Victorian whom we would gladly have with us to-day—Arthur Chappell, whose good deeds should give that name a lasting place of honour in the history of English music. There is to-day no lack of chamber music in London, but still we have nothing quite like the permanent institution of the 'Pops.'

Mr. Klein does not over-glorify the age of his youth. He suffered too much from the futility of the ballad concert to deplore its decline. But he reminds us, all the same, that in the 'seventies the 'concert-world' was not afflicted by unwanted recitalists.

He saw all the Gilbert and Sullivan operas come to light, and on the strength of that alone he will be understood if he refuses to subscribe to the superiority of an age that has no Sullivan. Not only have we no Sullivan; Mr. Klein does not hide his opinion that recent attempts to sing his music have been pretty poor.

The 'seventies were also the golden age of choral singing in London. 'Choral singing to-day is palpably inferior to what it was before the close of the 19th century.' For Mr. Klein the best of choral singing was given by the Henry Leslie choir—

> . . . perfect in its unity and balance, its precision of attack, its delicate gradations of strength, and, perhaps above all, the miraculous beauty and tenuity of its *pianissimo*.

It ended its career in 1887, and the Sacred Harmonic Society soon followed it. The London Bach Choir was in those days brilliantly efficient.

Those who have not thought of Promenade concerts dissociated from the names of Robert Newman and Henry Wood may read in Mr. Klein's book of the older Covent Garden 'Proms.' with their regular Beethoven and Wagner nights and their throngs of devotees. In a word, then, this amiable and unassuming chronicle contains a salutary lesson for a rather conceited musical generation. We ought to be doing better things in all directions before we earn the right to scoff at the 'seventies.

C.

'The Organ Works of Rheinberger.' By Harvey Grace.

[Novello, 5*s*.]

I think most organists have been a little irritated, some time or other, by friends who took it for granted that there is no music for the organ that matters, outside Bach and a little Mendelssohn, until the advent of the younger French and German schools. That attitude arose from ignorance, of course; but I wonder if we organists do as much as we might, consistently, to enlighten our friends in the pews.

Any organist who has gone through the score of Sonatas that Rheinberger left, besides his smaller pieces, and who can play them with spirit, in a workmanlike manner, need have small fear of the reproaches of musical friends. He will, in addition, have given himself a very great amount of pleasure, and have improved his playing more than a little. These Sonatas, save for a rare dullish movement here and there, are full of meat, and the exposition of their good points has clearly been a labour of love to the author of this book, who, making acquaintance with Rheinberger and Bach together, when he was a choir-boy, has found that 'their music has stood the test of constant usage far better than that of any other composers.'

I take it that there are few guides who are more affectionately trusted for their sanity of judgment, broad-mindedness, and knowledge, than Mr. Harvey Grace; and so I have no doubt that this book (reprinted from papers in the *Musical Times*) will be kept by every organ 'fan' who reads these lines. Those who know the music will enjoy the exposition of its qualities, which does not lack the touch of enthusiasm that bespeaks the real music-lover keen on helping anyone who is interested, to taste the joys for himself; those who do not know Rheinberger have here matter that, with the plentiful illustrations, will show them how to get the best out of the Sonatas, and cannot fail to stimulate many to search for beauties in other departments of music. Here is something of the gusto that makes Grove's book on the Beethoven Symphonies so enjoyable, apart even from what it teaches.

Mr. Grace comments on Rheinberger's excellence as a writer of variations. Why are there so few good modern sets for the organ, of some scope? If we had more with the Brahmsian concentration and breadth of a set by Harford Lloyd (Augener), that I remember struck me as unusually good a few years ago, we should be happy. There is no form in which player and audience are more interested, when the variations really have meat in them. Rheinberger, both in his fugues and in his variations (especially in his ground-bass treatment), seems to me to have more than a tincture of those Brahmsian qualities, and of the big-chested freedom of stride of Bach. Some of the meditative slow movements, and certain of the short pieces, are as good as anything ever written in that kind for the organ.

Mr. Grace rightly emphasises the value of the hundred or so smaller pieces as voluntaries and recital items. It passes comprehension why so many organists continue to throw to their congregations the small change of compositions by inferior men, when these musicianly Monologues, Characteristic Pieces, Meditations, and so on, are available.

The difficulties in Rheinberger are of precisely the right kind, that inspire and do not repel the keen player. Other composers—*e.g.*, Reger—will sometimes present enormous meals that leave little but a touch of indigestion by which to be remembered. One or two heavy doses of such works, and a recital audience retires discouraged—to the 'pictures,' maybe. Small blame to it.

As an organist whose days at the console are over, I shall continue to enjoy my Rheinberger with the aid of the pianoforte-duet arrangements of the Sonatas, and the memory of the more richly coloured delights of organ tone. Luckier people, still in harness, will find in this book the friendliest guide to the music, and a means of enabling them to commend it in the best possible way to their congregations.

W. R. A.

'The History of Orchestration.' By Adam Carse.

[Kegan Paul, 12*s*. 6*d*.]

The present seems to be a good moment for the issue of such a treatise as this. Ample material concerning early orchestral methods was available waiting to be collated; and the modern orchestra has reached a state of opulence calculated to satisfy even the most extravagant composer. One hopes so, at all events. Mr. Carse has made a capital book

out of all the mass of interesting stuff at his disposal. He has consulted scores galore, first editions, contemporary prints, manuscripts, &c. He begins by discussing the instruments of the 17th century, and carries his study of methods from the early efforts of the 16th century, through the four-part string band of Purcell-Scarlatti, the Bach-Handel orchestra, the transition period of Gluck, the eras of Haydn-Mozart, Beethoven-Schubert-Weber-Rossini, Meyerbeer - Berlioz - Mendelssohn - Glinka, Wagner, Brahms-Tchaikovsky, to that of Strauss-Debussy-Elgar, with a break halfway for a chapter concerning the instruments of the 19th century. There is an abundance of illustration, pictorial and music-type. The style is always interesting (though not always careful: *e.g.*, there are a few split infinitives and some slips in spelling of proper names). Particularly good are the pages devoted to Berlioz, and very much to the point concerning some contemporary composers is the remark of Spohr concerning Berlioz, quoted by Mr. Carse: 'I have a special hatred of this eternal speculating upon extraordinary instrumental effects.' Louis should have lived to-day, when so many scores contain an intolerable amount of extraordinary instrumental effect to a mere ha'p'orth of musical invention. Mr. Carse's history well deserves to become the standard authority on this perennially interesting subject. H. G.

'Etudes.' Par J. Rivière.

[Paris: Editions de la N. R. F., 8 francs]

French criticism lately lost a subtle and poetical mind in Jacques Rivière. Still a young man, he died of the lingering effects of the rigours he had suffered as a prisoner of war in Germany.

The musical essays in this volume date from before the war. The composers discussed are Bach, Rameau, Wagner, Franck, Debussy, Ravel, Dukas, Borodin, and Moussorgsky. Rivière's musical criticism was purely 'literary.' This is a sort which, often lending itself to high-falutin nonsense, has been so much abused that people excusably fight shy of it. Yet, surely, it all depends on how it is done. Rivière was too keen an intelligence, and too cultivated, to fall into any nonsense.

His picturesque style of writing stands or falls by the reality of the impression he has received. When the impression was somewhat slight, as we can guess that it was from Franck's music, the essay falls into mere word-spinning. But is not this a vivid way of putting the characteristics of Spanish music—a more vivid way than any purely technical statement could be?:

> There is a torpor in Spanish dance music—a union of fury and sleepiness. The dancers seem always to be arousing one another by their cries. They stamp their feet, they stand all ready, arms a-kimbo, and shout invectives as encouragement. But the storm does not break. Bold beginnings peter out. . . . All is preludising, preparatory ritornels, emphatic exordiums. The singers set out to show us how incomparable they are. But it is too hot to-night, and the guitar's strings snap.

There is a pretty tribute to the winning effect of 'Pelléas' on the men who were young when the century was young. The essays on 'Prince Igor' and 'Boris Godounov' date from the time of the first triumphs of the Russian Ballet. Rivière could go back to Rameau, and find 'a reward for weariness and one of our dearest astonishments.' The astonishment was that of the young men who had imagined that Wagner had broken all moulds and formal fashions of expression. But Rameau's spontaneity

> . . . is so wondrous that it feels no uneasiness from its chains. It rises and dances, it suffers passion, and it weeps in the palace of its own choice, and within the rules of its games it employs itself whole, so that the idea never occurs to it of an escape from a constraint which is beyond its perception.

In Bach's 'St. John' Passion, Rivière hears the voice of contrition, ever harassed by the sense of guilt, a voice of deep self-accusation absorbed in the prayer for pardon:

> Like prayer, whose invariable modes it borrows, this music is both rigid and panting. Bach takes one idea after another. To each one he hangs until he has wholly expressed it. He leaves it only when it is exhausted. He inserts it in a fixed form—chorus, aria, or recitative—whose abstract lines draw beforehand a plan of the ways of its exploration. Within that form a great music, feverish and united, is developed. It tramps up and down the allotted space, and the ground is pitted with the number of its steps. Every inch is covered by that hurried, regular movement. Wondrous trampling! There is no way of escape for me. I am led by violence. I can but obey the hand which has gripped me, and I must *feel* unto the end. Under that close, grim grasp, I am an expiating penitent.

C.

'Debussy and Ravel.' By F. H. Shera.

[Oxford University Press, 1*s.* 6*d.*]

This is one of the excellent 'Musical Pilgrim' series, the first batch of which was reviewed in our last issue. Mr. Shera's book—inadvertently omitted from the notice—is a very concise discussion of the composers, the author having wisely saved space by omitting biographical details, which after all are easily accessible. The coupling of two composers so typically French, yet in many ways so diverse, is a happy thought, for there is a good deal that is interesting and instructive in a comparison. Mr. Shera deals with their main characteristics, and discusses a few representative works in detail, with music-type illustrations. It is not easy to see how he could have made better use of his sixty pages. (By the way, he says that 'No mode possesses a leading-note.' But what about the Lydian—F to F; and the Hypo-Lydian—C to C? Both acquired a certain amount of disrepute because of the possession of that rather weak feature.)

'Rubato, or the Secret of Expression in Piano Playing.' By J. Alfred Johnstone.

[Joseph Williams, paper, 3*s.*; cloth, 4*s.* 6*d.*]

A very thorough exposition of a subject very much in the air, and far too little understood, even by many experienced pianists. A study of it would enable students to hit the mean between rigidity and the incoherent and rhythmless distortions that too often pass as *tempo rubato*—even in the case of some famous players. Mr. Johnstone supports his text with numerous music-type illustrations.

'Everybody's Guide to Broadcast Music.' By Percy A. Scholes.

[Oxford University Press, 3*s.* 6*d.*]

'The Second Book of the Gramophone Record.' By Percy A. Scholes.

[Oxford University Press, 4*s.* 6*d.*]

Little more than mere mention of these books is needed, seeing how familiar the author's method is to thousands of gramophone and wireless enthusiasts.

(*Continued on page 916.*)

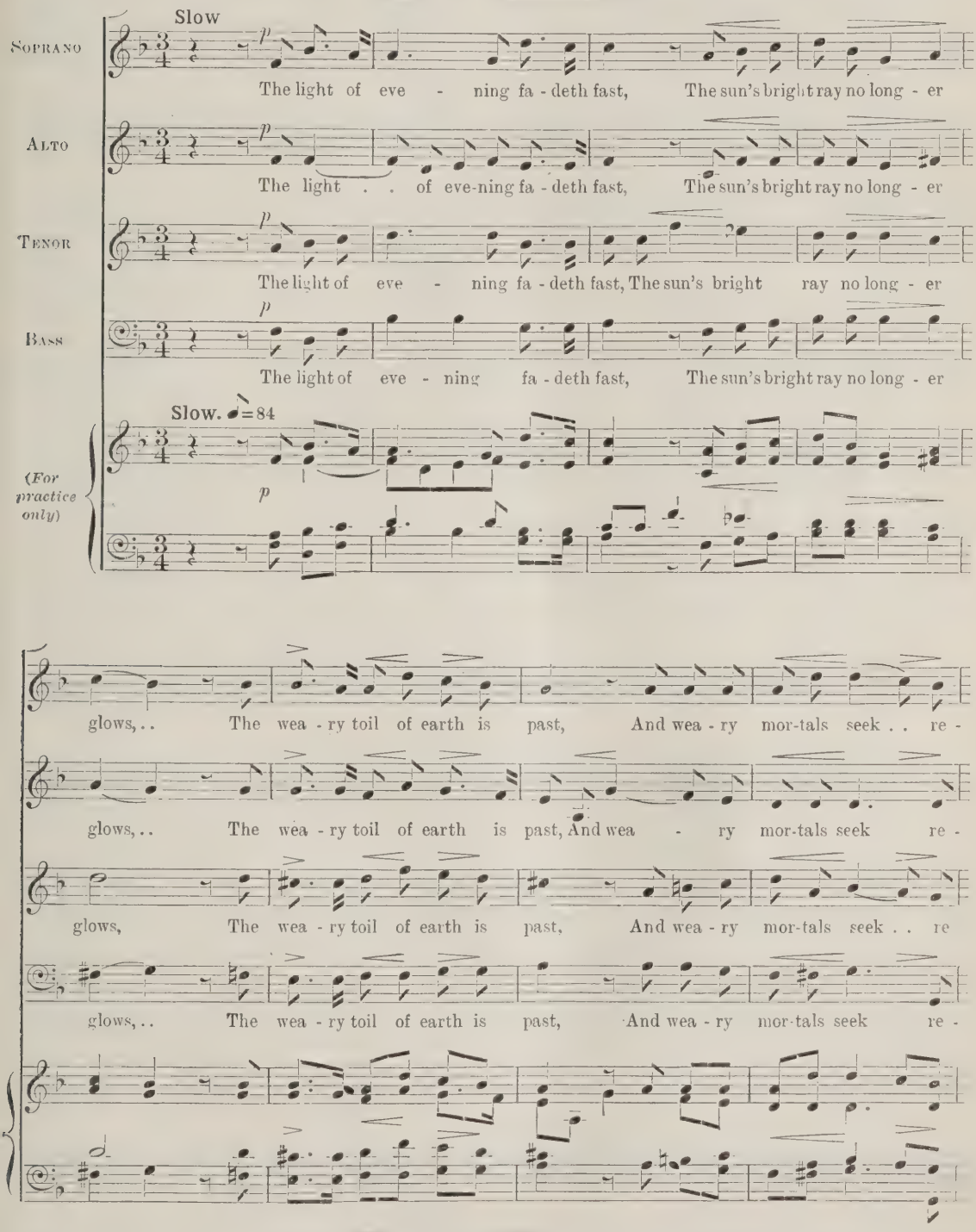
An Analogy

FOUR PART SONG

ARRANGED FOR MIXED VOICES

Music by C. H. H. Parry

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Slow
Soprano
The light of eve - ning fa - deth fast, The sun's bright ray no long - er
Alto
The light . . of eve-ning fa - deth fast, The sun's bright ray no long - er
Tenor
The light of eve - ning fa - deth fast, The sun's bright ray no long - er
Bass
The light of eve - ning fa - deth fast, The sun's bright ray no long - er
Slow. ♩=84
(For practice only)
glows, . . The wea - ry toil of earth is past, And wea - ry mor-tals seek . . re -
glows, . . The wea - ry toil of earth is past, And wea - ry mor-tals seek re -
glows, The wea - ry toil of earth is past, And wea - ry mor-tals seek . . re
glows, . . The wea - ry toil of earth is past, And wea - ry mor-tals seek re -

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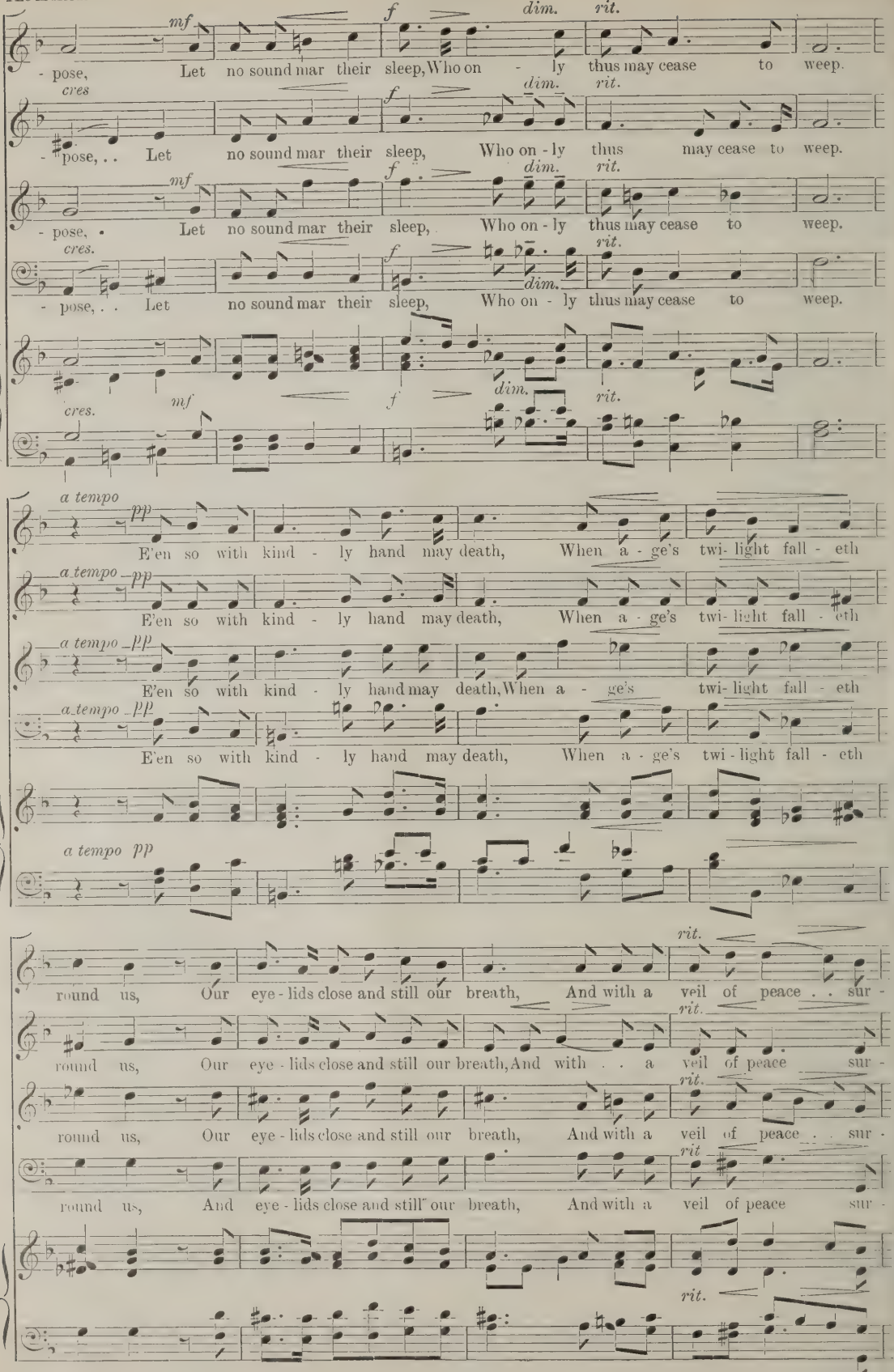
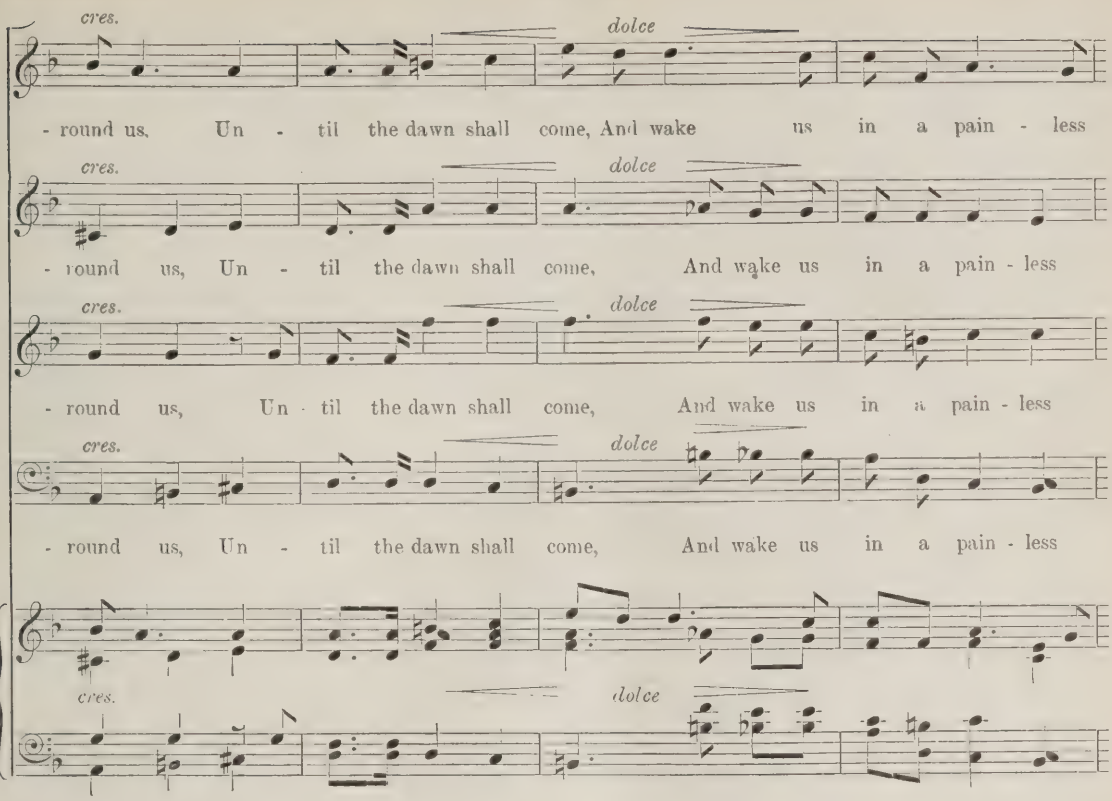
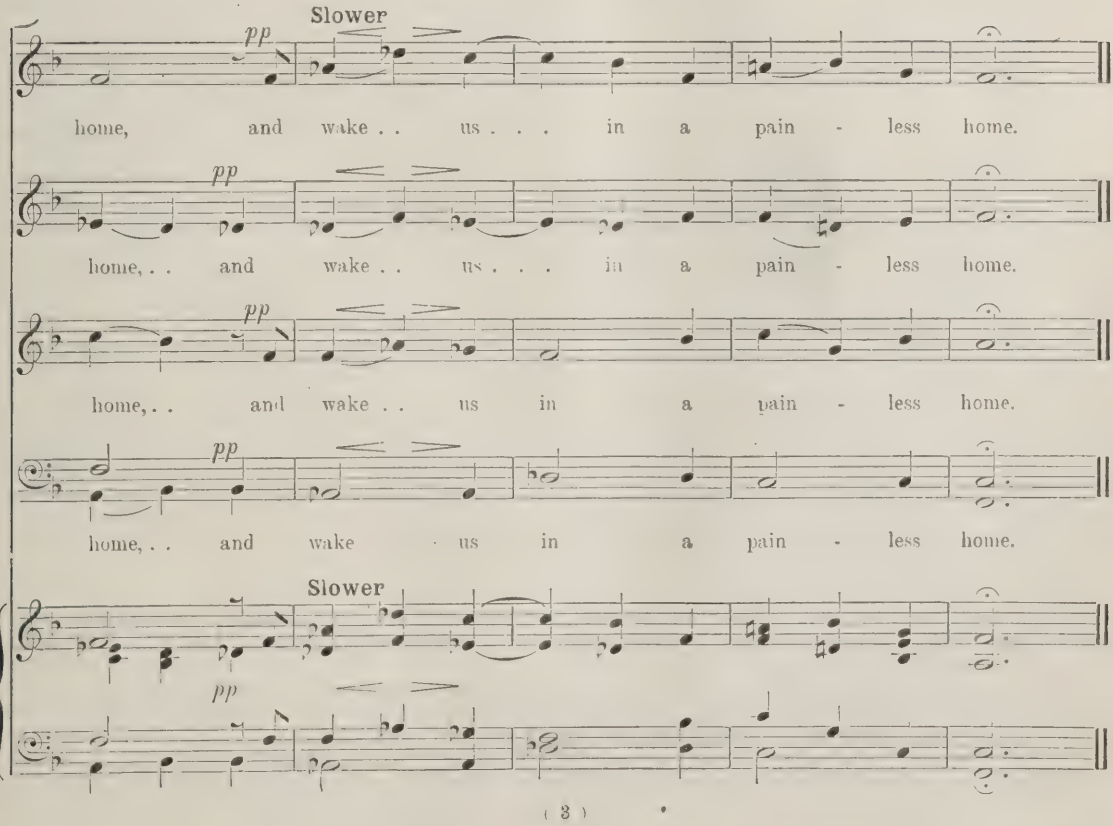
Also published for A.T.B.B. in The Orpheus, No. 486


mf f dim. rit.
- pose, Let no sound mar their sleep, Who on - ly thus may cease to weep.
cres
- pose, . . Let no sound mar their sleep, Who on - ly thus may cease to weep.
- pose, . Let no sound mar their sleep, Who on - ly thus may cease to weep.
cres.
- pose, . . Let no sound mar their sleep, Who on - ly thus may cease to weep.
cres. mf f dim. rit.
a tempo pp
E'en so with kind - ly hand may death, When a - ge's twi- light fall - eth
E'en so with kind - ly hand may death, When a - ge's twi- light fall - eth
E'en so with kind - ly hand may death, When a - ge's twi- light fall - eth
E'en so with kind - ly hand may death, When a - ge's twi - light fall - eth
round us, Our eye - lids close and still our breath, And with a veil of peace . . sur -
round us, Our eye - lids close and still our breath, And with . . a veil of peace sur -
round us, Our eye - lids close and still our breath, And with a veil of peace . . sur -
round us, And eye - lids close and still our breath, And with a veil of peace sur -


cres.
dolce
- round us, Un - til the dawn shall come, And wake us in a pain - less
cres.
dolce
- round us, Un - til the dawn shall come, And wake us in a pain - less
cres.
dolce
- round us, Un - til the dawn shall come, And wake us in a pain - less
cres.
dolce
- round us, Un - til the dawn shall come, And wake us in a pain - less
cres.
dolce

Slower
pp
home, and wake . . us . . . in a pain - less home.
pp
home, . . and wake . . us . . . in a pain - less home.
pp
home, . . and wake . . us in a pain - less home.
pp
home, . . and wake us in a pain - less home.
Slower
pp

(Continued from page 912.)

Mr. Scholes does a useful thing in discussing some of the numerous letters he has received from listeners —letters 'friendly, inimical, dogmatic, and inquiring.' 'The Second Book of the Gramophone Record' deals with a good many contemporary works, such as 'Petrouchka,' 'The Planets,' &c. Both books deserve extended notice, but space does not allow it in this issue, and a postponement is not to be thought of, lest several more volumes from the indefatigable and advisory 'P. A. S.' appear in the meantime. The panting reviewer must hang on to his skirts or toil after him in vain. H. G.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Les Quatuors de Beethoven.' By Joseph de Marliave. Pp. 403. Paris: Libraire Félix Alcan, 30 *frs.*

'The Singing of the Psalms and Canticles to Anglican Chants.' By A. Hastings Kelk. Pp. 19. Oxford University Press, 2*d.*

'Music and its Makers.' By Janet Weakley. Pp. 159. George G. Harrap, 3*s.* 6*d.*

'The Problems of Modern Music.' By Adolf Weissmann. (Translated from the German by M. M. Bozman.) Pp. 244. Dent, 6*s.*

'Robert Schumann.' By Frederic Niecks. Pp. 336. Dent, 10*s.* 6*d.*

'The Control of the Breath.' By George Dodds and James Dunlop Lickley. Pp. 65. Oxford University Press, 6*s.*

'A Skeleton History of Music from 1400 to the Present Day.' By Elizabeth Wray. Pp. 171. Kegan Paul, 4*s.* 6*d.*

Gramophone Notes

By 'Discus'

COLUMBIA

In speaking last month of the new H.M.V. Pachmann records I said that they represented the player's début in the recording-room. Several correspondents write pointing out that Pachmann records have been in the Columbia list for some ten years; he has also recorded previously for H.M.V. Sorry! my mistake. But it was not invention on my part. I read the statement somewhere (though I cannot now trace the source), and merely quoted it in my simple, trustful way.

The pick of the Columbia basket this month is surely the reproduction of the Léner players in Beethoven's E flat Quartet, usually known as 'The Harp' (four 12-in.). The whole touches high-water mark, both in playing and recording, and one need say no more. Especially good are the first movement and the *Presto*, which come on the first and third records of the set. The brilliance and precision of the latter are remarkable.

Perhaps I am not a sufficiently keen Berliozian to appreciate fully the 'Roman Carnival.' I have never got over my feeling that the opening section is dull, and that (as usual with this composer) we do not get an approach to his best until he his going full steam ahead. Hence my pleasure in the 12-in. record of the Hallé Orchestra's performance is almost confined to the second side. I have an impression, too, that the quieter side is less well recorded.

A very good piece of work is the selection from Wormser's music to 'L'Enfant Prodigue,' played by the Queen's Hall Light Orchestra, conducted by Eugène Goossens, sen. There is always room for light music of this quality. The odd side of two 12-in. d.-s. is filled by a tasteful performance of the Meditation from 'Thaïs.'

The Preludes of Acts 1 and 3 of 'La Traviata,' played by the Court Symphony Orchestra, will please such as still have any use for that faded work. I note that Mr. Compton Mackenzie says he is 'prepared to defend "Traviata" against anybody.' I wish time and space allowed me to lure him on! (12-in.).

An interesting choral record is the 12-in. of the Associated Glee Clubs of America (eight hundred and fifty male voices) singing 'O come, all ye faithful' and 'John Peel,' with an audience of four thousand joining in the hymn. The power is considerable (though not overwhelming), and the success is sufficient to make us hopeful of getting first-rate choral records in due season. It cannot be said that the effect at the entry of the audience is that of four thousand people pulling their weight; their effort makes a vague and not unimpressive background. But, oh! the rhythm in 'John Peel'! If this is the fashionable *rubaaaaahto*, give me strict metronomic dealing all the time for music of this sort.

The Columbia Company has taken a leaf out of the B.B.C. book in a 12-in. 'Descriptive Record,' giving the conglomeration of sounds, vocal and mechanical, that accompany 'A Day at Scarborough' and 'The Departure of the Flying Scotsman,' played by the Columbia Sketch Company, with railway effects, bands, &c. This is a very promising start in a field that is capable of a good deal of development. There is humour, the dialogue is clear, and (with the exception of the querulous child, who sounds too adult, and is certainly over-acted) the whole thing is natural. I suggest as successors a reproduction of a stump speaker and his hecklers in Hyde Park, and the section of a crowd of football 'fans' during an exciting five minutes in a cup-tie.

Good average vocal records are those of Stracciari in the Serenade from Berlioz's 'Damnation de Faust' and an Air from 'Tannhäuser'—with a lot of wobble and unpleasing tone (10-in.); Miriam Licette and Frank Mullings in the 'Letter' Duet from 'Carmen' —a good record, in which the orchestral accompaniment is successful above the average (12-in.); Muriel Brunskill in a couple of Scotch songs, 'Ilka blade of grass' and 'Ca' the yowes' (10-in.); and Glanville Davies in Moussorgsky's 'Song of the Flea' and Vaughan Williams's 'Silent Noon,' with orchestra— not an unqualified success. Much more than a good voice is wanted here. We don't get the mood of the second song, and the satire of the other is drawn rather mild, with a laugh that sticks too faithfully to the notes (10-in.).

H.M.V.

The autumn season could hardly make a finer start than it does, with Elgar's second Symphony and Bach's Violin Concerto in E. The former is one of the greatest things in modern music, but so seldom heard that a recording is doubly welcome. The result is not perfect, of course. Elgar's orchestration and texture generally are of a complexity bound partially to defeat the gramophone and wireless for a while. The records give those of us who know the

Symphony a chance to keep in touch with its beauties, while waiting for its occasional performances; and those to whom it is as yet unknown can get on terms with it. The opening record appears to be the least satisfactory. There is not only a lack of sonority; the details are far from clear. Curiously the second record shows a great advance in every way—at all events on my machine. The best recording is in the *Scherzo*, with the *Finale* as a good second. The *Scherzo* is a thing of joy, and the details (especially in the fascinating quiet passages for wood-wind) are as clear as one could desire. I fancy the inequality of the recording is due to the playing, which seems to improve and warm up as it goes along. The players are the Albert Hall Orchestra, with the composer as conductor. The work fills eleven sides, the odd space being given to the Meditation from Elgar's 'Light of Life,' an early work that is well worth attention.

The Bach Concerto shows how far off still is the solution of the question of balance in works for soloist and orchestra. Thibaud's tone is rich, and so far as his part is concerned one need ask for nothing better—though I feel that he doesn't quite maintain throughout the standard he reaches in the first movement. But we want a more clearly defined background. Even in the simplest of Bach's accompaniments there is always a good deal going on, and the faint, cloudy sounds here take off a lot of the interest and effect. I don't know what kind of orchestral strength is used in cases like this. Seeing, however, the success with which a string quartet is recorded, it might be worth while giving the background to a quartet, or double quartet, and allowing them a fair amount of rope in the matter of power. The effect of the string orchestra in this record is that of one long apology for being alive—the very last thing called for by music so vigorous. I hope my dwelling on this weakness will not give an impression that the records are not enjoyable. Far from it. I add that five sides are taken up by Bach, the sixth being used to good effect by an Adagio of Desplanes, arranged by Nachez—a worthy companion piece to the Concerto.

Pachmann plays a couple of Chopin Mazurkas—A flat, Op. 50, No. 2; and B flat minor, Op. 24, No. 4 (12-in.). He is, as usual, too much of a law to himself in regard to time and rhythm for my taste. *Rubato*, surely, should be little more than such rhythmic freedom as cannot well be expressed in notation. Pachmann doesn't merely rob the time; he robs the composer as well. As in last month's Pachmann records, the tone occasionally suggests steel bars, but there are some beautifully delicate bits. Most of us will be duly thankful that the player doesn't bother us with barely articulate babblings as to the meaning of the music, or his views on it.

Vocal records are pretty much as usual—that is to say, far less valuable than the instrumental, on both musical and interpretative sides. John McCormack sings Strauss's 'Morgen' and Rachmaninov's 'Before my window' with a tone-quality that is surely unduly lachrymose and nasal, Kreisler playing obbligati (10-in.); Frieda Hempel is heard in a poor piece of descriptive writing by Farley called 'The Night Wind,' and Schubert's 'Wohin' (10-in.); Eric Marshall is doleful and sentimental in Bemberg's 'Hindoo Song' and Schubert's 'The Wanderer' (12-in.); and Leila Megane does nothing to lift the general air of depression with Strauss's 'Dream in the Twilight' and Schubert's 'Death and the Maiden' (10-in.). It was a relief to put on the record of Ernest Hastings in a couple of Corney Grain's songs ('The Cautious Lover' and 'My old Dress Suit'), and his own 'After-thoughts.' The Grain songs were well worth revival, but I suggest that 'The Cautious Lover,' with its melody in the style of Hook, is better sung than *parlando'd*. This view is based on my recollection of hearing Corney himself sing it when a youngster—when *I* was a youngster, that is. 'After-thoughts' is genuinely funny.

VOCALION

Here, as in the other parcels, we find a big classical work—Beethoven's Pianoforte Concerto No. 4, in G, played by York Bowen and the Æolian Orchestra, with Mr. Stanley Chapple conducting (four 12-in.). This is unusually successful in regard to the pianoforte tone. Indeed, I cannot recall so long a work in which the level is so high. Mr. York Bowen's fluent, happy style is well suited here. The orchestral part is at times too much in the background, but on the whole the balance is good. This is one of the very best concerto records. Only in the slow movement do I feel some lack of significance—a not uncommon experience in gramophone performances, and one for which the mechanical side is probably to blame.

A capital fiddle record is the 10-in. of Albert Sammons in Samuel Gardner's 'From the Canebrake,' and Dvorák's Slavonic Dance No. 1, arranged by Kreisler. The Gardner piece is rather small beer, but the playing of both is first-rate, and the reproduction all that can be desired.

To many the chief vocal record will be that of Luella Paikin in Benedict's 'La Capinera' and Bishop's 'Lo! here the gentle lark' (or, as the singer seems to prefer it, 'gentēll'). The first is very attractive, thanks largely to the flute and celeste, and the admirably clear recording. Miss Paikin does, with neatness and address, all that is possible with superficialities of this sort. The flute part in both (played by Charles Stainer) is a delight. One is reminded that in this type of song, which is really a duet (or a duel, perhaps) between the two wind instruments, human and wood, the wood often comes off the better, though the human gets the bouquets and the paragraphs (12-in.).

Horace Stevens shows a fine range of colour in his singing of a group of songs from Somervell's cycle, 'Maud.' But the very violence of the contrasts sometimes defeats the gramophone, which is apt to make a very quiet passage sound feeble. But it is good to find a singer of Mr. Stevens's calibre concerning himself with representative English songs (12-in.).

For an example of the reverse, take the record of Ethel Hook in 'The Lost Chord' and Liddle's 'Abide with me'—waste of a fine voice, at all events so far as the Liddle song is concerned. There is still something to be said for the Sullivan song. One can easily point to this or that weakness, yet when all is said, it is streets above the conventional sacred song in musicianship and legitimate effect.

NATIONAL GRAMOPHONIC SOCIETY

I am glad to see in the current number of the *Gramophone* that the Society winds up its first year in a satisfactory and hopeful position. Certainly it has justified its existence by producing excellent records of such works as the

Debussy Quartet, the Beethoven E flat, the Schönberg Sextet, &c., at a subscription rate which works out at five shillings a record—about 50 per cent. less than the usual price for a 12-in. of the same standard. The latest issue is the Beethoven Quartet in F, Op. 59, No. 1. The players are again the Spencer Dyke Quartet. I cannot say that this set of records strikes me as being quite up to the level of the best of the Society's productions so far. There is more than a hint of doubtful intonation here and there, and the quiet passages suffer from a pronounced scratch that I am sure must evoke some pungencies from Mr. Compton Mackenzie. But there is much that is really first-rate—the freedom and nuance of the first movement and the delicacy of the *Allegretto*, for example. Readers who have not yet heard of the Society, or, having heard, are yet trembling on the brink, should write to the Secretary (58, Frith Street, W.1) for particulars. Now is a good moment, for the Society's year starts at Michaelmas, and there is a scheme whereby new members may make their membership retrospective, and so obtain the privileges of the past year so long as the supply of records holds out. I haven't space to give the details. I add that the issue of the records of the Brahms Sextet and the Mozart Oboe Quartet are imminent. The Society deserves well of gramophonists (especially such as are chamber music enthusiasts) not only for undertaking the recording of works that might be too risky for the regular companies, but in the long run by encouraging—one might almost say goading—those companies into giving more and more consideration to the claims of the best music.

Player-Piano Notes*

By William Delasaire

CLASSICAL

A piece of Bach's recorded by Harold Samuel is naturally something of an event in the world of 'mechanical' pianos, and the issuing this month as a 'Duo-Art' roll of such a well-known example as the Prelude and Fugue in B flat, No. 21 of the first book (A.C. 0206) is certainly a first-class event which all Bach lovers will be quick to note. And the playing of it is so delightful that many others will surely be converted at the hands of so persuasive an evangelist. It is a thing of joy from first bar to last—and all too short.

Another noteworthy roll is Gabrilovitch's playing of Chopin's posthumous Valse in E minor (A.C. 6273). One expects a good performance from such an artist, and to describe it as superb is to be but mildly enthusiastic. The opening subject is played with a sparkling grace, the second not too sentimentalised, and ornamented with some delightful touches of *rubato* which enhance rather than disguise the perfect rhythmic swing of it. Speaking of Chopin, I have been playing the Pachmann roll of the E minor Etude frequently of late. I referred to it approvingly last month, but wish to remind my readers to get this distinguished and beautiful example of the gospel according to Pachmann.

Rameau's 'Tambourin' (A.C. 0228) consists of a florid little tune over a sort of drone bass, and has an archaic flavour which provides happy relief after a bout of modernism. Mlle. Darré plays it with a delicate elegance that is admirably suitable.

These three rolls are all 'Duo-Art,' Haydn and Brahms providing the straight-cut rolls. The former gives us the first movement of his Sonata in D, Op. 7 (A.C. T24626, A.S. 93470), a jolly little piece, depending very largely upon manner of performance for its effect. Played inattentively it is dull, but with a proper rhythmic accent and observance of dynamic contrast it not only provides good practice, but is an excellent example of early sonata form. The Brahms Intermezzo, Op. 116, No. 5, in E (A.C. T24549), has a beauty which is the more precious for being not too obvious. It demands and repays careful study, with a fairly negligent eye upon the accent perforations. Beethoven's Sonata, Op. 10, No. 2, in F (A.S. 93465/6), I commented upon in the August issue.

The 'Animatic' rolls include a specially distinguished performance of Debussy's 'Reflets dans l'eau,' by Walter Gieseking. I fancy that we have been privileged to hear him but twice in this country, when his playing was universally praised, its most remarkable feature being, I thought, his wonderful command of the softer tone-colours. In this roll, of course, we are left to emulate these to the best of our ability, but all the beauty of his *tempo* and nuance are represented, supplying a powerful stimulus to the imagination. I must add also that special attention must be given to pedalling. Much of the effect of this music depends upon the subtle blending of chord-colours with the aid of the sustaining pedal, and if the automatic sustaining device is not used—and this is notoriously unsatisfactory—I recommend my readers to observe the pedal perforations very carefully, and to control the lever accordingly.

POPULAR

The remainder of the 'Animatic' rolls are mostly 'best sellers,' though one or two call for special mention. The first is Grieg's 'Albumblatt,' Op. 28, No. 2, in F (A.N. 51844). It is played by the composer, which fact alone makes it worth double its price. What a uniquely valuable record of such a composer's playing, preserved for all time! Surely it should give pause to those benighted souls who still affect to despise the player-piano! The music itself is a charming fragment in a rather Wagnerian vein of harmony, most exquisitely played. Two other unusually attractive little pieces are 'Valse Prelude' (A.N. 59516) and 'Etude' (A.N. 59517), by Archie Rosenthal. They have no pretensions to being more than salon music, but bear the stamp of a musicianship which is quite above the usual standard of such pieces. For one thing, they will bear frequent repetition, which is more than can be said of much light music. The acquisitive instinct may safely be indulged here. Massenet's 'Mélodie,' Op. 10, No. 5 (A.N. 58954), is issued as a straight-cut roll, and as a 'Duo-Art' roll (A.C. 6881), under the title of 'Elégie,' played by Rudolph Reuter. I think it demands a stringed instrument for its proper performance—by *proper* is meant one adequate to its long-drawn-out sentimentality. The 'sob-stuff' is well to the fore in the typically Victorian French manner, though this is no deterrent to many people. Moszkowski's ever-popular 'Arabeske,' Op. 15, No. 2 (A.N. 59245) is well played by H. Klinger, and Oswin Keller acquits himself worthily in Raff's March from the Suite in D, Op. 91 (A.N. 57178). The remainder of

* A.C. = Æolian Co., Ltd.; A.N. = Hupfeld, Ltd.; A.S. = Sir Herbert Marshall & Sons, Ltd.

the 'Animatic' rolls are straight-cut, and in order of merit might be mentioned as follows: 'Tendre Aveu,' Op. 43, a Romance by Schütt (A.N. 54020), a very good example of his style; Rimsky-Korsakov's 'Mlada' (A.N. 57228); a Potpourri from Massenet's 'Herodiade' (A.N. 54986); and 'La Lettre de Manon,' by Ernest Gillet (A.N. 54018).

A friend remarked to me the other day that I use the word 'pianistic' too frequently in these notes. He may be right, but with many apologies I regret than I can find no other word which so adequately describes Genevieve Pitot's playing of Sieveking's Introduction and Valse Lente (A.C. 6815). Indeed, I think that it is in connection with her rolls that the offence has been committed. The fact remains, however, that whether the music be specially interesting or not, all the arts and graces of pianism are given us, pressed down and running over, but never to excess—if I may put it so paradoxically. In the present case the music is well-known enough and quite pleasing, but the playing lends a distinction which redeems it from the ordinary. Much the same might be said of Robert Armbruster, who provides two 'Duo-Art' rolls—'Idilio,' by Theodore Lack (A.C. 6886), a polished piece of salon music, and a selection from Flotow's 'Martha' (A.C. 0683). The remaining 'Duo-Art' roll is 'Snowbirds,' by Burleigh (A.C. 0683), a delicate, suggestive little piece of programme music.

The outstanding hand-played roll is Katherine Goodson's playing of Chopin's Nocturne, Op. 37, No. 2, in G (A.C. A807). Her *tempi* are a little unusual, perhaps, but are nevertheless very beautiful, and contribute to an interpretative insight which makes the roll indispensable to any Chopin collection. Cortôt pours out his marvellous technique on Liszt's eleventh Rhapsody (A.C. A809). All the customary features are present—the overwrought elaboration of something not particularly worth saying, plus the usual vulgar finish. But not to deter those who like such music, it must be added that it is a supremely fine performance. Two pleasant salon pieces complete the hand-played rolls—Stojowski's 'Chant d'Amour,' played by Rudolph Ganz (A.C. A815), and 'Au Matin,' by Godard, played by Clarence Adler (A.C. A813). Both are excellent examples of the superiority of the hand-played roll over the straight-cut in this sort of music, and introduce many little pianistic touches impossible of accomplishment with an ordinary roll. Two of the latter variety are 'Song of the Fountain,' by H. Baynton-Power (A.C. T24639: A.S. 93467), and 'Sérénade d'Oiseau,' by H. Marling (A.C. T24645). The former is a tuneful *morceau*, nicely treated, the latter hopelessly commonplace—Liszt has done it so much better.

SONG ROLLS

The best of these is again one by Roger Quilter—an extremely beautiful setting of Shakespeare's 'O Mistress Mine' (A.C. 26489). Those who are anxious to progress from the 'Garden of Love' type of ballad to something better should get these Quilter songs and study them. They will be an education both to themselves and their neighbours. The others are 'The Wheel-Tapper's Song,' by W. Charles (A.C. 26538; A.S. 72537), much on the lines of 'Stone-Cracker John'; Molloy's popular 'Carnival' (A.C. 26535; A.S. 72536); and 'The Mistress of the Master,' by H. Lyall Phillips (A.C. 26537; A.S. 72538). Mendelssohn's 'O rest in the Lord' is issued as an accompaniment only for 'Duo-Art' pianofortes.

DANCE MUSIC

As usual, most of this music is issued in 'Duo-Art,' 'Song Roll,' and straight-cut form. I think the best are the Charleston or fox-trot from 'Runnin' Wild,' a clever piece of rhythmic work; and the 'Midnight Waltz.' The rest are quite amusing, as much in the extravagance of their words as in the ingenuities of their syncopations.

Wireless Notes

BY 'CALIBAN'

The two Shire Hall concerts of the Gloucester Festival were so successfully broadcast and so highly enjoyed that it is to be hoped the Company will enable us to have a taste of the Leeds Festival. The only Gloucester item that didn't come through very well was the new work of Howells, partly because it was new, and even more because, like so much new music, it was mainly a kind of ingenious and complicated burbling. That is how it reached me, anyhow. Our young bloods have still something to learn in economy and directness (which means effect) from such composers as Edward German, whose 'Theme and Six Diversions' came through brilliantly, every note telling—chiefly because there were not too many of them.

From the London Station we have had many good things during the past month, the pick being the Virtuoso Quartet in Mozart and Debussy; and the D minor Bach Pianoforte Concerto with Harold Samuel at the keyboard and Malcolm Sargent conducting. On each occasion I found the result not a bit less convincing or enjoyable than that of a performance heard at first hand in a concert-room. Listening in slippered ease I marvelled more than ever at those of my professional brethren who are still unable to take wireless seriously as a distributor of fine music.

Here is a curious point in regard to the diction of singers, and one which seems to show that in this respect the wireless has a big pull over the gramophone. Incidentally it may provide data for useful experiment in the recording room. Everybody knows that the gramophone tends to make singers' words indistinct. Apparently wireless does the reverse. I was remarking to a friend that I had never been more thrilled by Stanford's 'The Old Superb' than by the Gloucester performance of Norman Allin, heard at hundreds of miles' distance, and I mentioned the clearness of the words. My friend thereupon said that he had been at that particular concert, and had spent the evening dodging to and fro between the Shire Hall and the wireless station. To his surprise he found the singers' words clearer on the wireless than in the Hall. Now if the exact reason for this can be discovered, we shall be on the way to some useful developments in recording. The fact may even throw a little light in the direction of singers and their teachers in regard to this usually weak side of their art.

I welcome the news that consideration is being given to the suggestion that composers shall be asked to write music specially suitable for broadcasting, and that certain standard works shall be recorded with the same object in view. There is no

doubt that sooner or later the gramophone and wireless will be specially catered for in this way. Apparently there will always be certain peculiarities involved in recording and broadcasting. I say peculiarities, not disabilities, because it may prove (as in this case of diction) that the process is sometimes beneficial. (Another example: Heifetz's tone is generally held to be finer and warmer when recorded than in the concert-room.) If a slight modification of the scoring of the classics helps the music across, nobody need object. Something of the kind is already done in the recording-room, but still not enough, judging from some orchestral records. The writing of music with a special view to the needs and potentialities of radio is thoroughly commonsense, and I hope the B.B.C. will follow up the idea. It may open up a new world of effects, besides giving us the old ones to better advantage.

VENICE FESTIVAL

By Edwin Evans

The first migration of the International Society for Contemporary Music, from Salzburg to Venice, caused a marked contrast in the character of the meeting. For three years in succession (including the unofficial gathering at which the Society was created) there has been at Salzburg something like a happy family, where even the lion and the lamb would drink at the same fountain, possibly because there was no room to avoid each other, but still with cordiality. Much good resulted from this atmosphere of intimacy in the shape of exchanged ideas, mutual introductions to new works beyond those heard at the Festival, and a general comparing of experiences. At Venice the musical visitors dispersed on sight-seeing expeditions, or yielded to the seductions of the Lido, and the attractions everywhere were so numerous that one seldom met except by arrangement. The concerts being rather late, they were not even followed by any of those convivial adjournments which were so popular at Salzburg. At the end one has more or less 'done' Venice, and incidentally heard a lot of music, but Salzburg was different. There is, however, one compensation. For the International Society for Contemporary Music Salzburg was a kind of convent-school from which it has now emerged into the light of public life, for the audience here comprised a much larger proportion of lay folk, and a good sprinkling of the socially distinguished. The Festival is no longer a family affair, but, like other festivals, a function. It is even becoming fashionable. Let us not be too resentful of this, for it materially helps the aims of the Society.

Musically it was a mixed affair. Juries of three, however experienced or eminent their members may be, are exposed to one serious danger, which we call benevolence. The Conference of Delegates, realising this, has already increased the number, but so far as this Festival is concerned, it was closing the stable-door after the horse had been stolen. The programmes included some works which, on performance, aroused surprise and even resentment. Others, whilst less noxious, made one wonder at their selection from among those known to have been submitted. In short, the high standard of 1924 was not uniformly maintained, although there was still a satisfactory proportion of music such as one wants to hear at least once, and a sprinkling of works likely to be added to the répertoire. It is not merely a charitable view, but the truth, that the Festival may be described on the whole as a success, though it had its dark moments.

The concerts were held in the Fenice Theatre, a spacious and lovely building which made one envy the Venitians. Its seating capacity is three thousand, and it presented an appearance of a 'full house'; but the gallery was not in use, and the boxes held mostly small parties, instead of being crowded, so let us not be led astray by the figure. The concerts began at nine p.m. and were over about half-past eleven, which shows that the jury is still too generous, though probably the fault once more rests with the composers, who nearly always understate the 'time occupied in performance.' The following is a complete record of the programmes, in which only one change occurred, a work being transferred to another evening in consequence of the indisposition of an executant. Considering that the performers hailed from a dozen countries, and a complicated organization had to be set up, it is a feather in the Society's cap that so fixed an itinerary could be maintained. The local arrangements were excellent, and the first act of the Conference was to thank the Italian section for its great and successful effort.

FIRST CONCERT

String Quartet ... ...*Erwin Schulhoff*
'L'Horizon Chimérique,' Song-cycle... *Gabriel Fauré*
'Nocturnal Impression of Peking' and 'Korean Sketch,' for chamber orchestra *Henry Eichheim*
'Jazz Band,' for violin and pianoforte *Wilhelm Grosz*
Songs ... ... *H. Villa-Lobos*
Concerto, Op. 36, No. 1, for pianoforte and twelve instruments ... ...*Paul Hindemith*

Two of the above works have been heard and discussed in London: Eichheim's Oriental excursions, and Fauré's song-cycle—but it is permissible to add a tribute to Madame Croizat's singing of the latter. Madame Eva Gauthier sang the Brazilian composer's songs, which are short and pithy, strongly tinted in Gallic colours, but interesting and individual. Of the three chamber works the so-called 'Jazz Band' held more Viennese Schlagobers than was suited either to the title or its audience. There was a good deal of interest in Schulhoff's Quartet. The opening is bright and commendably short, there is some whimsicality in the second movement, and buoyancy in the third, a gipsy dance, yet the lyrism of the *Finale* does not sound quite true. The composer, a 'Deutsch-Böhme,' has plenty of skill, but studies his contemporaries too assiduously. Undoubtedly the best work of the evening was Paul Hindemith's Concerto. Like some recent Stravinsky it is pseudo-classical. It comprises a first movement which is full of vitality; a slow section with some very original part-writing but too drawn-out; a very short, brilliant and exhilarating 'Pot-Pourri' which, in the colloquial phrase, 'brought the house down'; and a *Presto*. All four sections are predominantly contrapuntal. Apart from occasional redundance the work suffers from a recently acquired mannerism which consists in eliminating all formal conclusions. The movements do not end; they simply leave off, one about the right time, one too early, the others rather late.

SECOND CONCERT

Sonata, for pianoforte and 'cello ... *Gaspar Cassadó*
Sonata No. 6, in B minor, Op. 13 (in one movement) ... ... *Samuel Feinberg*
Sonata, for violin alone ... ... *Zoltan Szekely*
Five short pieces for string quartet ... *Max Butting*
Songs ... ... *Ladislav Vycpálek*
Duo, for violin and 'cello ... ... *Hans Eissler*
String Quartet ... ... *Leos Janácek*

The Spanish 'cellist's Sonata suggests that he is entertained in the best circles, and has written something with which to respond to the inevitable invitation to play. It is inoffensive, but without serious interest. Feinberg hails from Soviet Russia, where he is regarded as a kind of heir to Scriabin. But that composer's latter manner was too individual to be bequeathed without loss to the independence of the recipient, and the Sonata shows Feinberg repeating Scriabin's harmonic yearnings, even to the characteristic intervals which express them. Szekely is a very fine violinist. Of that he gave proof in the playing of his Sonata, and even more in Ravel's 'Tzigane' the following day. But the Sonata belongs to the kind of music which is more interesting to play than to hear, and the audience grew restive. Somebody was unkind enough to suggest afterwards that if Feinberg and Szekely had played their works together it would have saved time and enhanced the interest. Max Butting's quartet pieces proved an improvement on what had gone before, but though their treatment is skilful and effective, the ideas themselves are not very distinguished. The concluding Fugue, however, reaches some degree of brilliance. Vycpálek's songs are really very good, but of a widely prevalent type. Eissler is the Benjamin of Schönberg's little family of pupils, and the stamp of the school is not so firmly impressed upon him as upon some of his seniors, except in the matter of some external devices which, to be frank, are becoming a little tiring in all but the best of Schönberg's own work. I found much that was hopeful in this Duo. The least disputed applause went once more to the last work on the programme. Janácek writes as a child of nature, incapable of guile, and was thus enabled to regale us very successfully with music whose sincerity is its main charm. His changes of tempo, frequently caused by the interpolation of rapid little ritornelli between the phrases of a lyrical sentence, are very characteristic both of Czech music and this composer's unusually natural use of the native glossary. The Quartet, with three of its four movements headed simply *Con moto*, was quite refreshing after a rather dreary evening.

THIRD CONCERT

String Quartet in A, Op. 16 ... *Erich W. Korngold*
Two movements for two flutes, clarinet, and bassoon ... ... *Jacques Ibert*
Sonata for 'cello and pianoforte *Arthur Honegger*
'Joueurs de Flute,' four pieces for flute and pianoforte ... ... *Albert Roussel*
'Tzigane' for violin and pianoforte ... *Maurice Ravel*
Sonata for pianoforte, flute, oboe, and bassoon ... ... *Vittorio Rieti*

Korngold's Quartet is music that requires no 'international' or 'pioneer' society to help it into circulation. He has seen to that by infusing into it qualities that make for popularity, not even despising those of the 'best-seller.' The somewhat mushy sentiment of the *Adagio* is just the sort of thing that has a good chance of being regarded as inspired with emotion, and the bright, neat little *Scherzo* which follows is music that cheers and does not inebriate The *Finale*, *amabile comodo*, with a rather commonplace melodic lilt, should 'go down' well, and what more can one want in a string quartet? From this point onwards the Latins occupied the programme, and at once clarity supervened. It was really astonishing. Critics may go on asserting that there is 'nothing in' all this talk of nationality in music, but whether their music be good, bad, or indifferent that of the Latin races is always limpid, whereas even the best composers in Central Europe to-day give us music that occasionally resembles mud in opaqueness. Those wood-wind pieces by Ibert may not be very profound, but they are very musical, and delightful to hear. Their effect is derived from the notes themselves, and not from any abuse of 'expression.' The second of them shows that, *pace* Korngold, even a banal idea can be used with distinction. Honegger's 'Cello Sonata has been heard at the Contemporary Music Centre. On second hearing I like it even better than before. It is a fine utterance. Ravel's more-than-Hungarian rhapsody is also known in London through Jelly d'Aranyi's playing. Vittorio Rieti's Sonata belongs to the neo-primitive tendency—almost a cult in some quarters—but it is not larded with intentionally 'wrong' notes, as is so much music of the kind. The serious minds of this world get very impatient over simplicities of this kind, which of course exaggerates their importance (that of the simplicities, I mean, not of the serious minds, which would be impossible). This work has a *jolie sonorité* which is not a bad beginning. Its opening section is merry and bright, but the mock solemnities of the *Adagio* become a little tedious, and the *Finale* sounded rather childish.

FOURTH CONCERT

String Quartet ... ... *Mario Labroca*
Pianoforte Sonata ... ...*Arthur Schnabel*
'Merciless Beauty,' three rondels for tenor voice, two violins, and 'cello ... *Vaughan Williams*
Serenade for clarinet, bass clarinet, mandoline, guitar, violin, viola, 'cello, and voice *Schönberg*

Labroca's Quartet won favour all round. It has a good *Allegro*, a charming lyrical *Rêverie* for slow movement, and a brisk *Rondo*—for once, just enough and no more. Its only weakness is a too frequent recourse to the use of the short ostinato figures which have been called 'waterwheels.' Schnabel's Sonata proved a very tough proposition. He employs a very forbidding idiom, and in his first movement exploits what might be termed the 'dynamic semitone' to a degree that impinges unpleasantly on the ear. But his keyboard technique, remotely derived from Liszt but full of invention, is very rich. Musically the Sonata is difficult to follow, and the *Adagio*, which seems to meander interminably, exhausted the patience of a large part of the audience, although it had begun more accessibly than any other movement, except perhaps the *Capriccioso*. Schnabel has not proved his case, but there is enough in this Sonata to entitle him to more consideration than he received, despite the heroic efforts of Eduard Erdmann, who played the work. 'Merciless Beauty' was a downright, unqualified success. Mr. Steuart Wilson has evidently never sung better,

and the lyrical serenity of the music was as balm to tired nerves. The work was received with genuine enthusiasm. Schönberg's Serenade was of course hailed with delight by the faithful. With others it had rather a *succès d'estime*. Shorn of a literary justification, such as 'Pierrot Lunaire' possesses in its curious reflection of the decadent 'nineties, the Beardsley-ish flavour of Schönberg's distortions becomes rather oppressive, and the jerkiness of the vocal line was not particularly well suited to the Petrarca sonnet which Herr Josef Schwarz sang as the fourth number. But there is no gainsaying the cleverness of the invention. The trouble is that it leaves one cold.

FIFTH CONCERT

String Quartet, Op. 31 ... *Karol Szymanowski*
'Le Stagioni Italiche,' cycle for voice and pianoforte *G. Francesco Malipiero*
'Angels,' for six trumpets ... ... *Carl Ruggles*
Pianoforte Sonata ... ... *Igor Stravinsky*
'The Daniel Jazz,' for tenor, string quartet, trumpet, percussion, and pianoforte ... *Louis Gruenberg*

Though a Pole, and born in Ukraine, Szymanowski at first favoured German rather than Slavonic influences. He was then inclined to a turgid, overcrowded mode of writing. In recent years he appears to have been striving to emerge from the fog, and in this new Quartet he shows a great advance towards clarity. It is a good Quartet, and should be heard in London. Malipiero's super-cycle (each song is as long as any conventional scena) is an important work, full of significance, demanding a genuine interpretative artist to sing it. The performance, by Spinella Agostini, with Alfredo Casella at the pianoforte, was a fine one. The poems are from different sources and of varied styles, each being imparted with a declamatory vocal line supported by an amplified commentary from the pianoforte, which merges into interludes, so that the cycle is performed without a break. The sonority of six trumpets is so captivating that Carl Ruggles deserves double blame for not employing this feature to better advantage than in his 'Angels.' It lasted less than three minutes and seemed too long. From Bach, to whom he has recently paid the tribute of a concerto, Stravinsky appears to be working his way through early Beethoven, for there is a good deal of both in his Pianoforte Sonata, of which he gave a good performance, though suffering from a sore finger. There is not much to carry conviction in the slow movements of either the Concerto or the Sonata, but the *Finale* of the latter has an impressive vigour. The opening section is almost incredibly Beethovenish. Fancy Mr. Steuart Wilson singing 'The Daniel Jazz'! If one reads Vachel Lindsay's poem he will realise the miracle. And he sang it not merely well, but with such conviction that Gruenberg wants him to sing it wherever it may be performed in Europe. As the work 'caught on,' this may involve his doing the 'grand tour.' The setting, with occasional spoken passages, is curiously compounded. When the composer remembers, it is a Negro Spiritual, a sort of sublimated 'When Joshua fit the battle of Jericho,' with a jazz accompaniment for small orchestra. When he forgets it is 'penny plain, tuppence coloured.' But when we come to 'Daniel's tender sweetheart' we find to our amazement that she was known in another incarnation as Sieglinde, or maybe Eva. In short, it is untidy and even clumsy, but somehow it goes, and a large international and very sophisticated body of listeners made their appreciation abundantly clear, which was very nice for Herr Gruenberg.

Space forbids individual mention of all the executants. The general standard of performance was high, especially in the quartets, of which three took part, viz., the local Venitian, the Viennese, and the Zika, from Prague. The Viennese, by the way, is ably led by Rudolf Kolisch, who, having lost a finger of his left hand, bows with the left and fingers with the right. Casella was, as always, a splendid pianistic partner to anybody who required one, and our old friend Fleury played the flute as alluringly as ever. The greatest technical feat performed was probably that of Erdmann in the Schnabel Sonata. But none of the music could be described as easy, and, so far as it is possible to judge in new works, it was all performed satisfactorily.

The most important task awaiting the conference of delegates was that of fixing next year's Festival (it is to take place at Zurich, in June), and that of electing a new international jury. This is to consist of Ernest Ansermet (Geneva); Arthur Bliss (London); Hermann Scherchen (Frankfort); Walther Straram (Paris); and Karol Szymanowski (Warsaw). The jury thus includes three conductors and two composers.

Interesting proposals were received for the Festival of 1927, but these cannot yet be divulged.

THE GLOUCESTER MUSICAL FESTIVAL

By Herbert Thompson

'The Gloucester Musical Festival, being the two hundred and fifth meeting of the Three Choirs of Gloucester, Worcester, and Hereford, for the benefit of the Widows and Orphans of Clergymen of the Three Dioceses'—I love to give its proud official title—took place on September 6, 8-11. It achieved three records—one, an unpleasant one, I refer to now so as to clear the ground for more agreeable matters: it was the weather, which forsook the tradition of the Three Choirs for at least the generation during which I have known them, and was bleak and wet, with only glimpses of sunshine. A more satisfactory record is that the financial receipts, both for tickets and collections, and all attendances, exceeded anything before known at these Festivals. Without giving the details for each day, it may be of interest to mention some official totals. The attendances in 1913 were 14,205, in 1922 they rose to 18,208, and this year to 19,968. The collections for the same years were respectively £415, £700, and £826, and I understand that the actual profits from all sources amount to the handsome sum of £3,750. These figures suggest that the Festivals have a vitality which one would not have ventured to prophesy half a century ago, and Gloucester has now reached a point beyond which further financial progress will be difficult.

From an artistic point of view, certainly from that of patriotism, a third record was achieved. Of course one wishes the public taste was adventurous enough not to confine its interest in Handel and Mendelssohn to stereotyped repetitions of 'The Messiah' and 'Elijah,' and those who really appreciate these composers' genius would be glad to extend their acquaintance with its manifestations; but so long as these two oratorios fill the Cathedral

and lighten the work of rehearsal—already far too crowded and arduous—we cannot look for much enlightenment. The outstanding feature of the programme was the quantity of music by native composers included. So far as the number of names goes, it must have been without precedent. On going through the programmes, and taking the small with the great, from Croft's 'St. Anne's' tune to Elgar's 'The Apostles'—the only work which formed an entire programme—I can count twenty-eight British names, to which may be added seven others that appeared in the service lists for the week. Of these, twenty-five are living, and fifteen of them conducted their own works. To interest so many distinguished musicians in the Festival was worth doing on its own account, and next to the satisfaction of hearing their own music adequately performed, it was surely an advantage for these composers to listen to each other's works. They made a happy family, for musicians are generally good company, but I imagine that a collection of their frank opinions on their colleagues, made privately in moments of expansion, would form very interesting reading indeed.

To give precedence to novelties, the most important was Walford Davies's choral Suite, as he styles it, 'Men and Angels.' It is a series of six pieces, connected by nothing more than a certain mystical mood underlying them, and by a curious kinship between the muses of George Herbert and Bunyan, which one would hardly have anticipated. The inception of the work is due to some chance remarks of Hubert Parry and Gervase Elwes, and it is no doubt by way of acknowledging this that it is dedicated to their memory, and that any profits derivable from the sale of the score are to be given to the Parry Room and the Elwes Fund. That Herbert and Bunyan—whose lives only just overlap—had something more in common than their piety is testified by this composition, and it is apparent that the same note of mysticism which Sir Walford found in 'Everyman' has appealed to him here. There is an 'Antiphon,' in which the suggested contrast between full choir and distant voices might with advantage have been more clearly observed; then a tenor solo (Mr. Norman Stone); a 'Rêverie,' which embodies a characteristic conceit, the word 'Jesu' being made to spell 'I ease you'; a choral ballad, 'All my love, leave me not,' for chorus, taken from a Scottish collection of 'Gude and Godlie Ballats'; a 'Dream,' for soloist and chorus, picturing the arrival of Christian at the Cross and the loosing of his burthen, a 'Dialogue Anthem' between Christian and Death—the latter represented by the chorus singing *sotto voce* 'mysterious, creeping harmonies in the lower compass of the voices'; and, finally, the pilgrim's song from Part 2 of 'The Pilgrim's Progress,' 'True Valour,' a vigorous song for soloist and chorus. The work, as a whole, is a characteristic example of Walford Davies. It reminds the listener frequently of 'Everyman,' and it has, perhaps to a still more marked degree, an obvious desire to make the presentation of the text as vivid and clear as possible, even though this may thrust purely musical development and melodic interest into a secondary place. The composition leaves an impression which can be best explained by saying that it excites a wish that Sir Walford would write a mystery music-drama; we know no one who would enter upon such a task with more sympathy and insight. Next in extent came Dr. Basil Harwood's Motet for chorus and orchestra, 'Love Incarnate,' based on the last lines of Browning's 'An Epistle,' together with a verse of St. Bernard's hymn, 'Jesu dulcis memoria.' Like Walford Davies's work it is mystical and intensely religious in feeling, but musically is more distinctly modern in character, especially as regards the treatment of the orchestra. The score bears date 'November 1, 1922,' so it has been long in coming to performance; and now only the difficulty of securing an adequate presentation, at least as regards the orchestral side of the score, will hinder its performance in church, for which it is peculiarly suited. The sole fault I could venture to find is that the orchestra seems more effectively and sympathetically treated than the voices, though the introduction of the ancient plainsong melody to St. Bernard's hymn was very apt. Two other new Motets remain to be considered. Dr. Charles Wood, Stanford's successor in the Cambridge Professorship, years ago proved himself to be more than a pedagogue in his inspired setting of the 'Dirge for two Veterans,' and his Motet for unaccompanied chorus, 'Glory and Honour and Laud,' showed not only his finished technique but his originality. As a whole, it is in direct succession from the great choral masters of Elizabethan times, a solid, splendid work; but every now and then we have flashes of originality which belong to no period, and are the outcome of the composer's individuality. The Motet is one which should take a high place among works of its class, and it was very finely sung by one of the best choruses Gloucester has ever mustered. Mr. Holst's work, 'The Evening Watch,' is another unaccompanied Motet, but it is distinctively modern in idiom, and while allowing for the fact that its strangeness made the performance wanting in ease, as if the singers were not sure of their ground, one is inclined to doubt whether with the most accurate performance it could ever produce an effect commensurate with the means employed. The only remaining vocal novelty was a charming song-cycle by Dr. Brewer, for soprano soloist, accompanied by a string quartet. The tunes are old Irish airs, delightful in themselves, and made still more delightful by the lightness of touch with which they are arranged.

Orchestral novelties were less numerous, and, on the whole, less important. Two were heard at the opening service—the function which in later times has acquired much greater musical significance. Dr. James Lyon's two Preludes are well written for the orchestra—brilliant, melodious, including some most effective climaxes, and showing a ripe musicianship. Mr. Thomas F. Dunhill's Three Short Pieces, for strings and organ, are as interesting as any of the new works produced on this occasion. Within his narrow limits of space and colouring, the composer has written some very charming music. 'Venite, adoremus,' with an important violin part, is gracious and suave without being over-sweet. 'Canticum Fidei' is sturdier in character, with just a flavour of archaism; 'Hosanna' is brilliant, but a momentary reminiscence of '1812' might well be revised. Mr. Howells is a Gloucestershire native who deserves the recognition he has received at this and the preceding Festival, and his little orchestral piece, 'Paradise Rondel,' is appropriate in that it takes its name from a Cotswold village. It is a delicately-handled score, so subtle as to cause the hearer to regret that the scoring, though for a small orchestra, makes many of the details obscure. As they say, 'There are so many trees that you cannot see the wood.' More obviously effective is his 'Puck's

Minuet,' which he conducted at another concert—a dainty, happily-orchestrated little work. The one remaining novelty in this long list was a Prelude by Mr. J. B.McEwen, the new Principal of the R.A.M. Its musicianship is undoubted, but its effect seems obscure; the themes are not characterised by great spontaneity, and the work leaves the impression that the head rather than the heart has been concerned with its genesis.

The Tercentenary of Orlando Gibbons's death was not neglected, and three of his Motets were heard during the Festival: 'Hosanna to the Son of David' appeared in three programmes, and 'God is gone up' and 'O clap your hands' each had a hearing. Mr. C. Lee Williams, the doyen of the Three Choirs, at one time conductor, now chairman of the executive and dispenser of lavish hospitality, was represented by an anthem at the opening service, and also by his beautiful setting of the Lord's Prayer as an unaccompanied Motet, a little work not to be measured by its length, but by its charm, its reverent sincerity, and its extraordinary effectiveness. Elgar was, as usual, the most prominent personage in the programmes. His 'Apostles' and 'For the Fallen,' both of which were given in 1922, were repeated on this occasion, but a still more welcome feature was the reappearance of one of his Symphonies, the first, in A flat, which had not been heard at these festivals since its performance at Gloucester in 1910. It was not before it was due, and one renewed acquaintance with what is undoubtedly a great work with great satisfaction. In one respect it was, as it seems to me, heard to greater advantage, for the composer, who conducted, took the *Finale* quicker than of yore, and did not over-stress the strenuousness of the main theme, which is apt to become rather too insistent. Other composers who conducted their own works were Vaughan Williams, the final section of whose 'Sea' Symphony, a work of enduring value, was given; Dame Ethel Smyth, who directed an excellent performance of the Kyrie and Gloria from her Mass in D, which for the first time, I understand, was heard in the proper environment of a cathedral, and she also won enthusiastic applause at the concert with her 'Wreckers' Overture. Dr. Hathaway conducted his musicianly variations on one of the tunes played by the Gloucester chimes, which, by the way, are so grateful to the ear that one does not complain when awakened by them at 5 a.m. Granville Bantock conducted his 'Hebridean' Symphony, in which one always wishes his desire for realism had not made him repeat the warlike pibroch with such monotonous iteration that it loses its impressiveness, and disturbs the great charm of this picturesque work. Mr. Edward German gave a brilliant performance of his 'Theme and Six Diversions,' and Mr. W. H. Reed repeated his fantastic and amusing 'Æsop's Fables.'

At the Friday evening concert—a pleasing innovation, in which, following the example set at Worcester, a small orchestra of thirty-four took part—Mr. Vaughan Thomas conducted two songs to words by George Meredith, settings which reproduce very faithfully the moods of the poems, and were artistically sung by Miss Brunskill.

The most important works by deceased native composers were Parry's 'Job,' a well-chosen revival of a work written for Gloucester in 1892, and containing, in Job's Lamentation and the choral setting of the Almighty's response, some of his best music; and Stanford's 'Stabat Mater,' which many will reckon among his most powerful works. The attractive lilt of Sullivan's music was evidenced in his 'Graceful Dance' ('Henry VIII.'), a trifle, but a delightful one, which, however, like the 'Rosenkavalier Waltzes' which were coupled with it, seems to require more elastic and dainty handling than it received.

Though Handel and Mendelssohn monopolised nearly the whole of two programmes, Continental composers were in a minority, if a strong one, for Bach, who has been somewhat neglected at Gloucester, was represented by the unfamiliar cantata, 'Give the hungry man thy bread,' which, in view of its very picturesque and finely developed opening chorus, has unusual interest, and Brahms by the 'St. Antoni' Variations. 'Tod und Verklärung' of Richard Strauss has long been favoured by the Three Choirs, no doubt because it is one of his few works which are suited to Cathedral performance. It was given at Worcester in 1902, 1905, and 1923; at Gloucester in 1910; and if it seems less sensational than in the early days, it has gained something in intimate charm. Sibelius was to have brought over a new Symphony, but it was not finished in time, so we had to be content with 'Finlandia,' which sounds well in the Cathedral, and the popular 'Valse Triste' in the Shire Hall. That Verdi's 'Requiem' is favoured by Gloucester is shown by the fact that this was its sixth performance since its first appearance at a Gloucester Festival in 1901, since when it has been absent from the programme only once—in 1904. It certainly had an exceedingly fine performance on all hands, and the quartet of soloists—Miss Dorothy Silk, Miss Astra Desmond, Mr. John Coates, and Mr. Robert Radford—was an admirable one.

Mr. Norman Allin sang Hans Sachs's monologue, 'Wahn, Wahn,' and Miss Dorothy Silk introduced a Mozart aria, at Wednesday's concert, so two great names were not entirely neglected. The greatest absentee was Beethoven, whose 'Choral' Symphony might well have been included in this the centenary year of its introduction to this country.

In addition to the principals already mentioned there appeared Miss Agnes Nicholls, Miss Elsie Suddaby, and Miss Flora Woodman as sopranos, Miss Margaret Balfour among the contraltos, Mr. John Booth and Mr. Gwynne Davies among the tenors, Mr. Herbert Heyner among the basses. Special mention should be made of Mr. Keith Falkner, a young baritone who essayed the exacting part of Job, and, in spite of his youthful personality and voice, sang it with remarkable intelligence, and of Mr. Horace Stevens, who in one day appeared in the very different parts of Elijah and Jesus ('The Apostles'), and achieved an unqualified success which places him in the front rank of oratorio singers. The vividness of his impersonation of Elijah can never have been exceeded. The London Symphony Orchestra was engaged, and Sir Ivor Atkins and Dr. Percy Hull shared the duties at the organ, the pianoforte, and the celesta. Finally, more than a conventional word of acknowledgment is due to Dr. Brewer, who, beyond his more obvious task as conductor, had done so much to arrange the programme, organize the performances, and maintain local enthusiasm at a high pitch. A new secretary was in office in the person of Mr. A. A. G. Jones, but with the hearty co-operation of his predecessor, Mr. P. Barrett Cooke, there was no hitch in the machinery of the Festival.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

The Certificate Choir-Training Examination will be held on Wednesday, November 4. *Last day of entry, Monday, October* 5.

Free lectures on Choir-Training will be given at the College on Tuesday, November 3, at 3.30 p.m., by Sir Walford Davies, and at 6.30 p.m. by Mr. Stanley Roper.

H. A. Harding, *Hon. Secretary.*

NATIONAL UNION OF ORGANISTS' ASSOCIATIONS CONGRESS

By W. A. Roberts

The annual Congress was held at Exeter on August 31 and September 1-3. There was an attendance of a hundred and ten delegates and members from various parts of the country, representing the thirty-two Associations at present affiliated with the National Union, a slightly larger attendance than at the Newcastle congress last year. It was a happy choice to hold this year's congress in the fascinating old city of Exeter, where a hearty welcome was accorded. Civic recognition was given by the Mayor on behalf of the city and corporation, and at the reception held in the ancient Guildhall there was a brilliant gathering, representative of the leading citizens and city officials.

Nothing could exceed the kindness and hospitality which the members received on all hands, and that not only from the city authorities. The local association had left no stone unturned to make the social side of the congress an outstanding success, and in this direction Mr. H. T. Gilberthorpe, as secretary, earned and received warm congratulations. The affair was certainly admirably managed. At the opening reception, held at the Exeter Museum, on Monday evening, August 31, Dr. Ernest Bullock, the Cathedral organist and president of the local Association, welcomed the visitors to the city. Mr. Sydney H. Nicholson, as president of the Association, supported Dr. Bullock (his previous assistant at Manchester Cathedral), and during the evening an interesting programme of music was given by Dr. and Mrs. Bullock (pianoforte), Miss Phyllis Smith (violin), Miss Anderson (viola), with Miss Upward and Mr. Crabb (vocalists).

Tuesday morning was devoted to the annual meeting of delegates and members, held in University College. Mr. Nicholson presided, and in alluding to the difficulties besetting organists in their work, especially in rural districts, he spoke of the necessity for some definite forward policy to justify the existence of the Association, which was not formed merely for the enjoyment of social functions. Thanks to the Archbishops' Report, Church music was now having more serious attention than it had received during the last hundred years.

Mr. Nicholson, who, owing to great pressure of work had desired to be relieved of the office of president, was, after discussion, persuaded to retain office for another year. The invaluable hon. general secretary, Mr. John Brook, and the general treasurer, Mr. Hodgkinson, were re-elected with acclamation. Afterwards a good deal of time was occupied in discussing the rule as to the retirement of members of the Executive. To vote by ballot for the retirement of a member of the Executive was bluntly described by Mr. Handel Hall as disgraceful. It was apparent that in this direction the rules needed touching-up, and this is to be done under expert guidance. The effect of the ballot would have been the retirement of Mr. Ellis, of Manchester, an undesirable happening which was obviated by the retirement of Mr. Ormerod, of Southport, in favour of Mr. Ellis's re-election.

On Tuesday afternoon, Alderman Widgery, the well-known Exeter artist, gave a discourse on 'Music and its Influence,' in which his remarks were the more stimulating as coming from one who professed no knowledge of music beyond his love for the art 'for which humanity hungered.'

In the discussion as to what constituted the good or bad in music, Dr. Dixon (Lancaster) said that the criterion was whether it had power and charm.

Mr. Percy Baker doubted whether the capacity of anything to charm constituted merit. The question was whether the music conformed to certain standards. He thought that the way in which music as a subject was taught to school children was too superficial to be of any value. On the other hand, Mr. Malkin (Beverley) and other speakers expressed satisfaction with the efforts now being made in the schools.

Dr. Warriner, whose fund of humour made him an ideal chairman, had a sly dig at Jackson's famous Te Deum in F, which he said did not represent Exeter musicians at their best. Alderman Widgery's acceptable address certainly afforded a most useful subject for discussion.

A visit to the Cathedral followed, when the members were received by the Dean, Dr. Gamble, and viewed under his guidance the extremely beautiful features of the interior which atone for a certain lack of dignity in the exterior design. They were impressed by the striking and unique vista which no other English Cathedral possesses in the unbroken ridge-line of the vaulting extending from west to east. A choice Bach programme was played by Dr. Bullock on the Cathedral organ. The instrument is one of Father Willis's early masterpieces, and possesses the typical Willis-quality of true organ tone. The pieces which Dr. Bullock played with admirable skill and artistic insight were the Fantasia in G, *Allegro* (last movement of first Sonata), two Chorale preludes, 'Nun Komm, der Heiden Heiland' and 'Valet will ich der geben,' and Fantasia and Fugue in C minor, which has become popular in Elgar's orchestral version.

Following the recital was a garden party in the grounds of the Bishop's Palace, and in the evening a delightful reception was held in the Guildhall by the Mayor, Alderman A. N. Pitts, on behalf of the City and County of Exeter. Wednesday was devoted to excursions—first to Hay Tor, on Dartmoor, and in the afternoon to Crediton to view the magnificent old church; also the fine screen in Bovey Tracey Church. In between these trips was a luncheon at Deller's Café, at Exeter, where the local Association right-royally entertained the very large party of members and friends. At Crediton the features of the extraordinarily interesting old church were explained by Miss Beatrix Creswell, the well-known local writer on Devonshire history and topography, and a recital was given by Mr. Cyril G. Church on the new Harrison organ, of which the tone-variety and power were exhibited in two movements from Vierne's third Symphony and Parry's 'Wanderer' Toccata and Fugue.

In the evening the Congress dinner at the Rougemont Hotel wound up a day full of incident. Mr. Sydney H. Nicholson occupied the chair, and among the guests were the Dean, the Mayor, and Sir Robert Newman, M.P. In responding to the toast of the National Union of Organists, the chairman appealed to the members to do their best to support the Association's benevolent fund. An organ recital once a year was a piece of constructive work all should do. It is computed there are some forty thousand organists, and if they each raised 10s. it would result in £20,000! Other toasts included the 'Mayor and the city of Exeter,' proposed by Mr. Percy Baker and responded to by the Mayor. Mr. Baker hoped that the municipalities of the country would take a wider and more enlightened view of their duties in regard to musical art. There were public libraries and museums and picture galleries, but very little encouragement was given to music. In replying the Mayor said that Exeter had gone back somewhat in music. It used to have a public band, but the advent of other recreations had killed that institution. He was, however, glad to say that Exeter this year was again to have a city band. Dr. Hutchinson (Newcastle) gave 'Success to the Exeter Association,' which was replied to by Dr. Bullock and Mr. Gilberthorpe, and Mr. Lumsden (Edinburgh) gave 'The Guests,' responded to by the Dean of Exeter and Sir Robert Newman. Dr. Warriner, in his happiest mood, proposed the 'Musical Press,' responded to by Mr. W. A. Roberts (Liverpool). On Thursday morning a visit was paid to the quiet resting place of the great Dr. S. S. Wesley in the Old Cemetery,

and a laurel wreath was placed on the grave. This was a happy idea on the part of Mr. Handel Hall (Northampton). Wesley was organist of Exeter Cathedral, 1835-42. The time was all too short for visits to the recently restored Benedictine Priory of St. Nicholas (to see which would be worth a trip from America), as also the Norman Church of St. Mary Arches and the Clock-Jacks of St. Mary Steps. The final meeting was held in University College, where Dr. Bullock initiated a discussion on 'Church Music.' He remarked that he would scrap Tallis's responses, 'in which congregations generally tried to sing the top line.' He was no advocate of Gregorians, but recommended the free rhythm of plainsong and the non-stressing of words in chanting. Dr. Bullock said truly that the writing of Anglican chants was a lost art, and it seemed to be the same with hymn-tunes. He would freely 'telescope' certain verses in the Te Deum, and as regarded 18th-century anthems we should be careful in their use and more careful concerning those of the 19th-century, but should give a chance to 20th-century examples. As organ voluntaries he recommended greater use of the works of Bach, Franck, and Rheinberger. In the discussion the chairman, Dr. Harold Rhodes, limited speeches to three minutes apiece, so that nothing very material was forthcoming beyond individual opinions. Mrs. Cranston, a lady organist from Tasmania, offered some remarks. A paper on 'Performing Rights,' by Mr. Purcell Mansfield, of Glasgow, was read in his unavoidable absence by Mr. Sheard.

The members reluctantly said farewell to Exeter, *en route* for Torquay, the only regrets possible being those of the bell-lovers who had not been favoured with a hearing of the splendid bells of the Cathedral—the heaviest ringing peal of bells in this country rung in full swing in the English fashion. 'Grandison,' the tenor bell (1729—recast 1902), is 6-ft. in diameter and weighs 72½ cwt. A feature of the peal is the provision of the half-tone bell ('Pongamouth'), which sounds G natural, so that while the peal is in A (A—C sharp) it is possible to obtain the descending melodic minor scale of B, producing a very beautiful and unusual effect when muffled.

Torquay vied with Exeter in offering a Devonshire welcome, which was expressed officially by the Mayor (Alderman E. H. Sermon), who entertained the members to tea in the Pavilion Gardens. Later, at a reception held in the Town Hall, Mr. Brook expressed the acknowledgments of the members both to the Mayor and to the local Association, so well represented by Mr. F. L. Harris, the local secretary. Dr. Dixon, of Lancaster, set the seal on his reputation as a humorist in his felicitous impromptu speech on a rather delicate subject on which the Mayor requested his views, and the proceedings ended with the National Anthem, heartily and quite tunefully sung.

The chief incidents at Torquay included a visit to the recently-excavated ivy-shrouded remains of Tor Abbey (1196), where Mr. H. Watkins proved an eloquent guide, and to the fine Gilbert Scott Church of St. John, overlooking the bay, where a recital of music was given by Dr. Harold Rhodes (organ), Mr. Harry Crocker (violin), and Mr. H. G. Skidmore (pianoforte). The masterly organ playing of Dr. Rhodes was enjoyed in Stanford's Fantasia and Toccata and Liszt's 'Ad Nos' Fugue; and two melodious and musicianly movements by local composers were forthcoming in the Prelude for violin, organ, and pianoforte (Skidmore), and 'Andante religioso' for violin and organ (W. L. Twinning). St. John's organ (Hill, 1872 and 1900) is remarkable for its four keyboards of white sharps and black naturals, and for its Latin stop-labels. Choral evensong was attended in St. Matthias Church, where the well-trained choir, under Mr. Twinning, sang the Canticles to Nicholson in D flat, and Orlando Gibbons's anthem (unaccompanied), 'O Lord, increase my faith.' The organ voluntaries were also music by Gibbons, well played on the old Hill organ.

Apart from the gratifying social success of the Congress, there is now unmistakable evidence that the Association has reached a period in its existence when, under firm guidance, its objects and aims will be placed on a definite basis. The pioneers have worked well, and the small beginnings, with which the name of Councillor John Brook, of Southport, is so specially and honourably associated, will surely develop into greater things. It is in the hands of organists themselves to make their Union a real force. Next year the Congress will be held at Manchester.

We have received from Messrs. Henry Willis a copy of the first number of *The Rotunda*, a 'Journal of Artistic Organ-building and Musical Progress' (Ferndale Road, S.W.9; post free, 2*s*.). This, although a 'house' magazine, contains much of importance to all who are interested in the organ. Charles Macpherson writes on 'Father Willis'; Walter G. Alcock discusses the remarkable series of recitals at Westminster Cathedral; Harvey Grace chats about 'The Passing of the Organ Blower'; the Rev. Noel Bonavia Hunt deals with 'Synthetic Tones and Colouring'; 'Modern Organ Registration' is the subject of an article by J. Stuart Archer, &c. Henry Willis explains the origin and intention of the magazine, and has much of interest to say concerning recent developments in the work of the firm. Portraits of the chief contributors, one of Father Willis, and illustrations of consoles, mechanism, &c., add to the interest of a journal that is both well written and excellently produced.

Mr. Septimus Rostron has received from his fellow-members of the choir of St. Luke's, Southport, a presentation on his having concluded fifty years of continuous service. His average annual attendance during that period was a hundred, and never once was he late. We have received his recently-issued 'Reminiscences of a Chorister,' an eight-page pamphlet in which a long series of organists under whom he served are racily discussed. There are about twenty of them, but the most exciting period was probably that in which these two reigned:

> 'MR. JONES (a shoemaker).—His style of chanting was a gabble, he being a scorcher, a snapshot musician.
>
> 'MR. BLACKBURN (a butcher).—A noisy player, light and shade being out of the question. He made the harmonium and the organ in church thunder forth in sonorous tones; the singing also was uproarious.'

At Lausanne Cathedral a joint recital was recently given by Mr. Rollo Maitland, of Philadelphia, and Mr. George Arthur Wilson, of Brooklyn, the former's share of the programme including his own Scherzo-Caprice, Bach's Passacaglia and Liszt's Liebestraum, and the latter playing Gibbons's 'Fantasia of foure parts,' Healey Willan's Prelude and Fugue in B minor, Vaughan Williams's Prelude on 'Rhosymedre,' and Guilmant's Allegro Appassionata.

At St. John's, Barmouth, the programme of an organ recital given by Mr. H. Cyril Robinson included Mozart's Pianoforte Trio in E flat (K. 498), played by Dr. J. R. Heath (violin), Mrs. Heath (viola), and Mr. Robinson (pianoforte). The introduction of chamber music into organ recitals given in towns where chamber music concerts are rare is a capital move.

A new organ, built by Messrs. Chestnutt, of Waterford, has been installed in the Cathedral Church of St. Carthage, Lismore. It has two manuals of sixteen stops. Prof. W. H. Murray gave the opening recital, assisted by Miss Maisie Kelly (soprano), Mr. William Fortune (tenor), and Mr. Frank Twigg (bass).

Messrs. Rushworth & Dreaper are now engaged in rebuilding the organ in Keble College Chapel, Oxford, to the specification of Dr. Henry Ley. When completed the instrument will be a three-manual of thirty-five speaking stops, and fourteen manual- and nine foot-pistons.

RECITALS

Mr. Hugh Taylor, All Saints', Oxford Road, Manchester—Fantasia Sonata in A flat, *Rheinberger;* Cantabile in G, *Jongen;* Fugue in D minor, *Bach;* Prelude on 'Now thank we all our God,' *Karg-Elert.*

Mr. George Ryan, St. Mary-le-Bow—Sonata No. 1 (first movement), *Mendelssohn;* Prelude and Fugue in B minor, *Bach;* Psalm-Prelude No. 1, *Herbert Howells;* March Pontificale, *Widor.*

Mr. Lynnwood Farnam, Church of the Holy Communion, New York—Four *Bach* recitals: Toccata, Adagio, and Fugue in C; Trio-Sonatas Nos. 1 and 2; Fugue in G; Prelude and Fugue in D minor ('Fiddle' Fugue); Prelude and Fugue in A minor; Prelude and Fugue in A major; Aria in F; Prelude and Fugue in B minor; Passacaglia and Fugue in C minor; Prelude (9/8 time) and Fugue in C; Prelude and Fugue ('Great' C minor); Alla Breve in D; Un poco allegro from Trio-Sonata No. 4; Prelude and Fugue ('Wedge' Fugue); and twenty-one Chorale Preludes.

Miss Marjorie T. Renton, St. Lawrence Jewry—Prelude on 'St. Mary's,' *Wood;* Pastorale, *Vierne;* 'A.D. 1620,' *MacDowell;* Prelude and Fugue in E minor ('Wedge'), *Bach;* Fantasia in C, *Handel.*

Mr. William Robson, St. George's Presbyterian Church, Stockton-on-Tees—Recessional, *Alan Gray;* Fantasie-Overture in D minor, *Rootham;* Prelude on 'Rhosymedre,' *Vaughan Williams;* No. 3 of three Cathedral Preludes, *William Robson;* Postlude in C, *W. G. Alcock.*

Mr. F. B. Porkess, Minehead Parish Church—Prelude and Fugue in G, *Bach;* Minuet from Sonata No. 1, *Stanford;* Largo sostenuto, *Vaughan Williams;* Preludes on 'St. Peter,' *Darke;* and 'Rhosymedre,' *Vaughan Williams.*

Dr. M. P. Conway, Chichester Cathedral—Fantasia in F minor, *Mozart;* Pæan, *Basil Harwood;* Preludes on 'To God on high be thanks and praise' and 'Out of the deep,' *Bach;* Communion in D, *Alfred Hollins;* Allegro Vivace, Adagio, and Toccata, *Widor.*

Mr. Maughan Barnett, Town Hall, City of Auckland—Pæan, *Basil Harwood;* Pastorale and Pièce Héroïque, *Franck;* Prelude and Fugue on the name B A C H, *Liszt;* Intermezzo, *Hollins;* Nocturne, *Bairstow.*

Mr. R. A. Jevons, American Church, Brussels—Fugue in G minor, *Bach;* Pastorale and Lament, *Rheinberger;* Suite Gothique, *Boëllmann;* Musette, *Lemare;* Finale, *Dubois.*

Mr. A. J. Sainsbury, Lausanne Cathedral — Fantasia, *Orlando Gibbons;* Ciacona in D minor, *Pachelbel;* Allegro maestoso, *Elgar;* Fugue and Choral, *Honegger;* Fugue on the name B A C H, *Schumann.*

Mr. J. R. Middleton, C. M. Chapel, Loughton—Marche Gothique, *Salomé;* Allegretto, *Wolstenholme;* Fantasia on 'Twrgwyn,' *Morgan.*

Dr. Chastey Hector, Brighton Parish Church—Allegro Moderato ('Unfinished' Symphony), *Schubert;* Sonata in A, *Rheinberger;* Alla Marcia, *Petrati.*

Mr. H. Moreton, Plymouth Guildhall—Allegro Vivace, *Vierne;* Finale (Sonata Eroica), *Stanford;* Sonata No. 1, *Harwood;* Introduction and Fugue, *Reubke;* Fantasia and Fugue in G minor, *Bach;* Andante and Scherzo, *Widor;* Finale in B flat, *Franck.*

Mr. Norman Cocker, All Saints', Oxford Road, Manchester—Marche Nuptiale No. 2, *Guilmant;* Variations on a Theme in A, *Hesse;* March for a Church Festival, *Best.*

Mr. G. W. Harris Sellick, All Saints', Oxford Road, Manchester—Legend, *Harvey Grace;* Hindoo Song, *Rimsky-Korsakov;* Spring Song, *Hollins;* Triumph Song, *Arthur Baynon.*

Mr. W. A. Roberts, Peterborough Cathedral—Overture, 'Siroe,' *Handel;* Meditation in Ancient Tonality, *Harvey Grace;* Sonata in C minor, *Reubke;* Pastorale and Scherzetto, *Vierne;* Intermezzo (Suite No. 1), *James Lyon.*

Mr. Guy Michell, Baptist Church, Ceylon Place, Eastbourne—Agitato and Canzona, *Rheinberger;* Fugue in A minor, *Bach;* Romance, *Wolstenholme;* Scherzo in F minor, *Sandiford-Turner.*

Dr. C. H. Moody, Lincoln Cathedral—Pavane, *Byrd;* Phantasie in E flat, *Rheinberger;* Chant de Mai, *Jongen;* Postlude on 'London New,' *Grace;* Carillon, *Vierne.*

Mr. H. Cyril Robinson, St. John's, Barmouth—Allegro Militaire, *Wolstenholme;* Three Miniatures, *Pullein;* Chorale Improvisations, *Karg-Elert;* Marcia Eroica, *Stanford;* Theme and Variations and Fantasia and Finale (Sonata No. 10), *Rheinberger;* Sonata in A minor, *Borowski;* Sonata No. 5, *Mendelssohn;* Dithyramb, *Basil Harwood;* Lament, *Harvey Grace.*

Rev. L. G. Bark, Crosthwaite Parish Church—Preludes on 'Rockingham' and 'St. Cross,' *Parry;* Concerto No. 11, *Handel;* Variations on an Old English Air, *Geoffrey Shaw;* Suite in G, *James Lyon.*

Mr. Bernard F. Page, Town Hall, Wellington, New Zealand—Prelude and Fugue in F minor, *Handel;* Two Choral-Improvisations, *Karg-Elert;* Fantaisie in A, *Franck;* Prelude (Act 1), 'Tristan and Isolda.'

Mr. Paul Rochard, Crosthwaite Parish Church—Passacaglia in D minor, *Reger;* Variations on two English Airs, *Guilmant;* Sonatina ('God's time is the best'), *Bach;* Gothic Suite, *Boëllmann.*

Mr. H. Bentley, Christ Church, Lowestoft—Recessional, *Alan Gray;* Fugue in E flat, *Bach;* Preludes on 'Come, Redeemer of our race,' *Bach;* 'Old 104th' and 'Martyrdom,' *Parry;* Pastorale, *Franck;* Variations (Sonata No. 6), *Mendelssohn.*

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Festival Postlude on 'Leoni,' *W. A. Roberts;* Tempo di Minuetto (Sonata No. 1), *Stanford;* Air with Variations, *Best;* Passacaglia and Fugue, *Bach.*

Mr. Herbert Walton, Glasgow Cathedral—Sonata No. 1, *Mendelssohn;* Prelude, Fugue, and Variation, *Franck;* Sonata, *Reubke;* Meditation in a Cathedral, *E. Silas;* Final in B flat, *Franck;* Prelude in C minor, *Mendelssohn;* First movement (Symphony No. 2), *Vierne;* Passacaglia, *Bach;* Canon in B minor, *Schumann.*

Dr. Louis A. Hamand, Malvern Priory Church—Choral Song and Fugue, *S. S. Wesley;* Legend, *Dvorák;* 'La Cathédrale engloutie,' *Debussy;* Fantaisie in D flat, *Saint-Saëns.* (Miss Grace Adams, violin, played Chaconne, *Vitali,* and movements from Sonata in E, *Bach.*)

APPOINTMENTS

Mr. Ernest T. Allen, choirmaster and organist, St. Barnabas, Oxford.

Mr. Henry Brentnall, choirmaster and organist, St. Brendan's Parish Church, Birr, King's Co., Ireland.

Mr. William Pulford, choirmaster and organist, Hadley Church, Barnet.

Mr. Reginald Ward, choirmaster and organist, St. Mary Magdalene, Taunton.

Letters to the Editor

THE ENGLISH MADRIGAL SCHOOL

[We gladly print the following letter from Dr. Fellowes. The points on which we comment are numbered for convenience of reference.]

SIR,—It is not my usual practice to take notice of either favourable or unfavourable criticism of my work in the Press, but I am compelled to ask you to correct certain statements made by you in commenting upon Mr. Norman Stone's letter in the current number of the *Musical Times.* It is absolutely untrue that the Carnegie Trust has in any shape or form subsidised the publication of 'The English Madrigal School,' edited by me in thirty-six volumes and published by Messrs. Stainer & Bell. Nor has anyone else subsidised this edition. In the opening stages I took the sole financial risk myself, relying entirely upon the support of subscribers given upon my personal solicitation. Eight volumes had been issued when the war broke out. At that date the list of subscribers was steadily increasing, although still insufficient to meet the actual cost of production; but the declaration of war temporarily wrecked the list. In the course of time Messrs. Stainer & Bell, with splendid enterprise and at immense financial risk, and also, I must repeat, *without any kind of subsidy,* took over my own financial loss to date and undertook to produce the whole of the thirty-six volumes completed last year. I say nothing further of the heavy expenditure of time and money incurred by me in preparing the edition from the original sources. In view of your statement as to 'the subsidised edition of Dr. Fellowes,' and the false inference contained in your sentence about producers who 'had no millionaire at their back,' I must ask you to take steps to remove any misapprehension which must have been aroused in the minds of many of your readers. (1)

In reference to your comments there would seem to be some further misunderstanding to remove. In your 'summing up' paragraph (p. 806) you say that I 'having done a work of national importance in transcribing these works for library use, the need now is for a performing edition of the best and most practical numbers, prepared by one who is expert in all matters regarding notation and laying-out for clearness and convenience in performance.' In other words, you propose that I having borne the burden and heat of the day for some fourteen years in toiling over what you yourself describe as 'a work of national importance,' some one else should pick the plums out of my edition and reap the profits. Is this British fairness either in reference to myself or to Messrs. Stainer & Bell? (2) But you are evidently unaware that I *have already*, several months ago, *produced some seventy or eighty of these madrigals in a performing edition such as you demand*, and that these are published by Messrs. Stainer & Bell. In this performing edition those madrigals are dealt with in which the compass of the voices presents practical difficulties. Transposition is employed where necessary, the inner parts being slightly interchanged in order to avoid the peculiar difficulties and awkward compass. The value of the crotchet remains constant throughout each composition. Accent-marks are employed as rhythmic rather than dynamic indications. The characteristic 'underlaying' of the words is preserved as in my other edition. A reference is also given on each number to 'The English Madrigal School' so that conductors may see the precise extent of my adaptations. I should add that modern key-signatures and time-signatures are employed, and that accidentals are used freely. Both 'This day Christ was born' and 'What is our life?' have been issued in this edition, and the points from them which you quoted are made perfectly clear for performance. In 'What is our life?' the 'weak alto' is not divided, the awkward compass is avoided, the lay-out is for S.S.A.T.B., and you may be satisfied to know that it *is* transposed to E minor. In the case of a large majority of the madrigals there is no need for an alternative version, but in the course of time still more will be issued in this slightly adapted form. (3)

But as regards the text of my 'English Madrigal School' as it stands, its chief value lies in the fact that it represents the original text, as far as possible, in all details. That text is so scarce, and so difficult of access to the vast majority of musicians, that it was supremely important to produce an edition in which, as far as possible, all uncertainty as to the original text is eliminated. That is why I have not inserted *extra* time-signatures and other details, such as you suggest, in the voice parts. The pianoforte part is intended to act as a 'crib' does for a school-boy; an intelligent student can see by my vocal text what the original reading is; I have endeavoured to obscure nothing by my editorial methods. To achieve this object and at the same time to produce a satisfactory working edition was not always possible; my so-called 'transposed edition' was contemplated by me at the very first inception of the scheme to meet this difficulty, but it necessarily had to wait until the end. (4) I have not been so entirely without practical experience of choral-singing, or as a chorus-master during the past thirty years, as you seem to suppose. Nor have I 'profited by the slips' of other editors as you suggest; I worked exclusively from the original editions, and I am at a loss to understand the point of your remark about the 'conditions that were always difficult and rarely lucrative' under which you say earlier editors worked; for how could the conditions have varied if we all prepared our editions from the one and only available source? (5)

One further matter. The text of the music is not the only detail in which error can arise. The Elizabethan idiom in 'underlaying' the words is peculiar and characteristic, and most important to preserve. Mr. Arkwright alone, I believe, among editors before me, observed this point. It was not until thirteen volumes of my edition were published that I perceived that he and I had worked independently and correctly on these lines. No other edition of madrigals except Mr. Arkwright's and my own follows the true principle of underlaying the words, as far as I am aware. And what becomes of the 'regard for the verbal accent' of which you speak if the words are frequently misplaced? I did not see Mr. Kennedy Scott's little book on madrigal singing until after my 'English Madrigal Composers' was published; but I well remember my pleasure many years earlier in noticing how Mr. Scott, by rare exception among madrigal conductors at that time, observed the free rhythms in performance. I may add that Mr. Scott has been one of my most consistent and generous supporters, and I treasure a letter written by him to me in enthusiastic terms in reference to my treatment of the rhythmic problem when the Morley volumes were first published in July, 1912. I make no claim and never have made any claim to discoveries of this nature. As to other editors whose names you mention, some of them are my personal friends, and my friends know well that I lose no opportunity for paying tribute to others who at different times have worked in the same field; I had a special pleasure in doing so on June 24, as I am sure all who were present will remember.—Yours, &c.,

The Cloisters, Windsor Castle.
September, 1925.

Edmund H. Fellowes.

[(1.) Our mistake in this matter has been pointed out to us by several correspondents, and before Dr. Fellowes's letter was received we had written an 'Occasional Note' (p. 905) expressing our regret for the slip.

(2.) We need hardly say that our proposal meant nothing of the sort. Indeed, we imagine that the laws of copyright would amply protect Dr. Fellowes and his publishers.

(3.) This is the first intimation we have received regarding the performing edition. We have not been favoured with review copies, nor, apparently, has any other journal. Moreover, although the edition was produced 'several months ago,' the copy of 'What is our life?' on which we based our criticism was bought in the ordinary way at the publishers as recently as the end of July; and a copy of Byrd's 'When Christ was born,' bought on the day Dr. Fellowes's letter was received, turned out to be the same version as the one we discussed in our September issue. Without pressing this point, we mention it in order to show that our criticisms were based on the only copies available, and on the only edition that, so far as we knew, had been published, or was likely to be published. If our criticisms needed justification, we could ask for none more ample than that supplied by this portion of Dr. Fellowes's letter. We said the existing edition was unsatisfactory from the performer's point of view, and along comes Dr. Fellowes with the most practical agreement in the shape of a new edition embodying improvements of the type we advocated. (And we may add that within a couple of days of the appearance of the September *Musical Times*, a well-known choral conductor wrote expressing entire agreement with our criticisms, and saying that before his choir could sing Byrd's 'When Christ was born' the copies had to be re-edited.)

(4.) We agree with Dr. Fellowes as to the importance and value of an edition giving an exact transcription of the original. If, however, the works so transcribed have any interest for the average member of the public, a performing edition is even more important than the volumes for library use. It is unfortunate that circumstances prevented Dr. Fellowes from doing years ago what he has done now—that is, issue a large batch of the best of the works laid out and noted in a manner conforming as far as possible to present-day usage.

(5.) The conditions of early workers in any field of research are usually difficult for two reasons—first, the available material is less plentiful and less get-at-able than it becomes later, when public interest has been roused; second, the actual transcription is almost inevitably made without that full knowledge of the notational and other peculiarities that can develop only with the research itself. Even the difference between the travelling facilities of to-day and seventy years ago is a factor worth considering. An editor can reach a MS. to-day after a run of an hour or two by motor or railway. Seventy years ago the journey would have made a big hole in a day—and the MS. would probably have been left undisturbed. We are sorry to have to explain what we imagined to be self-evident. No less obvious is the fact that a generation ago the public for Elizabethan music was small, and publishers must have

regarded most madrigals as mere swings, to be paid for by the more popular roundabouts. Later, when new and correct editions come along, the editors and publishers of these inevitably profit (though indirectly) from the fact that earlier editions are apt to be discredited (sometimes unfairly) as unreliable and corrupt.

In regard to Dr. Fellowes's closing sentences we add that we were prevented from being present at the occasion to which he refers (the dinner given in his honour, a report of which appeared in our August issue), but we heard from some who were present of the generous references made by Dr. Fellowes to his fellow-workers in the Elizabethan revival. This is entirely what we should have expected from our personal knowledge of him, and we end this discussion, as we began it, with the assurance that our comments have been dictated only by a desire to deal fairly and frankly, and as impersonally as possible, with a matter of public interest.—EDITOR.]

THE GIBBONS TERCENTENARY CELEBRATIONS

SIR,—The criticism of my letter appearing in the September issue of the *Musical Times*, headed 'The Gibbons Tercentenary Celebrations,' deals with a matter which is quite beside the issue.

I merely set out to answer the query contained in 'Occasional Notes' in the July issue: 'Is Orlando quite so much of a discovery as some of the enthusiasts would have us think?' and in doing so I naturally referred to Dr. Fellowes's book, 'The English Madrigal Composers,' as being the latest contribution to the literature dealing with the vocal music of the Tudor period, and, in my opinion, the most comprehensive and illuminating treatise of its kind.

That is not to say that earlier contributions have had no hand in restoring the spirit of the madrigalists—indeed, anyone who has read Dr. Fellowes's book knows that he himself, as mentioned in the preface, acknowledges with gratitude his indebtedness to Mr. Barclay Squire and Mr. Kennedy Scott (to mention only two outstanding names associated with madrigal music).

I have been closely associated with Mr. Kennedy Scott and his magnificent work with the Oriana Madrigal Society and the Oriana Singers (a select off-shoot of the Madrigal Society) than whom he has no warmer admirer—indeed, it was while under his conductorship in both these bodies that I was introduced to the editions of Mr. Barclay Squire which are referred to in the criticism.

Moreover, all this is beside the point—and the point is that Orlando Gibbons is justly considered to be a 'discovery.'—Yours, &c.,

NORMAN STONE.

36, Carlton Road,
East Sheen, S.W.14.

[We do not agree that our comments on Mr. Stone's letter were 'beside the issue.' They were entirely concerned with certain obvious—though no doubt unintentional—implications on his part to which we took exception.—ED.]

WAGNER AND THE ENGLISH PRESS

SIR,—I am not disposed to waste either time or old-fashioned courtesy upon a controversialist so unscrupulously mendacious as Mr. G. Ainslie Hight. He tells your readers that 'Mr. Newman draws his material [for 'Wagner as Man and Artist'] from the notoriously scandalous Jewish Press of Germany.' I give Mr. Hight the lie direct. There is not a paragraph of my book that draws to the smallest extent, for material for my estimate of Wagner, on *anything* in the Press of Germany, Jewish or Gentile, scandalous or respectable.

If Mr. Hight objects to this plain speaking, no doubt your columns will be open to him to substantiate his assertion.—Yours, &c.,

ERNEST NEWMAN.

ORGANISTS' SALARIES

SIR,—'F.R.C.O.'s' letter has been admirably replied to by your paragraph. Still, there is a point I should like to refer to, viz., 'Salary of vicar, £580 and house.' This would be subject to such reductions by taxes, rates, and dilapidation charges, that the net would probably amount only to about £350. If the stipend, or any part of it, comes from tithe, there will be income tax on the tithe as well as on the total—*two* income taxes. Believe me, incumbents at present are harder hit, all things considered, than any other class of professional men.—Yours, &c.,

The Vicarage, Little Waldingfield. E. H. MELLING
(*Vicar of Little Waldingfield, Suffolk*).

SIR,—'Oxonian' has so ably expressed himself in reference to the organist that he leaves very little to be said. It is a hopeless task. Some readers have at times expected the R.C.O. to take this matter up, but we could not surely think that possible on a guinea a year. I am afraid the College gains very little by the time we get our annual calendar, examination papers, and *Musical Times* monthly.

I should like readers generally, especially those whom it concerns, to think over the following questions. I do not wish for any reply, as this letter is final:

(1) Why do Church authorities ignore the financial position of the organist?
(2) When salaries are cut down, why does the operation generally start with the organist?
(3) If there is to be a pension scheme for certain Church workers, why not let all contribute? If not, why not?
(4) Is there any Church in existence which can or does say—'We need all the money collected for the upkeep of our Church. Anything over will be devoted to the usual outside objects'? If not, why not?
(5) Congregations contribute largely to the Easter and Whitsun-day offerings, but when organ and choir Sunday comes along, they ignore it. Why?

I now crawl into my shell.—Yours, &c., F.R.C.O.

SIR,—I appreciate your remarks on my last letter, and I thank you for its insertion. The verger referred to is a half-timer, and again I say if unskilled verger's work can command more than my job, which is skilled, well, it is time all we organists became vergers, or combined the two jobs. Your remark that the Church is in economic straits is true. Why? Any Church where there is a good, sound parson and a decent musical service never lacks funds. The administration is wrong. 'Oxonian' has embodied in his letter everything that I have already generally touched upon. I was on holiday recently at ——. The first thing that caught my eye was an organ recital announcement pasted on a notice board; 'Collection for the organist's salary augmentation fund.' I once did that; never again! The tune was £5 0*s.* 9*d.* We had a gala day at the Parochial Church Hall to give it to me, headed by the Mayor and Corporation—the church band played selections, and the clergy and the parochial council attended. I nearly fell off the platform when I found what the cheque was. (1) Why house free for the clergyman? (2) Why Easter offering? (3) Why Whitsun offering for the curate? (4) Why ask for funds to train ordination candidates? (5) Why money for clergy pensions, widows and orphans? (9) Why schemes to benefit the clergy only? (7) If all Church workers can be included, I am ready to support it. At present, 'nothing doing.' (8) Has *ever* anyone seen or heard of a scheme to help the organist?—Yours, &c., F.R.C.O.

THE MALADY OF CHOPIN

SIR,—In your September number, Mr. Norman Suckling refers to Schubert as 'the most shallow Teuton who ever covered up a painful poverty of musical ideas by providing fictitious opportunities to be soulful.'

Whatever the latter part of the sentence means—if it means anything at all—the designation of the immortal Franz Schubert by a phrase declaring that he suffered from a poverty of musical ideas, indicates a fundamental weakness of musical appreciation. Phrases like that quoted are exceedingly easy to coin, and can readily be produced *apropos* of anybody or anything; but sad to relate, they are not customarily received like the words of the prophet.

A man who, though dying at thirty-one, was yet, by almost universal acclaim, the greatest song-writer of all time, and who, besides much other music, produced two of the world's finest Symphonies, is not to be disposed of by the phrase, 'most shallow Teuton who ever covered up a painful poverty of musical ideas,' &c.—Yours, &c.,

49, Manor Road, Stamford Hill, N. L. J. Green.

CHRISTOPHER TYE

Sir,—As Dr. Grattan Flood has referred very kindly to my article on 'Christopher Tye' in Grove's Dictionary, perhaps you will allow me to ask him for the authorities for some of the details in his little biography of this composer, which are new to me in the form in which he states them. No doubt I shall have to revise my article before long, and if documents have come to light since I wrote it, which have escaped my notice, Dr. Grattan Flood will be doing me a favour if he will give the references.

He says that Tye was born in $149\frac{8}{9}$, and was in the choir of King's College, Cambridge, from 1510 to 1515. If he has proof of this, I should be very grateful if he would print it. When I wrote my article, it was possible to say only that if the boy Tye, who was in King's College choir in 1511 and 1512, was Christopher Tye, his birth may perhaps be placed between 1497 and 1500. Also I had no proof that the Tye who was in that choir in 1527 was Christopher. The name 'Christopher' Tye does not appear in the College Books till 1537, so far as I know; and there was certainly one other Tye in the choir.

Dr. Grattan Flood gives September 10, 1541, as the date of his appointment at Ely Cathedral. I should be very glad to know where this date is found.

I should like to ask Dr. Flood why he says that Tye 'had to' resign the livings of Wilbraham and Newton? We know he did resign them: but 'had to' suggests compulsion, for which I know of no evidence.

I cannot imagine why Dr. Flood asserts that Tye probably ''verted to the ancient creed,' between August 27, 1571 (when he signed the Articles of Doctrine with the other Ely clergy), and the date of his death before March 15, $157\frac{3}{8}$. His only reasons for saying so seem to be: (1) That on August 26, 1571 (the day before he signed the Articles of Doctrine), Tye had met the Bishop of Ross, who had given him some verses on the previous day's hunting to put into English—which does not seem to me to bear upon the subject; (2) that in 1568 he set the Vulgate version of the 119th Psalm beginning 'Wherewithal shall a young man cleanse his way.' Many people have set the Latin version of the Psalms to music, who would be very indignant if they were told that they therefore were Roman Catholics. If this was a proof that Tye had ''verted to the ancient creed,' he must have signed the Articles of Doctrine as a double-dealer, to use no harsher word, which I do not for a moment believe. My own impression of Dr. Tye is that he was a man of extreme simplicity, not to say guilelessness, in affairs outside his music, and I must express my entire dissent from what I take to be Dr. Grattan Flood's view of his character. Nor can I accept his picture of him as sitting comfortably in the richest living in England, occasionally sparing a few moments of his wealthy leisure to compose a little music. (I hope I am not exaggerating, but that is what Dr. Flood's words suggest to me.) Other writers have alluded to the fact that at one time Doddington was reputed to be the richest living in England; so it is just as well to explain that in the 16th century that very extensive parish was for the most part a stretch of swamp, of no interest to the tithe collector. It was not until the Fens were drained that Doddington parish became a rich tract of corn land. I have been told that at one time the rector received fifteen or sixteen thousand a year in tithe. But that was long after the period of Dr. Tye.

Dr. Grattan Flood is good enough to say that I give an 'almost complete' list of Tye's works. I shall be very glad to hear of any additions to it. So far none have come to my knowledge. The MSS. which Dr. Flood mentions are all duly entered in my list.—Yours, &c.,

Highclere, Newbury. G. E. P. Arkwright.
August, 1925.

CONVERSATION AT CONCERTS

Sir,—The question of conversation at concerts, and more especially orchestral concerts, is one that has occupied many minds and pens. A recurring aspect is raised by your correspondent, 'A Promenader,' in the September issue, where he asserts that women are the chief offenders. This is no doubt true, and the reasons are both psychological and temperamental.

At concerts by a soloist, their attention will be taken either by the external appearance and demeanour of the singer or player, or his idiosyncrasies, but at an orchestral concert few of these considerations apply, or only for a short time, and the resumption of activities by the orchestra at once releases them from their reverie and provides an obbligato for chatter that has to do with various mundane affairs, but very little concerning music.

I believe that students of the subject are agreed that women are not musical. They take music-lessons when young either because it is 'the thing' or else to warrant the possession of a pianoforte; but it is doubtful if in many cases their musical education is advanced by these means, or their ability to appreciate the general field of music enhanced.

It seems, then, after all, to be a case of concentration; and this faculty would appear to have received its death-blow, or at any rate a set-back, after generations of 'At Homes,' where very little of any worth was ever heard; and last, but not least, the distaste of women generally for mechanics has its echo in a disability to appreciate all that an orchestra means, apart from its economics.—Yours, &c.,

S. F. D. Howarth.
September, 1925.

Sharps and Flats

Llanystumdwy is engraved on my heart. It was in the chapel close by that I learnt Tonic Sol-fa, and I once won a prize for singing; but they only gave me a threepenny book, and I gave up the job.—*David Lloyd George.*

I have in my will stopped any native conductor from doing my works when I am dead. If they won't do them when I can hear them, they shall not enjoy the usual posthumous popularity.—*Joseph Holbrooke.*

It would be so beautiful to hear a whole audience hiss a work which one feels, oneself, to be pretentious nonsense. We are too polite for that as yet. Communal hissing is just as fine an ideal as communal singing; it is just a different path to the same end—real appreciation.—*Sir Hamilton Harty.*

Quaintly figured Harvey Grace's Postlude was a dart from a seldom-ridden blue, closing with a problem climax chord into the Infinite.—*Guernsey Newspaper.*

Dancing to the Minuet of Beethoven's first Symphony would have split the seat of every pair of breeches in the ballroom.—*Compton Mackenzie.*

D'Aranyi and Fachiri, two talented women, are quite safe Bach players.—*John F. Porte.*

One winter night in 1892 . . . I heard a street singer sing 'The song that reached my heart,' and I declare that even to-day I would not yield that experience for later experiences of the 'Choral' Symphony or the Mass in B minor—at least, I think I would not.—*Sydney Grew.*

Delius in the mood of 'On first hearing the cuckoo in spring' and 'Song before Sunrise' always reminds me of a schoolmaster on his holidays. I feel that an accomplished mind is reacting in an accomplished way to the conventional rustic emotions that Mr. Pickwick expressed on that May morning at Dingley Dell.—*Compton Mackenzie.*

I feel that I am only beginning to know what I must know before I can really know anything about singing; and it will be another five years before I know even a little.—*Teify Bonner (tenor).*

It is not often that I have the felicity to be of the same mind as a tenor with regard to his powers. Indeed, if anything, Mr. Bonner is a trifle too modest. — *Ernest Newman.*

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

'Cellist (medium ability) wishes to join quartet for mutual practice, one morning a week. N. or N.W. districts.—A. E., c/o *Musical Times*.

Lady pianist wishes to meet vocalist for mutual practice.—D. H., 'Pewlyn,' Basingstoke Road, Reading.

Mezzo-soprano wishes to join quartet. Near West-End.—L. H., c/o *Musical Times*.

Young bass wishes to meet pianist (lady or gentleman), at own residence preferred.—John Naunton-Rushen, 55, Kendall Road, Beckenham, Kent.

Baritone (amateur) wishes to meet young pianist for mutual practice. N.W. London.—H. H., c/o *Musical Times*.

Young lady singer wishes to meet accompanist for mutual practice. E. London district preferred.—F. M. A., c/o *Musical Times*.

Gentleman pianist and flautist wishes to join others for practice of easy orchestral (chamber) music. Chiswick or Kew districts.—E. A. Cousins, 32, Thorneyhedge Road, Chiswick, W.

Pianist wishes to meet good violinist and 'cellist to form trio, for mutual practice.—Mabel E. Armitage, 101, Narbonne Avenue, Clapham Park, S.W.4.

Young gentleman wishes to join amateur dance band as pianist (able to lead). Would also act as accompanist to vocalists, &c.—Jack Carlton, c/o 41, Charles Street, Stepney, E.1.

'Cellist (lady) wishes to meet good pianist (lady) for mutual practice.—R. M., c/o *Musical Times*.

Young tenor wishes to meet pianist (lady or gentleman) for mutual practice, one or two evenings a week. Clapham district.—H. M. W., c/o *Musical Times*.

TRINITY COLLEGE OF MUSIC

The inaugural address for the Michaelmas term was given by Sir Dan Godfrey, who chose for his subject 'Music as a Career.'

Following the precedent of last term, a course of lectures on one of the sister arts of music will be given by Mr. Fred H. Crossley. His subject is 'Gothic Architecture,' and the lectures will be illustrated by lantern slides. Mr. H. Ostrovsky will lecture on his system of 'Hand-Training for Instrumental Players.'

The usual students' concerts will be given in addition to recitals by students of various professors.

Mr. A. W. Payne has joined the teaching staff of the College. Dr. Horner, Director of Examinations, has left for an examining tour in South America and the West Indies.

Distributions of certificates have been arranged to take place at various centres during the month.

The many friends of Mr. Edward d'Evry will be sorry to learn that he has met with an accident by falling and breaking his knee-cap. It is hoped that he will be able to resume teaching at an early date.

THE PROMENADE CONCERTS

The novelties have not stirred the blood very much. Bartók's 'Dance Suite' has been the most exciting thing so far. This was written a couple of years ago as a kind of celebratory piece for the concert that signalised the fiftieth anniversary of the union of Buda with Pesth. There are five movements, linked by a bright little theme, that gets smaller and smaller each time till it is the thinnest of threads. Perhaps that may be because of the rather daunting nature of some of the tunes that keep it company in the various movements. These are all set off in a rather bizarre manner, and a good many of the consecutive seconds and other dissonant intervals cling around them. There is, however, no feeling of the composer's playing the fool, and of his skill in contrivance there can be no doubt. We do not look for high development in a dance suite, of course. The things that happen here are, it is quite certain, very personal expressions of a powerful mind, which, though it may not be easy to sympathise fully with them, do set forth a point of view without imitating others, and without unnecessary fuss and advertisement. So we respect Bartók; though I, for one, cannot often get far on the road to affection for his music.

Schreker's 'Birthday of the Infanta' Suite, taken from its dance-pantomime context, does not amuse. It is heavy, pedantic music.

Paul Graener's Variations on 'The Volga Boatmen's Song' were respectably made, but the song is not a good theme for treatment. The composer frequently left it 'until called for,' and ambled, pleasantly enough, in other fields. Competent music this, only reminding us how much better a master of his material, such as Tchaikovsky, could do the thing.

Pfitzner, born of German parents in Russia (1869), is a composer of whom we certainly ought to hear more. Three Preludes from his opera, 'Palestrina,' were almost full of meat. There were corners in which something very like padding was to be observed, but this is music of serious aim and of definite achievement. The Prelude to the second Act, foreshadowing the warfare of the Council of Trent, is on the whole less impressive than the introduction to the opera and to the last Act, in which the music really soars for several minutes at a time. Pfitzner's idiom is reasonably modern; he knows how to score; and he has something to say, born of imagination and a sense of breadth and dignity in music. We hope Sir Henry will let us have these Preludes again, and some more samples of Pfitzner.

Nicholas Tcherepnin's suite, 'The Romance of a Mummy,' was written for the dancer Pavlova. Its ideas are puerile, and the combination of Russian and Oriental repetitiveness is exceedingly tiresome.

Dr. Norman Hay's 'Dunluce' has some good stuff in it, but the performance was so scratchy that it was sometimes difficult to know what was going on. I think the orchestration could in several places be reconsidered with advantage; and the work is rather too long. These tone-poems with vague backgrounds almost always tend to diffuseness, and so cause us to lose interest. The romantic legends associated with the fine ruin near the Giants' Causeway have evidently moved the composer more deeply than he has been able to move us. That often happens; and because we feel there is some good stuff in him, we shall be willing to hear him again.

Three quaint little musings of Haig Gudenian, the Armenian composer who plays very adroitly on a tuned-down fiddle, have been orchestrated by Sir Henry Wood. These Oriental fragments—'The Shepherd,' 'The Candy-Seller,' and a 'Pastorale'—are sweetmeats that melt in the mouth. They last just long enough. If they were any longer, I fear they would bore us. The tone M. Gudenian gets is curiously fascinating and soothing—rather like that of a peculiarly refined and rarefied viola.

So much for the 'novelties'—which, by the way, Sir Henry has put in the second part of the programme, presumably to make it more interesting. It is rather hard on the hearer who has to listen attentively. At ten o'clock he is not too fresh; and I think it may be a little hard on the composers too.

The oldsters have held their own triumphantly, and a bit more. Handel, in the midst of plenty of perfunctory, or at the best, decent routine work, suddenly gives us an eloquent, deeply felt movement, and makes us resolve to explore him afresh. So does Haydn. The slow movement of the twelfth Symphony (B. & H. new edition number), played on September 8, is a fine example of the inclusion of something of concentrated force, of almost Bachian austerity and elevation of feeling, in the middle of a work otherwise of no great interest—though the very short first movement has a foretaste of the concentration of the second, and just a trace of its dramatic power.

The English Singers have scored a great success. The refinement of these accomplished artists is highly enjoyable. I wish sometimes they had rather more actual vocal power and richness. The bass in particular is rather light. Artistry makes up, however, for this little lack (as I feel it), and they have delighted the Thursday nighters so much that an encore has had to be given each week.

One of the happiest memories is of Miss d'Aranyi's playing of the Brahms Violin Concerto. This was noble indeed.

I have heard only one of the Saturday organists, but I believe they have 'gone down' very well, Bach is always popular, but a few pieces by other composers might have been played on the organ. Mr. Kiddle's Handel Concerto, one Wednesday, gave great delight, and he had to play an encore. The work was the G minor, No. 5 (second set, Op. 7).

A pair of R.A.M. students of excellent quality, Miss Edna Howard and Mr. Eric Brough—played the second Concerto of Bach (in C, for two pianofortes), on September 16. They showed a sound grasp of the fundamentals of Bach-playing.

It is a pity the new singers so rarely come up to the players' standard. They have varied a good deal, and few have been particularly good. Some older, more mature, performers have done well, as ever, and one or two have even sung fresh music. Miss Balfour came out with a long, difficult, and wide-ranging Mozart air—'Non più di fiori,' from 'Titus'—which she sang in musicianly style. On the same evening (September 15), Mr. Frank Phillips, a sound and pleasant-voiced bass, was heard. He made a good impression. Miss Bessie Kerr, Miss Bella Baillie, and Miss Eva Cattaneo have shown varying degrees of promise. Miss Cohen has not made the pianoforte sing so sweetly as she was wont to do. Is mannerism getting in the way? Mr. Falkner, whom my colleague mentioned last month, sang Sach's monologue one evening. This is not quite his 'pidgin' yet. He is too young for it, and sings more like the bright youth, Walther, than the sage philosopher, Hans. He is one of the most promising singers we have heard.

Mr. McEachern sang in Italian, but it sounded to me more like the language of the biggest of the Three Bears. He sings a little more delicately than he used to, at moments, which is something to the good.

Miss Betty Humby plays the pianoforte very cleverly, but she is much too young for the Mozart D minor Concerto. Experience—of art and of life—is necessary for Mozart. Miss Hess played the A major Concerto a week or two later, in a way that provided a fine lesson for any pianist. It is difficult to know which to praise more—her exquisite taste, or that of Sir Henry and the orchestra. They all played like angels. As an encore Miss Hess gave us her arrangement (I presume) of that most mollifying Chorale of Bach, 'Jesu, Joy of man's desiring.' What a different tone this was—grander in scale and amazingly varied in quality; yet it was the same instrument which she had caressed in the Mozart. A finer artist never touched keyboard. How old John Sebastian would have loved to hear his tune set forth with such plenitude of grace! This is music to bridge earth and heaven.

W. R. A.

HANDEL AND THE FOUNDLING HOSPITAL

By T. Francis Forth

The sale of the Foundling Hospital for a fabulous sum brings to mind the fact that Handel was greatly connected with the foundation of that institution, which has been of such tremendous value during the greater part of two centuries.

Ten years after the foundation of the Hospital, by Captain Coram in 1739, Handel offered to give a performance in aid of the Chapel, which was not as yet complete. This offer the Committee accepted, and on the day fixed, Saturday, May 27,

> '. . . the Prince and Princess of Wales, with a great number of persons of quality and distinction, were at the Chapel of the Foundling Hospital to hear several pieces of vocal and instrumental music, composed by George Frederick Handel, Esq., for the benefit of the foundation' (*Gentleman's Magazine*).

The programme consisted of three parts: (1) the 'Firework' Music, brought out only a month before at Green Park, in connection with the celebration of the Peace of Aix-la-Chapelle, when the orchestra of a hundred performers consisted of 43 strings, 24 oboes, 12 bassoons, 9 trumpets, 9 horns, and 3 timpani; (2) such parts of the oratorio 'Solomon' as were connected with the Dedication of the Temple—it had been produced at Covent Garden only two months previously; and (3) various compositions on words applicable to charity and written for the occasion. Handel also gave to the Chapel an organ, which he himself opened on May 1, 1750.

On account of his beneficent acts, Handel became one of the Governors of the Hospital; and such was his interest in the institution that annually from 1750 to 1758 he conducted 'The Messiah' in the Chapel, and by so doing was the means of bringing in £7,000 to the charity. The first performance of this, his greatest oratorio, in London took place only two months before he became a Governor, and it is probable that its immense popularity was due to the fact that 'The Messiah' at first came to be identified with the Foundling Hospital; so much was this the case that the Governors expected the copyright to be handed over to them. This, however, Handel could not see his way to do. Though he did not part with the copyright, in his will he ordered that 'a fair copy of the score and all the parts of "The Messiah"' be given to the Hospital.

At his death a dirge was sung in the Chapel, on May 26, 1759—ten years after he became a Governor. During those ten years he had laid the foundation of that music for which the Hospital has been so famous.

Now that the Foundling is to be removed into the country, it is to be hoped that this musical tradition will be kept up, and that the new buildings will contain some suitable commemoration of the great Master of Music who was so ready to use his wonderful genius to further a charity so dear to his heart.

SOME NEW HYMN-BOOKS

There has been of late a correspondence in one of the evening papers on the subject of dull hymn-tunes. There are certainly many specimens in our collections which merit this designation—poor tunes to doggerel verses—but which are nevertheless popular.

Two new collections of hymns are in the press, and will appear almost simultaneously. One is called 'Songs of Praise,' and is to be issued by the Oxford University Press under the editorship of Dr. R. Vaughan Williams. This distinguished modern musician has already shown his gifts in the direction of the composition of hymn-tunes by his setting to 'For all the Saints,' in the 'English Hymnal,' and recently his Mass has been adapted to the English rite. We may certainly expect some 'finds' in the way of new tunes in this collection, which is sure to be an interesting and comprehensive compilation.

The other hymn-book is that to be issued by that useful Society encumbered with a very unwieldy title, and usually referred to as the S.P.C.K. This, it is understood, is to be a children's book, and in this fruitful field there seems to be a lack of good material. Children require constant change to keep alive their interest, especially in a more or less prescribed and rigid set service which has its advantages and its corresponding drawbacks. It is good to note, however, that the Church of England is showing a desire for more elasticity, more freedom, in its services. This is instanced by a fresh choice in the matter of the Psalms.

Yet again the proprietors of 'Hymns Ancient and Modern,' our tried friend of the old days—and one which it is curious to recall at this time of day, caused a riot in some churches on its first introduction—is to be revised or to have a further supplement by way of showing its vitality. Naturally there is always the expense of a new hymn-book to be considered; and it would seem that the Church of England does not set a very high price on its music, or at least on the services of those who provide it, judging by the very meagre salaries usually offered to organists. Bearing in mind this feeling for economy, there is also on the stocks a collection of a hundred new tunes to familiar hymns which will include

some of the best of the tunes written by various organists all over the country, and from places as far distant as Demerara, Jersey, and Greenock. These places are mentioned as showing the very wide field covered by the *Musical Times*, in which paper the announcement of this collection was made in May last. It will include examples from Roman Catholics—who are not at all well served in the matter of hymns, other than the traditional Office hymns—as well as Nonconformists, and is likely to meet with great favour. These various indications of renewed activity in the service of the Church will each help in its own way, but it is to be hoped that the needs of congregational singing will be prominently borne in mind, so that the service may not be left to the choir, thus becoming a stilted sort of performance and not, as it should be, a hearty burst of thankfulness and praise. W. D.

A NEW SYSTEM OF CHOIR CONTROL AND ORGANIZATION

By H. F. Thiele

When I was appointed choirmaster at my present Church (Christ Church, Southgate, London), I put into effect what I believe to be a new method of choir control and organization. It is a method by which competition, always an excellent thing in a choir, is encouraged, and by which the boys to a great extent govern themselves. So excellent have been the results obtained in one year, that I feel the scheme would be of enormous use to many other choirmasters and organists who are anxious to get the best results out of the material at hand. I cannot do better than give my own experiences.

When I went to Southgate I found I had sixteen boys who received a nominal quarterly allowance for their services. I was fortunate in finding good material. Within a month, however, four of the best boys left owing to their voices breaking, and it took some time before they were replaced. Meanwhile, with twelve youngsters, all mediocre, we carried on, learning chants, hymn-tunes, and an occasional anthem by ear. The problems I set myself to tackle were, first, to improve the standard of singing, and to do it quickly; second, to teach the boys the rudiments of music; third, to secure myself so far as possible against the loss of a useful voice, and to increase the number of treble voices to twenty-four.

The first problem had to do with the general singing, in other words, as will be agreed, to make the boys more confident of their own ability to sing. To this end, I divided my choir into four divisions. In the first division I placed the four best singers, and called them 'Seniors.' They were my potential soloists. The second division of four boys represented the next most useful voices, and were called 'Junior A's.' In the third division were those who had completed their probationary period, the 'Junior B's,' and the fourth division was composed of probationers. Whenever we practised an anthem or service in which there was a solo, it was sung full by the four 'Seniors' until it became known, when it would be taken by each of the boys at a time at the practices, that one with the best voice singing it at the service. By this method it ensues that always four soloists are available, all in friendly competition with one another. When a 'Senior' has to leave the choir through his voice breaking there is immediately a solo-singing competition among the 'Junior A's' to fill the vacancy, the best all-round boy being promoted. The vacancy that occurs in the 'Junior A's' necessitates a further competition in the 'Junior B's,' and yet another among the probationers. The difficulties of the tests are naturally graded according to the division competing. The unique point about this system is that it is the 'Seniors' who act as judges, subject only to the choirmaster's ruling. They seat themselves about the church during the tests, and give marks according to a prearranged plan. There can be no favouritism, each singer being judged on his own merits, and receiving promotion accordingly. The competitive spirit thus introduced has led to an unbelievable improvement in confidence, tone, and general usefulness. The 'Seniors' are proud and jealous of the position they hold, and each of the other divisions is keenly anxious for promotion. Even should no vacancies occur in the higher divisions there is always a quarterly probationers' test so that the best of the probationers are promoted to 'Junior B.' The quarterly allowances made to the boys in the various divisions are also graded, the 'Seniors' naturally receiving more than the 'Junior A's.'

The second problem was to train the boys to read music, and this proved difficult, as so little time was available. There are only two practices a week, an hour on Tuesdays and an hour and a half with the full choir on Fridays. Psalms, hymns, canticles, anthems, &c., not to speak of scales, took nearly all the time, so another method had to be discovered. This was the solution: From a book on the theory of music the main ideas, such as the scales and names of notes, key-signatures, intervals, &c., were extracted and divided into eight short lessons. These were duplicated on a hand machine, and every Tuesday evening one lesson was distributed and briefly explained, after which the practice proceeded. The examination was continuous. For instance, before singing a new chant a boy would be asked to name a certain note; another boy an interval; and another the key. Consequently very few, if any, items are now learnt by ear, because the boys are able to make a really creditable exhibition the first time they tackle new music.

My third difficulty by now had disappeared, because the keenness of my original boys had made them anxious to introduce their friends, and also parents in the parish, hearing that the choir was making such excellent progress were anxious for their boys to join. I had evolved a system which ensured that always I had a continuous supply of voices, progressing on a basis of competition, and each boy had as good a chance as another of promotion. It was not long before I had my twenty-four boys, in fact I could easily have had forty. I did away with the bugbear of a voice trial before a boy enters the choir. I rely entirely upon the first probationers' quarterly test, by which time the newcomer has had time to find his feet. No boy is compelled to enter a progressive test once he has passed the probationers' test, but so far there has not been a single slacker.

Lastly, the choir is run entirely by the boys themselves. There are two 'Seniors' on each side, and the Decani and Cantoris choirs are in their respective charges for discipline, &c. If a boy misbehaves he is dealt with by his 'Seniors' under the supervision of the choirmaster. An illustration will show how well this latter idea works. A complaint was received by the choirmaster that a window had been broken by a choirboy. The choirmaster called a meeting of the four seniors (the eldest by the way was only eleven years old), together with the culprit, read them the complaint he had received, and then asked what action they thought should be taken. The decision reached was that a letter of regret be sent to the churchwardens and an offer made to pay for the repair of the window out of their choir allowances. The culprit was reprimanded by the choirmaster, and then satisfactorily dealt with by his 'Seniors.' By working together on this co-operative basis, choirmaster and boys are in enthusiastic touch with one another. Discipline is strong because they rule themselves, and their keenness to give of their best is a delight. The choirmaster does not need to rule them, but simply to guide, direct, and advise. It is a system worth a practical test by any choirmaster, and the results will be found to be far beyond expectation. No loss of dignity or control will be apparent; rather will it be found that more work can be done in less time and with less effort, and with greater pleasure. I need hardly add that such a system can be worked only where the church authorities give the choirmaster a free hand.

PRE-BACH ORGAN COMPOSERS

By Charles F. Waters

That there has been in recent years an ever-increasing interest in the work of J. S. Bach must be evident to everybody. The pioneer work of the late Dr. E. H. Thorne has been followed up by many living recitalists, until the Bach organ recital is a weekly—if not a daily—occurrence.

Outside the organist's 'little world of his own' the growth of appreciation is as sure, and possibly more noticeable inasmuch as it is more recent and rapid. Performances of the 'Passions' and the 'Mass' are far more frequent, the Concertos have found a place in the répertoire of the standard orchestras, violinists cannot be without the Sonatas, while pianists, not content with the Suites and the great '48' Preludes and Fugues, appropriate to themselves the D minor Organ Toccata and Fugue and even the Chorale Preludes!

Interest in a great master naturally and quite inevitably leads in turn to a study of his predecessors. In the introduction to his book on 'The Growth of Music,' H. C. Colles aptly expresses this thought when he explains that

> '. . . the more modern composers are constantly repaying the debt which they owed to their predecessors at first by securing fuller appreciation for them afterwards.'

Thus, while the compositions of great masters such as Bach and Beethoven, representing as they do culminating points in the evolution of the art, have eclipsed the efforts of their predecessors, they may yet focus on these composers greater attention than even the intrinsic value of their work would merit.

As regards Bach's forerunners, to whom Parry applied the epithet 'an exceptionally high-spirited group of composers,' it is the intrinsic value of their work as well as their influence on their illustrious successor which merits and demands attention:

> 'For though their work [Parry proceeds to assert] never reaches the pitch of equal mastery which satisfies the fastidious judgment of those who have enjoyed maturer things, it was only through their devoted pioneering that the musical revelation of the personality of Bach in instrumental music became possible.'

The significance of the work of Bach's predecessors lies in their establishment of those essentially organ forms which have been consistently utilised by composers for the instrument of the generations since. In the close association of the organ with the services of the Reformed Church, there evolved from the extempore embellishments upon the Chorales those characteristic types of organ composition included within the title *chorale prelude*. The various methods employed by these pioneers may be said to resolve into three characteristic styles—the *coloratura* of Böhm, the vocal style of Pachelbel, and the dramatic, *fantasia* style of Buxtehude, each of which had its influence upon Bach. His settings of 'Blessed Jesu, we are here' and 'By the waters of Babylon' remind us of Böhm; one of his 'Our Father' Preludes is distinctly reminiscent of Pachelbel's setting; and Buxtehude's flights of fancy are manifest in 'A Strong Fortress.' Again, the ground-bass became firmly established as a distinctive type of organ composition in the generation before Bach's gigantic C minor Passacaglia. Indeed, in no instance is greater resourcefulness exhibited by Buxtehude, Pachelbel, and Muffat than in their treatment of this difficult species of composition. It has to be conceded that in their Passacaglias and Chaconnes they were to no small degree successful in combating the inherent monotony of the ground-bass. In their hands the fugue was freed from vocal fetters and assumed more rhythmic characteristics. And if their essays in toccata form seem crude and immature, they have a particular interest as precursors of those mighty movements of Bach in D minor, C, and F.

Leaving aside the historical significance of the pre-Bach organ composers, it will be found that their compositions have a fascination which invites their acceptance on æsthetic grounds as well as on considerations of antiquity. Technically the more difficult movements make a fair demand upon the player, although it may here be remarked that the simpler numbers may with profit form the subject of practice by the student as a preliminary to the greater technical demands made by Bach. Judging by their writings, these Northern organists were of no mean order, and we know that Bach walked many miles to hear one of them play. It is the frequent crude touches of modulation, rapid *arpeggio*-passages, and daring innovations which make so strong an appeal.

After all, we all like sometimes to take a leap backwards and enjoy the old-world art. The choral bodies have for long known the delights of Elizabethan part-writing; choirs forsake 19th-century anthems for 16th-century motets; pianists, scorning contemporary cacophony, even leave their instrument's literature altogether and adopt the treasures of its predecessors, those delightful pieces of Gibbons, Byrd, and Farnaby—and why should the organist not do likewise? Dare we censure him for sometimes keeping company with these 'high-spirited' gentlemen of old?

RECENT ACOUSTICAL EXPERIMENTS IN AMERICA, AND THEIR BEARING UPON THE PROBLEMS OF TONALITY

By John L. Dunk

The invention of the electric valve has greatly affected our social and musical life by the introduction of 'wireless.' It is also an important technical instrument. The introduction of such an appliance into the scientific laboratory has, among other achievements, greatly facilitated acoustical and auditory investigation by making possible very much more exact numerical measurements than hitherto existed of some of the graded phenomena of hearing. Many of these phenomena have so far only been discussed qualitatively, which has led to misunderstanding and controversy.

Foremost among many able investigators in America is Dr. Harvey Fletcher, the Director of the Research Laboratory of the Western Electrical Company of New York, whose great resources have been freely put at the disposal of pure science. As manufacturers of telephones, broadcasting apparatus, &c., the Company has to handle speech and music, and the Doctor himself puts it characteristically, 'We have to deliver the goods [*i.e.*, speech and music] clearly and distinctly.' In the course of investigation to this mundane end, the science of acoustics and hyperacoustics has greatly benefited.

By means of electro-vibratory apparatus, consisting essentially of the usual elements, capacity and inductance, with exciting and controlling triode valves, combined with an ingenious 'voltage attenuator' and meters, Dr. Fletcher and his colleagues are able to control and measure the exact energy of each harmonic component in a musical sound, delivered to the auditory passage of a suitably-placed observer, and can also check by specific synthesis the harmonic analysis of any given sound. Without belittling the great work done by predecessors with far less controllable apparatus, this represents a great advance.

As regards the observers: the methods introduced by Stumpf and his school, of statistically registering and dealing with groups of observations, enable the characteristics of the average ear to be tabulated and plotted numerically, showing many instructive facts as to the process of hearing.

Referring particularly to the paper of Dr. Harvey Fletcher (*Amer. Phys. Review*, March, 1924, p. 427), we find the substance is in effect the statement that the pitch of a note remains unchanged to a great extent when either the upper or *lower* component tones of the note are suppressed, provided that a moderate group is retained. Moreover, a considerable variation in the elimination was possible before the characteristic quality of the notes experimented upon (voice, clarinet, pianoforte, violin, and organ, over a wide range of pitches) becomes unrecognisable.

That the upper harmonics could be manipulated without pitch change of the note had long been known; but experimental difficulties, and doubt as to precision, had heretofore prevented much being done by variation of intensity of *lower* components. The result that in many cases the ear heard the fundamental pitch when the fundamental tone (and even several early harmonics) were physically absent from the sound, is somewhat surprising.

As Dr. Fletcher points out, the ear is non-linear as a responding mechanism: thus combinational tones with the prominent differentials are introduced; but the question is the sufficiency of this non-linearity in an instrument of such known discretional perceptivity as the modern ear shows itself to be. If we turn to the original theory of audition due to Helmholtz, and see what he really says (*not* the usual popular summarised description of the text-books), we learn that his views are quite in accord with those of Dr. Fletcher.

The sense of single note 'blending' is due to the whole or partial image of the harmonic series sent by the ear to the brain : and the ear is always predominantly assailed by that particular group of relations owing to resonance analysis following the mathematical theorem of Fourier. Further, as Helmholtz shows, this very set of relations is the least disturbed by inter- and secondary beating 'anti-tone' effects.

The corresponding case of the eye is the complex sensation we call white light, which is the most predominant average of our experience of light sensations, and which thus becomes a single impression, the basis and standard of our comparison with colour.

When we turn to the phenomena of concordance, we find that major and minor common chords are both acceptable as maxima of that class of experience. Now the agreement of the major chord with the qualities of the harmonic series and its coherent or blending characteristics, has long been recognised, but the minor chord has appeared a stumbling-block in many ingenious theories.

Serials 6 : 5 : 4 give us a major chord in close position, and 15 : 12 : 10 provide a minor chord. But if serial qualities are identified with concordance, then the earlier 9 : 7 : 6 should appear more concordant than the minor chord 15 : 12 : 10, which is contrary to general experience. We have thus reason to believe that serial blending and chordal concordance—although closely related—are not based on the same experiences.

How does this separation of criteria apply to modern harmonic practices, which often differ widely from those of the classical theories of harmony? I think it shows that what we have hitherto accepted as equivalent—*i.e.*, blending and concordance—are really two separate phenomena, which can be employed by the tone artist more or less independently.

Indeed, this is quite old news. The theorist banned consecutive fifths from a concordant point of view—and when due to careless part-writing they sound as bad as ever—while the organ-builder put them in his Mixtures. The older and more general practice was based upon a criterion of concordance *versus* discordance, with a regular procedure of preparation, resolution, &c. But modern artists can rely upon obtaining much more precise results from instruments and performers (if not from concert-halls), and can thus employ the great range of blendance characteristics, with their possibilities of subtle interplay and contrast. Such practices have long been implied in the works of great composers, but until now their numerical exploration has been difficult. Hence the task of the modern harmonic theorist is to examine separately these component factors of the complex sounds dealt with in practice, and mere quotations in the generalised script of notation are inadequate.

Our congratulations are due to the brilliant experimenters, not forgetting their predecessors in all lands, and we are again reminded that the vast possibilities of the world of sound are not yet exhausted.

THE HASLEMERE FESTIVAL OF CHAMBER MUSIC

By Gerald R. Hayes

The Haslemere Festival presents unusual difficulties to adequate description and comment. In the first place, the programmes of the twelve concerts held between August 24 and September 5 contained eighty items, and many additional pieces were played ; again, the music being limited to the period between the early 16th century and the mid-18th century, was mostly quite unfamiliar to the audience ; and finally, not only were the performances carried out on the actual instruments for which the music was written, but the manner of playing and the texts used were both as near the originals as possible. These points raise several important questions in an acute form, and no account of the Festival, however brief, is complete without some reference to them.

Before describing the effects of the viols and the lute, the harpsichord and the clavichord, one essential aspect of the whole movement must be made clear. It is no mere antiquarian research of purely scholarly interest that has led Mr. Arnold Dolmetsch and his family to organize this Festival, or that has inspired many friends and pupils to follow his teaching. Something of this old music has, of course, been attempted before in England and abroad, but the attitude has usually been totally wrong. Mr. Dolmetsch approaches these works in the same spirit in which we now take Shakespeare's plays : that is to say, the music is not of evolutionary interest only but is of pure beauty and greatness, irrespective of period, and it must be treated with a corresponding reverence. He would regard the 'arrangement' for modern instruments of, let us say, a Fantasy for six viols, or one of the 'Brandenburg' Concertos as a barbarism exactly comparable to that of the Restoration dramatists who brought Shakespeare's plays 'up-to-date.' This includes the conjoint view that the instruments usually classed as obsolete have not really been superseded but have a definite value and importance, not only for the performance of these old works, but together with their music, as a source of inspiration for the future.

None who made the pilgrimage to Haslemere could fail to be grateful for the opportunities which the excellent scheme afforded. At Mr. Dolmetsch's all too rare London recitals, the listener usually goes with his ear quite unprepared for the idiom of the past and there is no chance of discussion and elucidation. After the first concert on August 24, the Hall was open for two hours every morning when the instruments were on view and were explained, while some members of Mr. Dolmetsch's family and his pupils played concerted pieces ; and as the concerts usually ended early there was another opportunity then for an exchange of views. On such an occasion, it was of the greatest benefit to get undisturbed into the atmosphere of the music and also to meet friends and acquaintances for a daily symposium. The Festival was by no means a 'preaching to the converted,' for even those who have followed Mr. Dolmetsch's work for some time found much to learn, while to most of the audience it opened up a new world in musical possibilities.

The Festival itself may be summarised as consisting of four evenings devoted solely to the works of Bach, two evenings of English Consorts of Viols, two evenings of general English music, one evening each of French and Italian music, one evening of miscellaneous works, and one evening of the works of Mozart and Haydn. The instruments used were the lute, the family of viols, including the small bass of variable tuning known as the lyra viol, the family of violins with the true tenor violin which went out of use about the end of the 17th century, the viola d'amore, the recorder or vertical flute, the virginals, harpsichord, clavichord, and a small chamber organ of exquisite purity of tone. On the Mozart and Haydn night the usual wood-wind and brass were added.

The task of compiling the programmes must have been very difficult, not by finding pieces to include but by the more trying work of exclusion. It is hoped that it does not show any carping spirit if one criticism be made here ; the present writer, for one, cherished a lingering regret that the chamber music of Handel found no place at the Festival. This is a side of Handel's music which is all too little known ; it contains some of his most beautiful moments, and we longed to hear it played under Mr. Dolmetsch's conditions.

Mr. Dolmetsch will have no one regarded as a 'star' : he abhors the virtuoso on the same grounds as he does the specialist. 'Team work' is the watchword of his family's playing, and he would regard his life's work as wasted if it has not helped to bring concerted music back into the domestic circle. At risk, however, of breaking the rules, some reference must be made to his own astonishing playing of the Bach unaccompanied Prelude and Fugue in G minor for violin. Privately, Mr. Dolmetsch has long been known as one of the finest violin players of the day, with a deeply spiritual insight and eschewing its facile appeal to the more superficial emotions. But he is seldom heard at his best at public recitals, possibly owing to the bustle of preparation and having to play so many instruments in quick succession. At the first concert at Haslemere, however, he was in his highest vein, and it was an event not soon to be forgotten to hear such a fine interpretation of these extraordinarily difficult contrapuntal pieces. All the voices of the fugue were in perfect tone, and a sustained three- and

even four-note chord would dissolve into a melody starting sometimes from the 1st, 2nd, 3rd, or 4th note.

This has been made possible by Mr. Dolmetsch's researches into the contemporary construction of the violin, for these pieces cannot properly be played on the instrument as we have it to-day. Many years ago he found the advantages of the short bow and thinner strings with correspondingly lighter bass bar, and now he has greatly modified the bridge and the finger-board. After hearing this performance it will be impossible again to listen to these works of Bach's being attempted on a modern violin where the chords are either got by grinding on the strings with sheer muscle to the loss of all true tone or are played as *arpeggios*.

Great praise, too, is due to Mrs. Dolmetsch's fine playing on the viola da gamba in the Sonata No. 1, in G minor, with harpsichord. The gamba, which was constantly in evidence at all the concerts, is a beautiful instrument of great resource. It is difficult to understand how it ever fell into disuse. The explanation may be that it has been looked upon as a sort of 'cello, and when tried is strung and bowed as one. The whole construction is, of course, quite different, and the strings are much thinner and less tense, while the system of bowing differs fundamentally from the modern 'cello. It may be remarked in passing that the method of bowing is the same for all the viols, as even the smallest treble is held between the knees, and it was also the way in which the 'cello was usually bowed up to about the middle of the 18th century.

The harpsichord under the able hands of Mr. Rudolf Dolmetsch must have startled many people who knew only by pianoforte transcriptions the Bach and Scarlatti pieces. The variety of effects obtainable with the double manual and the pedal stops gives a great richness of colour. In fact, the modern pianoforte is far too muffled in tone for these brilliant and sparkling compositions, which demand the sharp accent of the plucked string. The effect of the clavichord with its tiny voice was more difficult for many Bach enthusiasts to absorb who knew their 'Forty-eight' from the thunderous tones of a concert grand. This was one of the most keenly debated points during the first week, but gradually the most reluctant yielded to the spell of this extraordinary instrument. The clavichord is the only keyboard instrument in which the player has a direct control on the note produced, and it has in consequence a sympathetic quality comparable to a violin. The bass can have a peculiarly reedy tone, and in one of his lighter moments Mr. Dolmetsch did all sorts of tricks on the instrument from imitating bassoons, trumpets, and village bands to visualising the march past of a regiment of soldiers!

The motto on this particular instrument, which is a fine specimen of the master craftsman's art of Mr. Dolmetsch, says *Plus fait douceur que violence*, and after listening to the 'Chromatic Fantasia' (of which he gave a rather dour performance) and some seven or eight of the 'Preludes and Fugues,' we felt it would be rather a sacrilege to go back to the pianoforte again. Mr. Dolmetsch's reading of the phrasing and rhythm sometimes differed from accepted practice, but after considering the erudition shown in his monumental work on 'The Interpretation of the Music of the 17th and 18th Centuries,' it would take a bold man to question his authority.

The concerts of the first week were well arranged to lead through English and French music for one or two instruments and for 'broken consorts' (mixed instruments) to the great Consorts of Viols which represent English music at its very pinnacle of achievement. This was a happy and necessary preparation of the mind and ear, as these works are no easy matter for the auditor. Space forbids any detailed description of the French music for viols by composers like Marin Marais, the great gamba player of the late 17th century; de Caix d'Hervelois, who wrote much very beautiful but rather over-decorated music for the treble viol; Antoine Forqueray le père, the second of several generations of court musicians to Louis XIV.; and names better known to modern musicians like Rameau and Couperin. Similarly, we can do little more than mention the Italian music, so unexpectedly severe in character compared to the output of that country during the last hundred years. One of the great features of the Italian night was the use of the true tenor violin in chamber music of the second half of the 17th century. It is hard to see why this instrument was allowed to drop out of the quartet, as it provides exactly that tone-quality needed between the upper part of the 'cello and the lower register of the viola. The playing of the Fantasy for four viols, by Frescobaldi (on the popular tune 'La Bergamesca'), was a fine example of that team work so characteristic of Mr. Dolmetsch's family; it would seem to be of great difficulty. The Concerto Grosso in G minor, which Corelli wrote as the Nativity music for Christmas, 1712, has such an exalted and mystical quality that the audience did not need Mr. Dolmetsch's admonition not to applaud but to consider themselves in church.

The Spanish 'Fantasies for Four Viols,' by Fray Thomas de Sancta Maria (1565), played on the 'Miscellaneous' night, have a peculiarly hard and gaunt atmosphere; they made the Inquisition easier to understand. At this concert Dr. Tom Goodey gave charming readings of the songs of Henry Lawes to Milton's 'Comus.' It is worth recording that the composer himself sang them at their first performance. In the tenor Air from Bach's 'Æolus' cantata there is an obbligato for the viola d'amore; this attractive name is probably only a corruption of 'the Moor's viol,' and it must be confessed that its highly-coloured tones need to be used with the greatest reserve.

Mozart's Concerto No. 13, in C major, for harpsichord, was played with an exact reproduction of the orchestra of the period—4 violins, 2 violas, 2 'cellos, violone (double-bass viol), 2 oboes, 2 bassoons, 2 horns, 2 trumpets, and drums. It is difficult to think that a modern performance with pianoforte and full orchestra adds anything artistic to this; it rather seems to give noise at the expense of balance. The most interesting feature of the night was the unknown and unrecorded 'Divertimento' of Haydn's, for oboe, violin, viola da gamba, 'cello, and harpsichord. The unique MS. of this charming work was given many years ago to Mr. Dolmetsch by Auguste Tolbecque, a French musician who is now chiefly remembered by his book on 'Les Instruments à corde et à Archet,' published at Paris in 1898.

The twelfth and last concert was, like the fifth, devoted to English Consorts of Viols. These were, of course, the real *raison d'être* of the whole Festival, for by them the music of the viols must stand or fall; and they represent the English school at a period when we were the acknowledged leaders of the world in music. From the more rigid patterns of the 16th century they pass to the apotheosis of free contrapuntal writing under the hands of men like William Lawes and John Jenkins—'the mirror and wonder of his age for music,' as Anthony à Wood calls him. The period practically ends with Matthew Locke, who has been called 'the last of the old masters' but might with more propriety be termed the first of the moderns, so completely does his Suite for four viols, No. 2, in D minor, foreshadow the string quartet form of the later masters. Some of Locke's music raises to heights that have seldom, if ever, been equalled by later composers, but in his work an element of sophistication is felt which is markedly absent from that of his immediate predecessors. The writing of a Jenkins Fantasy is so inevitable that we do not realise at first how amazingly intricate and profound is the construction.

It has been said recently that the instrumental composers of this period were only experimenting in their medium and consequently imitated the vocal music of the madrigal writers. Such a statement could have no basis but sheer ignorance of the facts, and it is to be hoped that after this Festival the fruits of Mr. Dolmetsch's life-long work in rediscovering this music will be seen in the abandonment of such theories.

As a fact, pure instrumental writing existed as far back as the late 15th century, and nothing could be a more finished art than the consorts of the Golden Period of James I. and Charles I. Every possibility of the combination of the viols is used, and the tricks of rhythm and phrasing excite the listener at every turn. Moreover, these composers have a human element in their music that is somewhat to seek in the earlier work. Again, in such a work as Deering's Fantasy for six viols, in C major, the effect is not of a certain number of instruments playing together, but an infinite quantity of sounds blending in an ethereal fashion quite uncanny to hear.

In works of such high standard throughout any preference may seem impertinent, but perhaps of all, the Fantasy and

Air No. 1, in G minor, and No. 2, in F major, both for six viols, by William Lawes, are the most completely satisfying. The music of no period could say more; it might be said differently, but it could not be added to. The viols themselves are a loving family, and blend together so perfectly that an effect of ensemble was given that is heard perhaps only once or twice in a life-time from a string quartet. It has been said that the viol is an easier instrument to play than the violin, and that hence it is simpler to get this perfect ensemble. This is not strictly accurate, as the viol can be quite as difficult as the violin—or, conversely, the violin need be no harder to learn than the viol—if the method of teaching is on Mr. Dolmetsch's rational lines, but what is true is that these masters got their effects without putting such a tax on the individual player. They did not need elaboration to conceal their lack of ideas.

Already there are two or three consorts of viols playing these works, and some of these people gave excellent performances at the morning demonstrations. There is no doubt that this Festival will have a great effect on the better understanding and appreciation of this music and its intrinsic importance. The time is ripening for a return of chamber music to its proper sphere in domestic life, and the viols and their music offer the ideal inspiration to a generation which is getting rather tired of the tempests of Scriabin and Gustav Mahler.

THE MARGATE FESTIVAL

The second Margate Festival (September 12-17) was as successful as the first, and great credit is due to the musical director, Mr. Bainbridge Robinson, for his excellent organization and for the high musical and personal interest of his concerts. The only falling off as compared with last year was that nothing replaced the visit of the London Choral Society and the performance of 'The Dream of Gerontius.' In compensation there were distinguished conductors and composer-conductors to give the *cachet* of their presence to the Festival.

Mr. Robinson conducted only the first, second, and last of the six concerts, giving up the baton to Mr. Maurice Besly for a new suite, 'Romanesque,' and to Mr. Percy Fletcher for his 'Nautical Scenes' and 'Woodland Pictures.' On the Sunday evening Mr. John Goss and the Cathedral Male-Voice Quartet provided the bulk of the programme.

Monday's concert was taken over by Sir Hamilton Harty, who conducted his Suite on Handel's 'Water Music,' Dvorák's fourth Symphony, and his own Violin Concerto, with Mr. Alfred Barker as soloist. Tuesday's was an Elgar concert, under the composer's direction. The programme consisted of the Handel-Elgar Overture, 'Polonia,' the 'Enigma' Variations, the second 'Wand of Youth' Suite, the 'Sea Pictures' (beautifully sung by Miss Muriel Brunskill), the 'Light of Life' Meditation, and the first 'Pomp and Circumstance' March. Sir Landon Ronald was in charge of the Wednesday concert. He conducted, among other things, the 'Meister-inger' Overture, Butterworth's 'Shropshire Lad,' and German's 'Welsh Rhapsody.'

The list of artists was strong. It included, beside those already mentioned, Miss Dora Labbette, Miss Dorothy Greene, Mr. Morgan Kingston, Mr. Roy Henderson (singers), Mr. Maurice Cole, Mr. Harry Petersen (pianists), and Mr. Lionel Tertis (viola).

Competition Festival Record

CHORAL COMPETITIONS FROM THE COMPETITORS' POINT OF VIEW

By R. H. Wilson

(*Late Chorus-master, Hallé Concerts, &c., &c.*)

It will be generally admitted that choral singing is the most attractive feature of the big festivals. It is to such contests that we must look for the preservation and development of chorus-singing in the future, for during the last ten years there has been a marked falling off in the number and quality of the non-competitive choral society. The national distinction we have won in the art of choral singing must be maintained at all costs, and it is to further this cause that the present article is written. During the last five years the standard of performance has been raised, and it only remains now to keep alive the enthusiasm of choirs and conductors by a policy of sympathetic consideration on the part of festival promoters.

Let us take first the choice of test-pieces. The marking-sheets used by adjudicators (usually those prescribed by the Federation of Competitive Festivals Association) ask for a considerable number of attributes to be displayed by the singers in the test-pieces. Technical accuracy, tone-quality, balance, blend, diction, rhythm and, above all, an expressive interpretation, are required. It is therefore due to the competitors that music shall be chosen which will permit the display of these qualities. This is not always the case. Too often it happens that a piece of music is selected, which, by an excess of chromatic harmony, complicated cross-rhythms, and frequent crude modulations, compels the singers to think only of accurate intonation, to the exclusion of all the other features of beauty in choral singing. If selection committees wish to test choirs as to their power to maintain mathematically exact intonation under distracting conditions, let them ask one of our modern men to write a stretch of twenty-four, thirty, or thirty-six bars in which the 'values,' 'sonorities,' 'super-imposed motives,' 'richness of texture,' 'tonal colour synthesis,' 'imaginative mysticism,' and the rest of the monstrosities to which they apply their silly jargon, could be incorporated. After this test the surviving choirs could engage in the singing of pure, beautiful music, in which they could show the judges the beauty of their tone, the purity of their diction, their perfection of blend and balance, and their power of combined personal expression, with none of the awful dread of catastrophe which too often undermines the most efficient choirs. By this arrangement the sufferings of the audience would not be prolonged. As a rule the conductors and choirs who take part in competition work are a sporting crowd, taking defeat with fortitude and accepting victory with modesty. But occasionally one does hear complaints both as to the manner and methods of an adjudication. In a letter which appeared in the *Musical Times* in 1919, I find the following:

> As regards pleasing adjudicators, it was said at a meeting of the Glasgow Choral Festival that the ideal adjudicator has yet to be found. It would be a great mistake for conductors to train their choirs with a view of pleasing any particular adjudicator or class of adjudicators. These men are human, some very human—with special likes and dislikes, which, it may be, are unconsciously allowed to weigh in their decisions.

The letter does not make clear the circumstances which prompted these observations, but, to me, they offer material for an extended discussion. It is to the credit of conductors and choirs, that in spite of disappointment, and sometimes of irritation, we rarely hear of the honesty of a judge being questioned, however capricious or mistaken the judgment may have been. The complaints are more of methods than of principles. Many conductors of famous choirs hold the opinion that one adjudicator would be more satisfactory than three or four.

The usual practice is to have three or four judges sitting at one table under rather compressed conditions. The dominating personality (we will call him Mr. A) usually does the marking. He has in front of him a score of the piece being sung, his colleagues may, or may not, have copies. Very often during the singing comments are made—Mr. B may say, 'Tenors flat on that top F sharp'; Mr. C, 'Chording not good here'; Mr. D, being generously inclined, may add, 'Sopranos very fine,' and so on, to the end of the piece. This is not an extravagant fancy picture, but a personal experience on many occasions. Of course all this sort of thing is wrong, and against the concentration which ought to exist when judging serious effort. Now we reach the time when Choir No. 1 has finished singing. Mr. A. says, 'Well, gentlemen, what do you think? The tone is good, the singers have good rhythmical swing, and they kept the pitch, but they got off the rails at page four. If we give them eighty-five marks we shall do them justice. We must not forget we have nine more choirs to hear.' A few amending suggestions are made by Messrs. B, C, and D, and by this time Choir No. 2 is waiting, and Mr. A. says, 'Well, we must get on. Shall we say eighty-eight? This is accepted (perhaps doubtfully), and Mr. A proceeds to allocate the marks to the different sections of the marking-sheet so as to aggregate eighty-eight. This sort of thing goes on during the singing of the rest of the choirs, and is, in my opinion, manifestly unfair to the singers. The interjection of comments distracts attention, and some point of excellence may easily be missed. Moreover, this hasty adjustment of opinions is not a definite judgment. If it is considered essential to have more than one judge, why not let them be separated, sitting in different parts of the hall? Let them give individual markings and decisions, and then take the figures of the four, add them together, and let the highest total be declared the winner. The reading and comparison of the four sheets would no doubt provide much amusement and instruction for the committee.

But, with all its disadvantages, it would on the whole be fairer to the competing choirs. There would be no talking, no time lost in argument, no fighting for compromise, and the markings under the various sections would be more rational, and free from the arithmetical adjustments which are so often ridiculous, making the marks and 'remarks' entirely at variance. Some adjudicators (probably inexperienced in large-scale choral music) make a fetish of singing from memory. If this were allowed to influence the marking it would be obviously unjust, as no extra marks are offered for singing without copies. The plain duty of the judge is to form his opinion from what he hears—not from what he sees. Besides, there is the terrible risk that the non-use of copies may result in the eyes of the singers being 'glued' on the conductor—a practice which has recently been thoughtlessly condemned by an adjudicator. Most conductors, either of orchestra or chorus, would feel inspired by an attention so close as to merit the application of 'glued.'

I have heard the point raised as to whether the Federation marking-sheets are not too involved. Thus under the section 'Diction,' there are four subsections: (1) purity of vowels; (2) use of consonants; (3) naturalness (often difficult to attain in some modern music); and (4) significance—whatever that may mean. Now these four subdivisions could very well come under the one heading 'Diction.' In actual practice it is more than probable that judges are influenced mainly by three factors—tone, technique, and interpretation.

I remember many years ago sitting on the judges' bench with one of the greatest of England's choral writers. He wouldn't look at a copy; he refused to have anything to do with marks; he simply recorded his impressions; and, after all, is not that what every sound judge does? He will not allow a choir which displays nobility of tone and conception to be penalised by a falling in pitch, nor will he permit a highly-expressive interpretation to suffer on account of an odd technical lapse. No, he will take the big view; but he is tied up with his twenty-four factors on the marking-sheet, and this complication is responsible for the grievances of conductors and choirs. Let us carry ourselves to the crucial and exciting moment of the contest, when the last choir has sung its last note, and the result of many weeks of serious work is to be publicly commented upon. The adjudicator also must feel a sense of responsibility at this moment. It is his duty to expose the weak points of the singing, and to extol the strong features. If he is tactful, he will take care that his remarks are helpful and sympathetic, avoiding all destructive criticism—and not dwelling too much on what might have been done. The emotional crisis of the festival arrives when the judge announces the placing of the choirs. In a first-class competition it may happen that Choir No. 4 is first, with 96 marks; Choir No. 6 second, with 95; and Choir No. 8 third, with 93. For the public the affair is over, but choirs placed second and third are naturally anxious to know how, and why, they lost, respectively, their one and three marks which deprived them of victory. This is a difficult problem, but in the interests of the choral competition movement it ought to be solved. The adjudicator should be able to assign clear and good reasons for the pre-eminence of choirs Nos. 1 and 2.

The question of 'massed' performances is very much to the fore in these days. The phrase 'massed choirs' has an imposing sound; but does it really mean much from a purely musical point of view? The object of competition festivals is to encourage rivalry and promote efficiency in choral singing, and to get the finest possible tone and technical finish in the performance of the test-pieces. Every competing choir spends many weeks in preparation, and in the end generally secures a good and individual interpretation. But when eight or ten choirs are combined, each intent upon its own idea, more time would be needed to get a reading unanimous in nuance, *tempo*, and expression than can ever be spared on the last bustling day of a festival. Many experienced conductors have described the experiment as a fiasco.

Another question which I think may seriously affect these competitions is the crusade to abolish 'prize-money,' the crusaders using as an argument the beautiful phrase 'Art for Art's sake,' and not for gain. If this principle is established, how will it affect the adjudicators? In order to get first-hand information on this money question, I wrote to an amateur conductor of a choir which has gained fame in competition work at many important festivals. In reply, he says:

> No case has come to my knowledge where the giving of a money prize has caused trouble between competing choirs. The money rarely, if ever, pays the travelling expenses of the winning choir. Take the

case of the recent B—— Festival. The travelling expenses of my choir amounted to £20. They won two prizes of the total value of £10 10s. In our case this money will go to the Choir Fund to defray the expenses of attending a distant festival. My fear is that if this subject is too much laboured, as it is at present by some adjudicators, there may result a set-back to the whole competition movement.

This opinion is held by many conductors of choirs, and the fact should cause the 'Art for Art's sake' men to reflect. If the expression 'prize-money' is considered objectionable, let the word 'honorarium' be substituted. This has quite a nice sound.

My object in writing at such length is in no sense to frame an indictment against adjudicators or their methods, but to induce those who hold in their hands the future of these festivals to give careful consideration to the competitors' point of view.

SCOTLAND

At the annual general meeting and conference of the Scottish Area of the British Federation of Musical Competition Festivals, held at Glasgow, Mr. David Martin, Perth, presiding, it was reported that twenty-eight Scottish Festivals were now affiliated, and several new Festivals were in process of formation.

The most striking new developments in the work of the year had been the rapid growth of the Scottish country-dance classes and elocution classes. The work of the Scottish Association for the speaking of verse was commended, and classes in team-reading and group-speaking were advocated.

The method, in successful operation in several districts, of co-operation between branches of the Educational Institute of Scotland (the school teachers' organization) and the Festival Executives in the districts, was explained and discussed.

The inclusion of competitions for Women's Rural Institute members was urged.

Mr. H. S. Roberton introduced a discussion on the need for definite instruction in technique for conductors, and urged that Festivals should take the matter up in their own districts. The chairman suggested forming a corpus of conductors who would undertake to give such instruction, and thought that young conductors could be encouraged to come forward for instruction if competent teachers were available. A delegate said that his Festival had arranged a series of lectures by well-known conductors, but Mr. Roberton replied that he thought mere lectures were not enough; what was wanted was small classes and the doing of practical work. Ultimately it was remitted to a special committee to consider a draft scheme of classes, to be formulated and issued as soon as possible. Mr. F. H. Bisset intimated that arrangements had been made for the publication of a small Festival booklet on conducting technique, which Mr. Roberton had undertaken to write.

Mr. Bisset submitted a report on a proposal to promote a Scottish National Festival, to be held at intervals of three or five years, which was under the consideration of a special committee.

A resolution submitted by an affiliated Festival, deploring the excessive fees exacted by some adjudicators for their services, found no support.

Music in the provinces

Birmingham and District.—In addition to a series of twenty-five Sunday concerts, eight symphony concerts are to be given this season by the City of Birmingham Orchestra. One of these programmes will be conducted by Vaclav Talich, of Prague; in another, Holst will conduct his 'Fugal' Overture' and the *Scherzo* 'Fancy' from his Choral Symphony. Symphonies by Haydn, Beethoven, Dvorák, Vaughan Williams, and Bantock will be given, as well as Concertos by Bach, Beethoven, Delius, &c.——A series of five chamber concerts is announced by the Catterall Quartet. First performances at Birmingham will be given of Brahms's Clarinet Quartet, Op. 115, Alfred Wall's 'Idyll,' Casella's Concerto Quartet, and Dvorák's Quartet in G major. Beethoven, Bax, and Tchaikovsky are among the names that figure in the programmes.——It is understood that the 'Mid-day' concerts, under the directorship of Mr. Johan Hock, will be confined entirely to instrumental music. A number of programmes will be given by the Philharmonic Quartet, and there will be concerts by the Beatrice Hewitt Trio, by Mr. William Primrose, and by Miss Lucy Pierce and Mr. Charles Kelly in duets for two pianofortes.——The principal artists in the 'international celebrity' series are John McCormack, Heifetz, Frieda Hempel, the Léner Quartet, Pachmann, and Elena Gerhardt.——The names of Elizabeth Schumann, Cortôt, Casals, Dorothy Silk, Maurice Ravel, and Arthur Rubenstein appear among others in the programmes for the forthcoming series of Max Mossel concerts.——The Festival Choral Society has four concerts in its subscription series this season. Vaughan Williams's 'Sea' Symphony, Parry's 'Job,' and a Mozart 'Mass' figure in the scheme.—— Purcell's 'Dido and Æneas' is to be given by the City of Birmingham Choir. The Midland Musical Society will be heard in a performance of Dvorák's 'Stabat Mater' and Holst's 'Hymn of Jesus,' under the directorship of the new conductor, Dr. Darby. An outstanding feature of the season will be the collaboration of three choirs in a performance of Bach's 'St. Matthew' Passion.

Music in Scotland

Dunfermline.—The Carnegie Dunfermline Trustees made an interesting experiment by suspending for a week the regular open-air band performances, and inviting the various musical societies in the town to perform a programme each evening. The bodies represented were the Dunfermline Amateur Orchestra, Dunfermline Operatic Society, Rosyth Male-Voice Choir, the Junior Choral Class, the junior section of the Amateur Orchestra, and the Dunfermline Choral Union. The week finished with an evening of community-singing, led by the director of music of the Carnegie Trust, Mr. David Stephen. This was, however, only moderately successful. It is pre-eminently a kind of work demanding a vivid type of personality.

Edinburgh.—The first biennial conference of the World Federation of Education Associations brought to Edinburgh educationists from many continents, and notably from America. Although not figuring among the subjects discussed, a fair amount of music found its way into the evening programmes, which included concerts by Boroughmuir and Broughton Secondary Day Schools, a unique recital given by Miss Marjorie Gullan's Verse-Speaking Choir, and a concert by the Glasgow Orpheus Choir, which caused something of a sensation amongst the visitors from overseas. Mr. Gibson Young, of the Community Singing Association, directed a community-singing programme of folk-songs and sea-shanties, and Mr. Grover Sims, of Kirksville, U.S.A., took charge of a similar evening, and surprised us as much by the cheap, 'Babbitty' character of the songs he chose, as by the exuberant unconventionality of his methods. The conference closed fittingly with a Hymn Festival (conducted by Sir Walford Davies in his own individual and unrivalled way), which taxed the resources of Usher Hall, and sent every one away inspired and happy.—— The prospectus of the thirty-sixth season of the Paterson Orchestral Concerts at Edinburgh, for which the Scottish Orchestra has again been engaged, is on similar lines to the Glasgow scheme set out below, but finds room for some individual differences, the most interesting of which is, perhaps, the inclusion in its survey of one of our younger British conductors, Dr. Malcolm Sargent. The promoters, Messrs. Paterson, Sons & Co., one of the oldest-established music houses in the country, point out in a Foreword that they have carried on these concerts at their own financial risk for the last thirty-five years, and they appeal for increased support, as since the war it has been possible to run the season only at a loss. —— The

Edinburgh Reid Orchestra (conductor, Prof. Donald F. Tovey) has been re-organized on a co-operative basis, and announces a series of six concerts. At the first of these Sibelius was to have conducted his fifth Symphony, but his place has had to be taken by Mr. Adrian C. Boult. The programmes are largely classical, and an interesting novelty is Prof. Tovey's own Symphony in D. The Orchestra is to join forces with the Edinburgh Royal Choral Union in Brahms's 'Requiem.' The Choral Union's own programme includes also 'The Hymn of Praise,' 'The Messiah,' and 'The Dream of Gerontius.' The conductor of the Union, Mr. Greenhouse Allt, has received the compliment of being invited by the Palestrina Choir of Buda-Pesth to conduct a performance of 'Gerontius' there.——Mr. Alfred Hollins, the veteran blind organist, has given at St. George's Free Church, Edinburgh, a largely attended series of twelve weekly organ recitals.——The Edinburgh Opera Company has chosen for production this season Goetz's 'The Taming of the Shrew,' Gounod's 'Faust,' and Goring Thomas's 'Mignon.' Mr. Thomas G. O'Feely has been appointed conductor, and Mr. E. C. Hedmondt producer.——The death of the well-known German conductor, Michael Balling, recalls his pre-war association with music in Scotland. Balling was brought to Edinburgh and Glasgow by Denhof to conduct the first performances of 'The Ring' given in Scotland. He also conducted a notable Beethoven Festival at Edinburgh, which extended over a week.

GLASGOW.—A fourteen-weeks' season of the Scottish Orchestra is covered by the prospectus of the Glasgow Choral and Orchestral Union, just issued. The conductors engaged are Abendroth, Weingartner, Mlynarski, Talich, and, for the choral concerts, Wilfrid Senior. A feature of special interest is the large number of unfamiliar works included in the orchestral programmes. The choral works announced are Bantock's 'Omar Khayyám' (Part 1), Brahms's 'Requiem,' Debussy's 'Blessed Damozel,' the Coronation Scene from 'Boris,' and (conducted by Weingartner) the ninth Symphony. Newcomers among the soloists are Mlle. Irene Dobieska, the Polish violinist, and Mijn. Lidus Van Giltay, the Dutch violinist. The many admirers of Mr. Philip Halstead, the veteran Glasgow pianist, will welcome his re-appearance as a soloist after too long an absence from the Scottish Orchestra concerts.——The programme of the Glasgow Bach Society (conductors, Mr. J. Michael Diack and Mr. F. H. Bisset) includes two chamber concerts by the Society's chamber orchestra, part of the 'Christmas' Oratorio, the Motet 'Jesu, meine Freude,' Psalm 100 and Psalm 121 (two *pastiches* drawn from the lesser-known Church Cantatas of Bach by Ivor Atkins and J. Michael Diack), and the 'St. Matthew' Passion. All the Church works will be sung in Glasgow Cathedral.——The prospectus of the 'international celebrity' series of concerts at Glasgow, Edinburgh, and Dundee promises the fattest of feasts to those who enjoy rich fare.——Mr. Max Mossel, who has brought many fine artists to Glasgow and Edinburgh in the past, surpasses all his previous efforts by providing real music-lovers with a series of four concerts (at a cost of 2*s.* 6*d.* per reserved and numbered seat per concert) finer than anything which could be had at those prices even in pre-war days.——For the annual Chamber-Music Week of the Glasgow Orpheus Choir the Léner Quartet has been engaged. The programmes of the seven concerts announced range from F. X. Richter (a contemporary of Bach) to the Respighi of 1924.——The annual visit of the British National Opera Company, reduced this autumn from four to two weeks, has been prefaced by an appeal from the 'local advisory committee' for support for a guarantee fund to enable the committee to indemnify the Company in £500 per week should any losses be incurred. The appeal has met with fair success, but not to the extent anticipated. The Glasgow season will be followed by a two-weeks' season at Edinburgh. The programmes scheduled follow the usual lines, the only novelties being Holst's 'At the Boar's Head' (which, rather to the chagrin of Glasgow musicians, is to be given at Edinburgh only) and 'Coffee and Cupid,' the new Sanford Terry/W. G. Whittaker version of Bach's 'Coffee' Cantata—which Glasgow will be interested to compare with the version staged last season by the Glasgow Bach Society.——At the annual general meeting of the British Music Society, Glasgow Centre, it was reported that five recitals had been given to members, viz.: a lecture-recital at the pianoforte by Mr. Philip Halstead, 'What and how to practise'; a recital of unfamiliar national and international songs; a lecture-recital on Holst's 'Planets'; and recitals from the works of John Ireland (directed by the composer himself) and Orlando Gibbons. Eleven lecture-recitals on 'Scottish Folk-Song' had been given to schools by Mr. F. H. Bisset, and a number of chamber concerts had also been given to schools. A series of four lectures on 'Folk-Song,' given at Glasgow University in co-operation with the Workers' Educational Association, had been so well received that a tutorial class of ten lectures on music appreciation was arranged, with Mr. Percy Gordon as lecturer. Three Study Circles had been formed among the members of the Society, each of which had carried through a programme of six evenings.——Mr. Herbert Walton's twenty-eighth annual series of autumn organ recitals at Glasgow Cathedral is proceeding, and as usual attracting large audiences.——The installation (following American practice) of a large orchestral pipe organ in the Grosvenor Picture House, Glasgow, was apparently deemed of sufficient importance to call for a formal inauguration by the Lord Provost of Glasgow.

ST. ANDREW'S.—The vacation course in music at St. Andrew's University, promoted jointly by the British Federation of Music Industries and the British Music Society, combined instruction and entertainment in a delightful way to the hundred-and-fifty or so students whom it attracted from all parts of the Kingdom. Mr. Herbert Wiseman made an ideal director and host. The lecturers included such notabilities as Messrs. George Dyson and W. G. Whittaker, and the students studied, discussed, sang, played, danced, and picnicked *ad lib.* Perhaps the most popular figure of all was Mr. Harold Samuel, who not only played and frolicked in (literally) his most unbuttoned mood, but joined with Messrs. Dyson and Wiseman in improvising the most compelling of dance strains for the students. The St. Andrew's vacation course is likely to create problems for those who have the task of finding accommodation for next year's function.

THE UNIVERSITIES.—The Scottish Universities appear suddenly to have awakened to a realisation of the place of music in education. Until recently, Edinburgh stood alone with its Reid Chair of Music, occupied by Prof. Donald F. Tovey. Two years ago the Cramb Lectureship in Music was established at Glasgow University, and the early endowment of a Chair of Music in the University is practically a certainty. Mr. Willan Swainson, a leading Aberdeen musician, has just been appointed to a newly-established lectureship in music at Aberdeen University, and Mr. F. J. Sawyer is leaving Glasgow to take up a similiar appointment at St. Andrew's University.

GENERAL.—The prospective issue of a new and drastically revised edition of 'The Scottish Church Hymnary' is leading to much fluttering of the dove-cotes in the district Presbyteries, and a pitched battle is threatened between the extremists on both sides—on the one hand, the ultra-evangelicals and the hymns-our-fathers-loved-to-sing sentimentalists; and, on the other, the ultra-modernists and literary highbrows. Meanwhile the musicians look like being relegated to their usual place on the door-mat.

SEBASTIAN.

Music in Wales

ABERYSTWYTH.—On Sunday afternoon, August 9, Sir Walford Davies gave an address on Church Music in St. Michael's Church, assisted by a contingent of the small choir which took part in the Vaughan Williams Mass and Palestrina's 'Stabat Mater' at the June Musical Festival.——The Cardiganshire Festival Choir, conducted by Mr. J. T. Rees, presented 'The Messiah' on August 19. The soloists were Madame Laura Davies, Miss Myfanwy Ellis,

Mr. Evan Lewis, and Mr. David Evans. Speaking generally the performance was good, some of the choruses being finely sung, but the work as a whole suffered from lack of rehearsal. A scratch local orchestra assisted, and Mr. Charles Clements gave the greatest possible help at the pianoforte. The obbligato in 'The trumpet shall sound' was interpreted in brilliant fashion by Mr. Tal Morris, on an E flat cornet. He would probably achieve distinction if he took up the study of the orchestral trumpet.——On August 25 the Town Band gave a concert in University Hall, under the direction of the bandmaster, Mr. Corney Richards. Like most Welsh brass bands, these townsmen have a beautiful round tone. The few numbers which they played showed careful rehearsal, though the standard of selection was not a high one. Mr. Tal Morris played a very sparkling cornet solo by Rimmer. and Madame Leila Megane, Miss Myfanwy Ellis, Mr. Edern Jones, and others contributed a number of vocal and instrumental solos, the former consisting chiefly of Welsh songs (many of them folk-songs) which made a great appeal to the audience. The accompanist was Mr. Osborne Roberts, some of whose compositions figured in the programme, notably 'Annwyl Cymru,' which was sung for the first time at the recent Pwllheli Eisteddfod.

Carmarthen.—The musical festival movement has gained ground in North and Mid-Wales, and the South has now had a stimulus. Carmarthen was announced as holding its first Festival on September 24 and 25 at the old church of St. Peter. The choir would comprise mainly singers from Carmarthen, Llanelly, and neighbouring districts, and, along with an orchestra, would be conducted by Mr. J. Charles Williams. 'The Hymn of Praise' was to be given on August 24, followed by the 'Unfinished' Symphony, Mr. F. W. Watts, the organist, playing Bach's Fugue in D major. 'Elijah' was also to be performed. This new organization has already attracted some distinguished patronage, among its supporters being the Archbishop of Wales and Sir Walford Davies.

Holywell.—The Holywell Choral Society performed 'Elijah' on September 3, at the opening ceremony of the Mostyn Memorial Hall. The choir has selected Handel's 'Samson' for study during the coming winter.

Llangollen.—The Llangollen Choral Society, conducted by Mr. J. E. Morris, gave a successful concert in the Town Hall on August 26. The choral items included Schubert's 'God in the Thunderstorm,' the 'Hallelujah Chorus,' and the late Dr. Joseph Parry's 'The Storm.' A special feature of the concert was the playing of the Czecho-Slovakian violinist, Mlle. Irma Suranyi, who was heard in a Sonata, 'Le Tombeau' (J. M. Le Clair), 'Gipsy Airs' (Sarasate), 'Hejre Hoti' (Hubay), and Arioso (Fresco). Other artists were Madame Florence Rouse, solo-pianist and accompanist, and Miss Gertrude Green, vocalist.

Music in Ireland

The production for the first time on any stage of a new musical comedy, 'Nicolette,' at the Gaiety Theatre, Dublin, on August 31, presented by an Irishman, Mr. Thomas J. Courtly, achieved a great success, under the baton of Mr. J. A. Heavel. Chorus and orchestra, and also the principals, were alike efficient. At the same venue, the musical comedy 'No, no, Nanette,' described as 'the greatest success of this generation,' opened on September 14. Already we are replete with 'Tea for two' and 'I want to be happy.'

The dearth of good choral societies at Dublin is to be deplored, but a revival of the Dublin Musical Society has been suggested. So long ago as 1845, in the present month of October, it is interesting to recall that the city could boast of eleven choral societies. To-day there are but three!

At last the Free State is to have its own broadcasting station—the principal one at Dublin and a subsidiary installation at Cork. The Minister for Posts and Telegraphs (Mr. J. J. Walsh) announces that we may expect a Dublin radio station in November. This is good news for lovers of music, although maybe it will not be appreciated to the same extent by artists and concert-givers.

From the twenty-fifth annual report of the Derry Philharmonic Society it appears that though the Society began its season with an adverse balance of seven pounds, it finished with a small credit balance. The presidency of the Duchess of Abercorn is admittedly a tower of strength, and Mr. Eddlestone is a capable and resourceful hon. secretary.

Mrs. A. M'C. Steuart, who inaugurated the Londonderry Feis twenty-six years ago, although now residing in Brittany, has expressed a wish to continue her interest in this event. In furtherance of this idea, Miss Bride O'Neill has been appointed to collaborate with her as assistant hon. secretary. Several new competitions have been added to the syllabus for 1926.

His numerous Ulster friends were delighted at the fact of Dr. Norman Hay, of Belfast, having been specially invited by Sir Henry Wood to conduct his Irish tone-poem 'Dunluce,' at Queen's Hall, London, on September 9. Another Ulsterman, Dr. Charles Wood, Professor of Music in the University of Cambridge, had a great triumph at the Gloucester Festival with his eight-part Motet, as is recorded in another column. After its successful première at Dublin, the musical comedy 'Nicolette' proved an attraction at Belfast during the week September 7-12.

It is gratifying to chronicle that the concert given gratuitously by Mr. Walter Rummel, in Ulster Hall, Belfast, on September 2, for the benefit of the dependents of the late W. R. Reynolds, music critic of the *Belfast Telegraph*, was an unqualified success. Rarely has the hall been so crowded, and it is bare justice to say that Mr. Rummel gave of his best, especially in his Chopin selections. Thus was he able to add substantially to the fund on behalf of Mr. Reynolds's widow and children.

THE SALZBURG FESTIVAL

By Paul Bechert

The idea which led to the establishment of annual Mozart Festivals at Salzburg, about twenty years ago, was the founding there of a sort of Mozartian Bayreuth; to set a standard of excellence and an example of perfection for the performance of Mozart's often misrepresented master operas. While the financial proceeds expected from such festival performances were to go towards the foundation and maintenance of the Mozart Conservatory as well as towards the preservation of Mozart's birth-house at Salzburg as a Mozart Museum, the chief aim of the founder of the Mozart Festivals—Lilli Lehmann—and of Gustav Mahler (who conducted many of the performances in those times) was principally an educational one. When, after a several years' interval caused by the war, the Salzburg Festivals were resumed a few years ago, Lilli Lehmann was no longer among the promoters. Although this great artist and last priestess of Mozart style of our generation still spends her summers at Salzburg, devoting her time to the instruction of a few selected pupils (Mr. Brabazon Lowther being among them this season), the still queenly figure of this great woman of eighty years is conspicuously absent from the Festivals, and her educationally valuable experience is not allowed to be brought to bear upon the quality of the performances. What was originally a worship at the shrine of Mozart has been turned into an enterprise calculated to attract wealthy foreigners for the furtherance of local business interests. Thus has post-war mentality reacted upon the ideals of music and art.

Still it should be stated that this year's operatic performances were far superior to those given in the same place two years ago by Richard Strauss and his company from the Vienna Staatsoper. Virtually the same singers collaborated in this season's Festival, but the results of thorough rehearsal were gratifyingly in evidence, and interesting guest-artists, in conjunction with fine conductors, lent particular importance to the productions. Strange to say, however, the highest standard of excellence was achieved not in one of Mozart's great operas, but in the performance of 'Don Pasquale,' under Bruno Walter's baton. This gem of Italian opera buffa seems to be particularly dear to the heart of Walter, who produced it with great orchestral and all-round finish. The presence in the cast of Madame Maria Ivogun was, moreover, a

delight. True, she is probably too much of an Austrian to command the Italian *brio*, and the big coloratura style which is still a prerogative of the Italian race; instead, however, she added a note of intellectualism and histrionic greatness rarely found in Italian singers. She succeeded in divesting the runs and trills of the rôle of their purely virtuoso character, making them instead a medium for the utterance of human emotions. Such sprightly temperament, such perfect union of music and gesture, I do not recall having seen on any stage for many years. Next to her, Richard Mayr, the famous and unsurpassable Baron Ochs from 'Rosenkavalier,' was the star of the performance. His supreme gift of dramatic characterization added a touch of real tragedy to the fate of the sad Don which the average Italian basso-buffo would hardly fathom. But such Teutonic virtue was coupled with an equally Teutonic tendency to coarsen the outlines of the vocal part of his performance. It seems deplorable that his opulent personality induced him to revel in vocal over-emphasis, and a farcical exuberance more suited to the spacious house of the Vienna Staatsoper than to the small and intimate Salzburg Theatre.

In 'The Marriage of Figaro,' which Franz Schalk conducted in authoritative style, the vocal gifts of the company shone to the best advantage. There was a good ensemble spirit, furthered no doubt by the absence of even one real 'star' in the cast. To those who recall Gustav Mahler's staging of this opera, the production could not but seem superficial, clinging merely to the musical outlines of the score. With Mahler, 'The Marriage of Figaro' was a social drama, a foreboding of the French Revolution in the combat of the humble servants against their aristocratic lords; and besides he made it a drama of strong human passions. The present management of the Vienna Staatsoper, whose company was called upon to perform the work, sees it as a comic-opera pure and simple, and little more than a harmless play of intrigues to the accompaniment of Mozart's beautiful music.

While 'The Marriage of Figaro' may with some truth be regarded purely as a humorous work, such is not fully the case with 'the opera of operas,' 'Don Juan.' This masterwork resembles the Shakespearean tragedies in its mixture of tragic elements with strongly, often coarsely, comical episodes. In view of the fundamental tragic note of the characters and situations it seems justifiable to assume that the humorous elements represented a concession to contemporary taste rather than Mozart's intention to establish 'Don Juan' as an example of opera buffa. Mahler's masterly revival of twenty years ago was done in the nature of an opera seria; and when Richard Strauss, more recently, re-staged it for the Vienna Staatsoper, his view of it as opera buffa expressed itself merely in a few 'humorous' patches of acting and a few brighter touches of colour added to the setting. Thus the shape in which the Vienna Staatsoper presented 'Don Juan' at Salzburg this season was a blend of both versions, and therefore quite inconsistent. Karl Muck, the conductor, did away with the perpetually brisk *tempi* introduced by Strauss, to re-establish those commonly accepted. Alfred Jerger, who sang the title-rôle, is a good and 'thinking' actor, but he lacks the sensuous beauty of voice required for the part. Richard Mayr's Leporello, conceived in the spirit of the Austrian baroque theatre rather than of the Italian commedia dell-arte, marred the effect of his fine performance by the same 'over-acting' and 'over-singing' which hampered his otherwise fine Don Pasquale. Helene Wildbrunn, widely famed in Germany as a great Donna Anna, deviated little from the current German conception of the operatic heroine, *i.e.*, a big, 'Hausfrau'-like appearance and sweeping gestures—but she lacked the ringing top tones and strong dramatic accents which constitute the one saving quality of most German dramatic sopranos. The genuine Mozart style was represented solely by the Zerlina of Madame Ivogun, whose 'Batti batti' aria was a delight to the ear.

The three operatic conductors—Walter, Schalk, and Muck—also came forward with a cycle of three orchestral concerts calculated to represent the masterworks of Austria's greatest musical geniuses. Walter did not seem to be so much at home in Haydn's D major Symphony and in Mozart's E flat major Pianoforte Concerto (beautifully played by Rudolf Serkin) as he is in modern music, and on this occasion as he showed himself to be in Brahms's second Symphony. Nor is Dr. Muck, with his stern and rigid methods, as fine a conductor for Mozart's 'Don Juan' or for his G minor Symphony as he proved to be for Beethoven's 'Eroica.' Muck's sharp profile, which has aged very much in recent years, looks more remarkably like Wagner's now than ever before. The concert directed by Schalk—the Vienna Philharmonic Orchestra being the instrument for all three conductors—brought forth excellent performances of Schubert's 'Unfinished' and Bruckner's seventh Symphony. The cycle of concerts was filled out with a number of 'chamber concerts' which, aside from those given by the Rosé Quartet and by the Wood-wind Society of the Vienna Opera (in conjunction with Rudolf Serkin, the pianist), resolved into a series of pleasing if unassuming song recitals by Madame Ivogun (in conjuction with her husband, the tenor Karl Erb), Madame Lotte Schöne, soprano of the Vienna Opera, Richard Mayr, and Josef Schwarz.

Mozart music—compiled by Einar Nilson into a ballet entitled 'The Green Flute'—furnished the vehicle also for the first appearance anywhere of a new 'International Pantomime Company,' launched under the name of Max Reinhardt, but in fact stage-directed by Ernst Matray, a well-known dancer. Much had been anticipated from this venture towards the modernisation of pantomime as a species; whatever had been attempted in this field by men like Stravinsky (in 'Petrouchka') and Béla Bartók (in 'The Wooden Prince') has remained more or less entangled in the fetters of choregraphic display. Those who had expected more from the 'International' Company were bound to be disappointed, for it gave little more than mere dancing—and rather antiquated and uninteresting dancing—in conjunction with a rather naïve stage management. There was not even an attempt to make pantomime a medium, as it were, whereby to 'hold up the mirror to a contemporary life' in a satirically witty, even grotesquely comical manner (which would seem to be its mission). True that neither Mozart's music, nor that of Muffat—compiled into an insignificant marionette play—gives wide scope for such aims. But the fault lies with those who made such an unwise choice.

The symphony concerts, as well as Max Reinhardt's productions of 'The Miracle' and 'The Great World Theatre' (the latter adapted from Calderon by Hugo von Hofmannsthal), were given in the newly-opened Festival Theatre, situated in the plain and sober baroque building known as the Reitschule (Riding School), which only a few years ago had served as a barracks for the Austrian military. Eduard Hütter, the architect, has succeeded with great skill and economy of means in turning the old hall into a beautiful and acoustically excellent Festival Theatre, eminently suited for orchestral concerts and for Reinhardt's spectacular productions. As for Reinhardt's work itself, it proved equally disappointing in the hollow pomp of 'The Miracle' and in the bombastic display of affected naïveté in 'The Great World Theatre.' It was the familiar concoction of Reinhardt's well-worn and customary stage devices crowded into two hours filled with noise and stilted pathos.

Obituary

We regret to record the following deaths:

Leonard Borwick, who died, after a short illness, on September 17, at the age of fifty-seven. He was taught by Henry Bird until, at the age of fifteen, he went to the Hoch Conservatoire at Frankfort and studied under Madame Schumann for six years. His success was immediate, for he played the 'Emperor' Concerto at Frankfort in 1889, and the Schumann Concerto for the Philharmonic Society in 1890. Throughout his career he dwelt high in the public esteem, which he courted all over the musical world, and he was held in special regard by musicians. His playing was never of classic quality; nor did it depend upon the display of technique. It had a certain intensity, verging sometimes on impatience, which put life of its own

into familiar classical music and always held a peculiar intrinsic attraction. Of late years Leonard Borwick showed a leaning towards impressionist music, and he evinced a marked faculty for Debussy's tone-colour effects. He arranged Debussy's 'Fêtes' and 'L'Après-midi d'un Faune' for the pianoforte.

Michael Balling, the German conductor, known in Britain chiefly as Richter's successor at the Hallé concerts, and as being the first conductor of 'The Ring' in Scotland. He was born at Heidingsfeld in 1866, conducted the Court Orchestra at Schwerin from 1886 to 1892, went to New Zealand, and founded the first music school in Australasia, at Nelson (this school still flourishes), occupied various important posts during 1896-1906, became one of the principal conductors at Bayreuth in 1906, came to Manchester in 1911, and conducted the Hallé concerts until the war caused his resignation. He was in Germany in August, 1914. A description of his career and artistic personality was given in our issue for January, 1913.

Leo Fall, the famous composer of musical comedies, known as the 'Waltz King.' His most successful work was 'The Dollar Princess,' which ran at Daly's Theatre for over four hundred performances. A still longer run of 'Madame Pompadour' terminated at the same theatre in January this year. Leo Fall, Franz Lehar, and Oscar Straus, all expert as well as popular musicians, were the High Priests of the cult of the waltz-song in the light operatic theatre.

Alfred Carpenter, for many years musical director at the Theatre Royal, Glasgow. Before coming to Glasgow Mr. Carpenter was engaged at the Garrick and other London theatres, and also conducted several of the George Edwardes productions.

David S. MacGregor, at Glasgow, by whose death Scottish song loses one of its most enthusiastic exponents. Mr. MacGregor had been long a leading member and office-bearer of the Scottish Song Society.

Miss A. E. Tennant, hon. secretary of the Glasgow Centre of the British Music Society, at Peebles, while on holiday.

Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

F. P.—Your first question is easily answered. The Irish harp is slightly less than half the size of the orchestral harp. Whether it is still played is, however, another matter. It is not an orchestral instrument for the simple reason that while it cannot vie in sheer volume of tone with the Erard instrument, the latter can reduce its tone so as to match that of the Irish harp. Hence its use must be limited to amateurs. It is inconceivable, however, that so old and beautiful an instrument should be now completely neglected. The shape has changed somewhat in different epochs. Early Irish harps had no pillar; but in the 17th century it acquired a curved pillar, a straight sound-board, and a high neck. The keyed Irish harp in the Victoria and Albert Museum—dated 1820—is one of the most graceful musical instruments in existence. The popularity of the pianoforte has been won at the expense of the harp and the harpsichord. But since there are devotees of the harpsichord, there is no reason to think that the harp has been less fortunate, and is now completely superseded by its more successful and noisy rival. Books dealing with the subject are Carl Engel's 'Music of the most Ancient Nations' (London, 1864) and Bunting's 'Ancient Music of Ireland.'

Organum.—(1.) From our experience of congregational hymn-practices we should say that you will have little time, or need, for discussion of the historical side of words and music. The most helpful comments are generally those that do not appear in books—*e.g.*, simple remarks concerning the structure of a tune, its climax, rhythmic beauties or peculiarities, &c. These are not only interesting to your congregation; they also help in a right performance. However, if you want more, consult the historical edition of Hymns A. & M., or J. T. Lightwood's 'Hymns and their Story' (Epworth Press). (2.) Iliffe's 'Analysis of Bach's 48 Preludes and Fugues'; Harding's 'Analysis of Beethoven's Sonatas'; and 'Beethoven's Pianoforte Sonatas: Hints on their Rendering,' by C. Egerton Lowe, all published by Novello.

Inquirer.—(1.) The rights of public performance are reserved in order to prevent performances from copies purchased or hired elsewhere than from the publishers. You will have no difficulty in obtaining permission in the case of the work you mention, provided you obtain the copies from the publishers. (2.) The examiners are not bound by the rules of any books on counterpoint, and will accept all good musicianly workings. Prout's work on the subject is not, we think, up to the standard of the rest of his series of text-books, and we prefer the two others you mention. You should also see Kitson's 'Applied Strict Counterpoint' and 'Counterpoint' (Clarendon Press).

W. T. G. W.—(1.) The pitch best for your purpose is that now generally adopted and known as the 'French Diapason Normal,' or, familiarly, 'low pitch.' (2.) Question too wide. There is no limit to the 'reading one can do with a view to improving one's musical knowledge.' If you have no special subjects, you might do worse than take a good encyclopædia, or a volume of 'Grove,' and read, or skim the cream, of all the articles that interest you;

H. W.—(1.) See Mrs. Curwen's 'Psychology Applied to Music Teaching' (Curwen) and 'Music and Mind,' by Yorke Trotter (Methuen). (2.) The only way to be prepared to name sources of representative themes from the classics, played to you by examiners, is the obvious and unornamental one: memorise, read at sight, hear, and generally browse as much as possible among classical music of all kinds.

G. M.—Authorities generally agree that boys should not sing through the 'broken-voice' period. But there are plenty of adult singers who have done so without apparent harm. Much depends on the type of voice, the physical condition of the singer, and, most of all, on the way he sings during this stage.

Turntable.—We prefer not to recommend any particular type or 'make' of gramophone. You cannot do better than go to a dealer who has a large stock, and taste and try before you buy. Your dealer will also answer the mechanical question you ask far better by demonstration than we can by words.

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[Want of space compels us to hold over a number of queries.—Editor.]

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1.* Corall'd caves of ocean, The H. Smart 4d.
466.* Corinna ... ... Ethel Boyce 4d.
13.* Coronach ... ... Schubert 4d.
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84.* Distant bells ... A. C. Mackenzie 4d.
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144.* Dreaming lake, The ... C. Reinecke 3d.
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213. Ebb and Flow ... ... Oliver King 4d.
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439.§ Echoes ... ... J. Pointer 4d.
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161. Eglantine, The ... ... R. Würst 4d.
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153. Elves, The ... ... C. Reinecke 3d.
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187.* Fairies' Song. The (4 v.) Bishop 6d.
484. Fairies were tripping, The E. D. Tayler 4d.
232. Faith ... ... G. Rossini 3d.
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MUSIC BY

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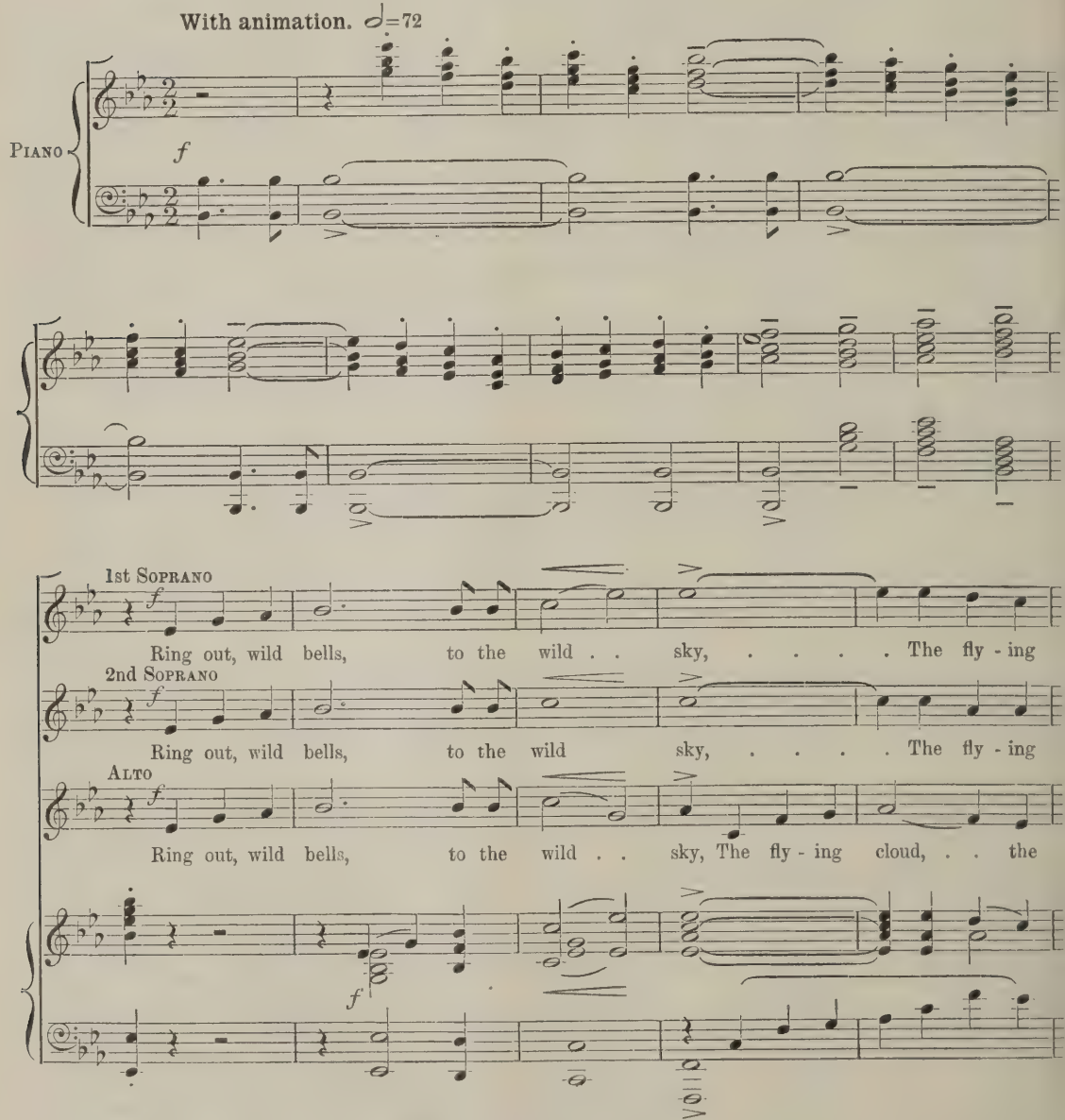
With animation. ♩=72
Piano
f
1st Soprano
Ring out, wild bells, to the wild . . sky, ... The fly - ing
2nd Soprano
Ring out, wild bells, to the wild sky, ... The fly - ing
Alto
Ring out, wild bells, to the wild . . sky, The fly - ing cloud, . . the

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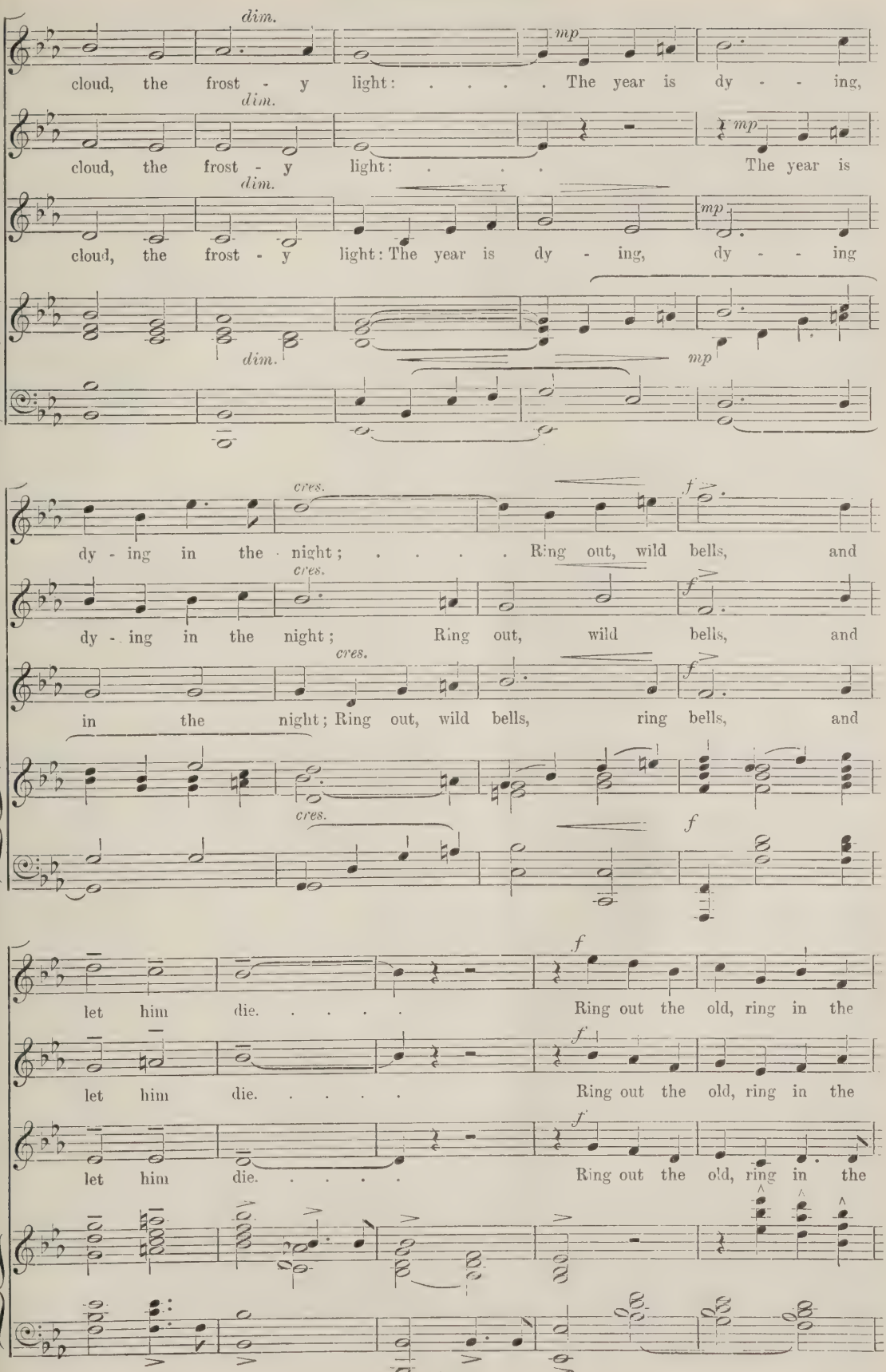
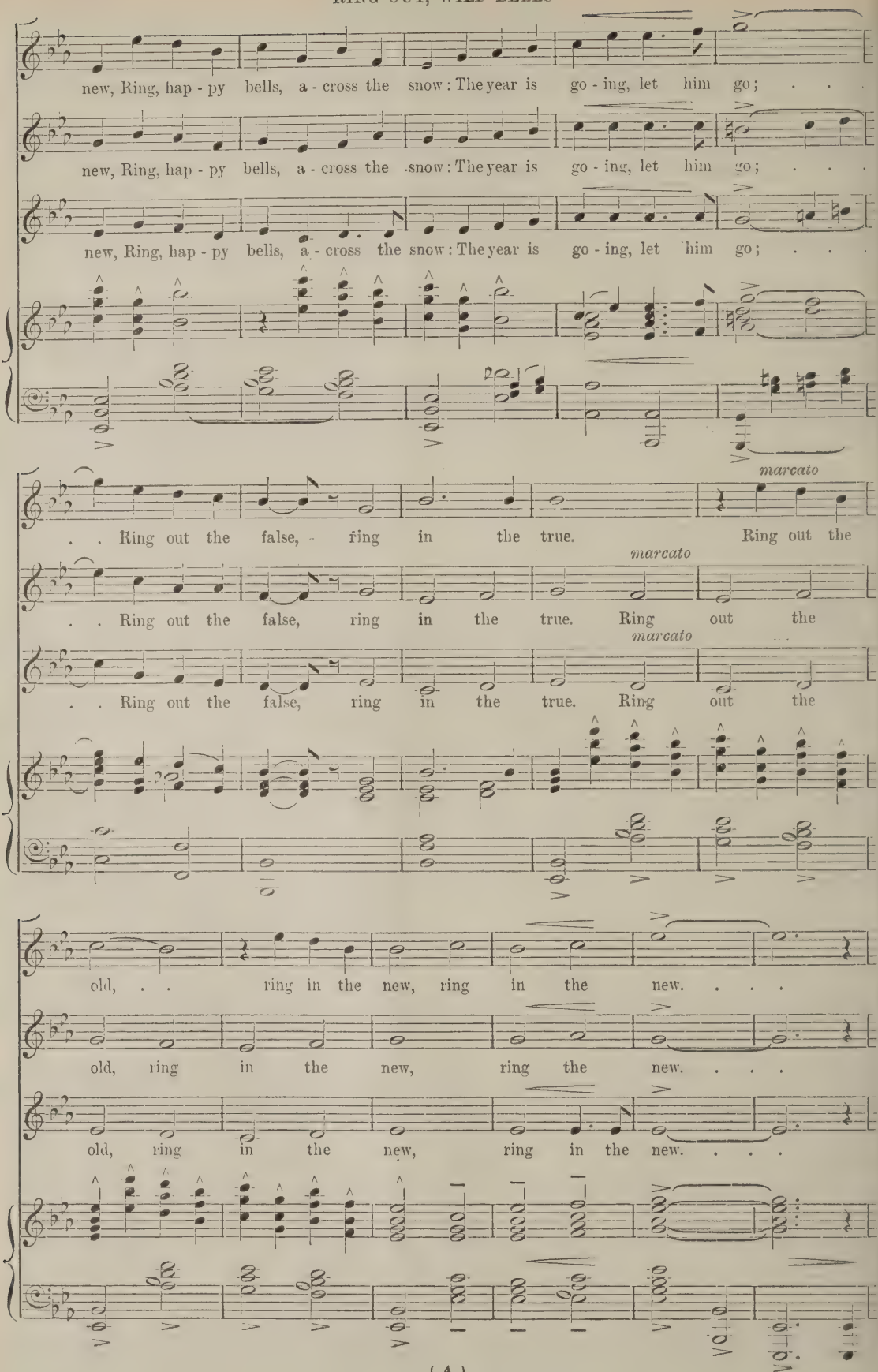
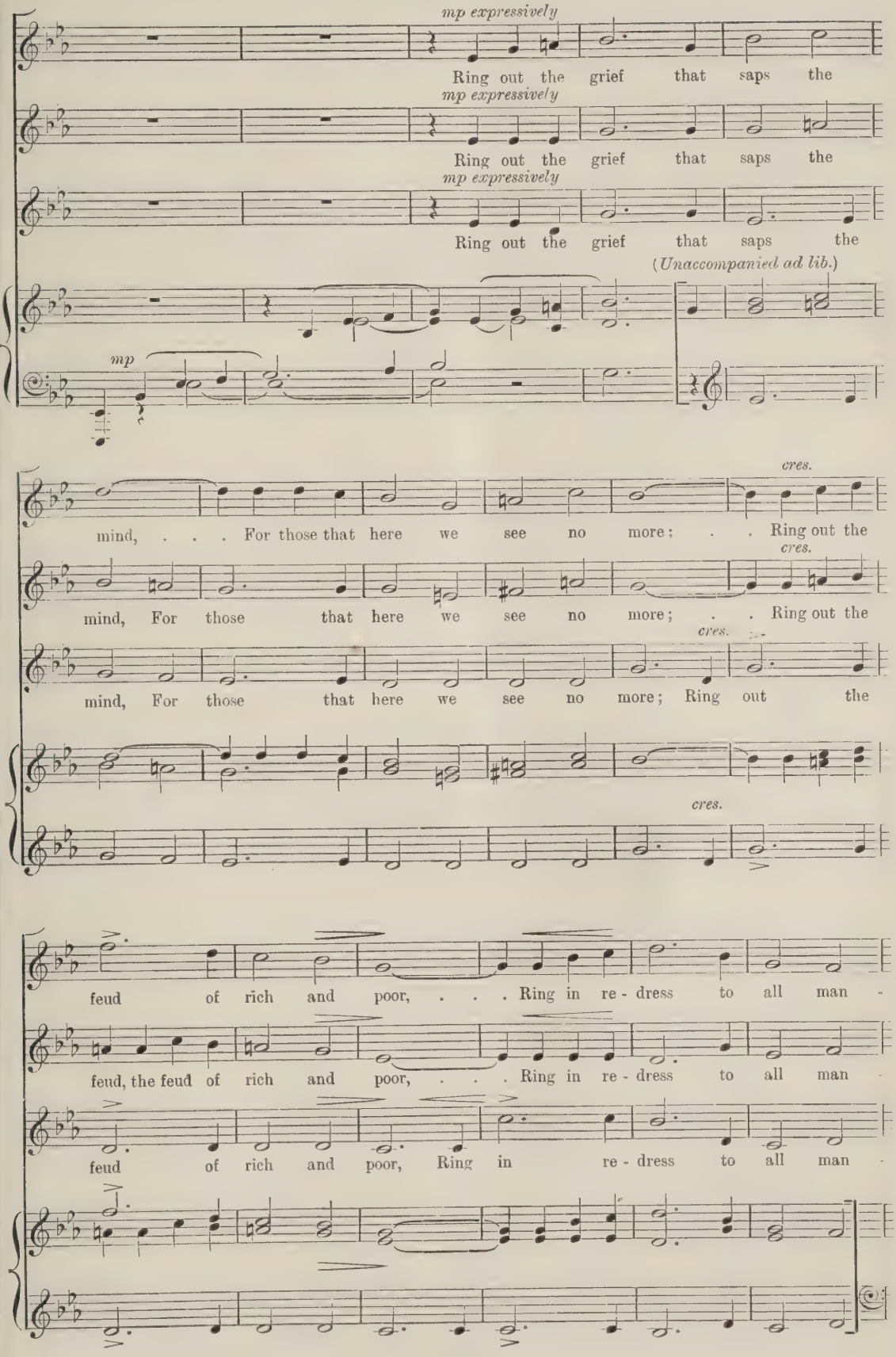
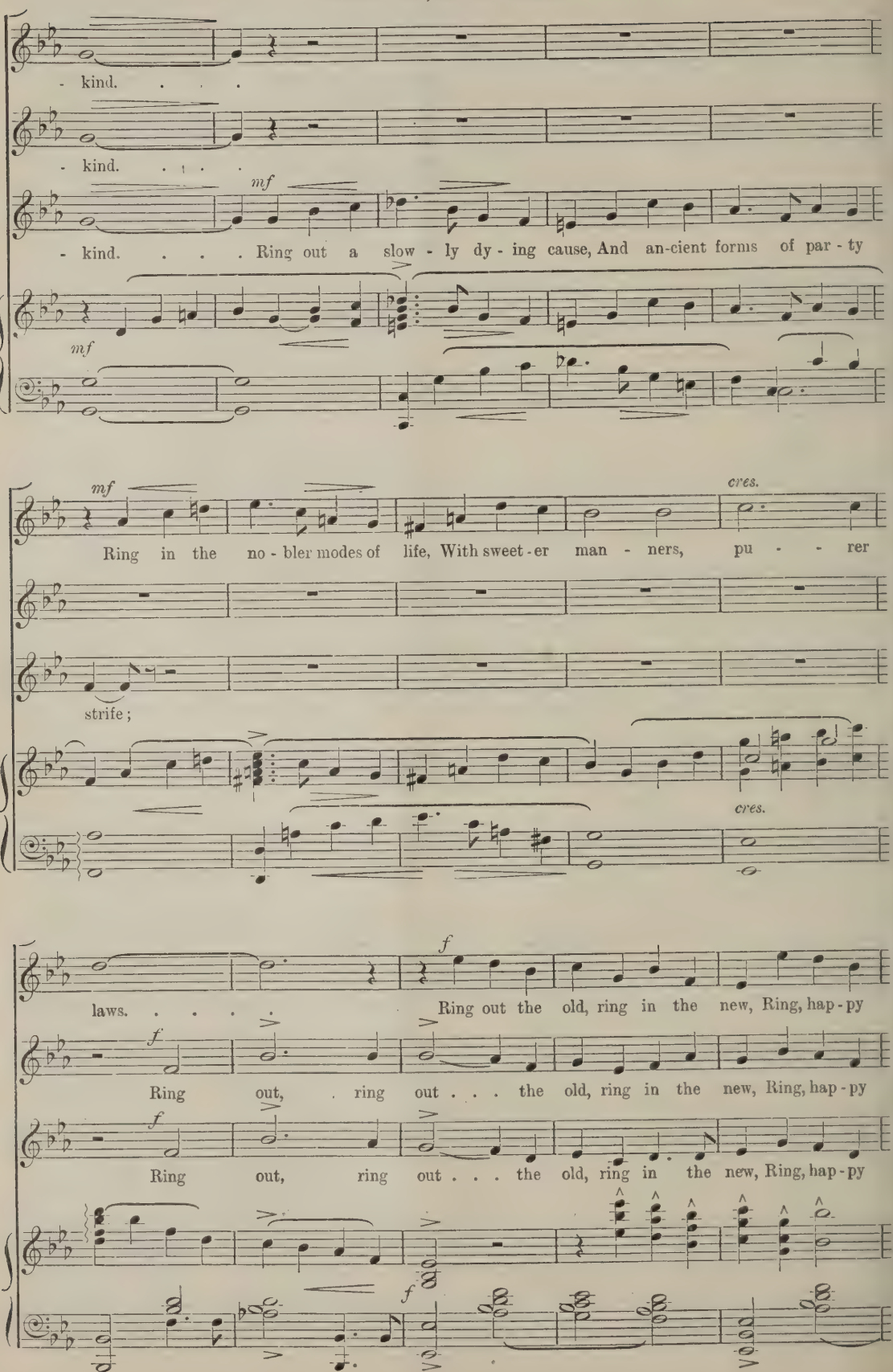
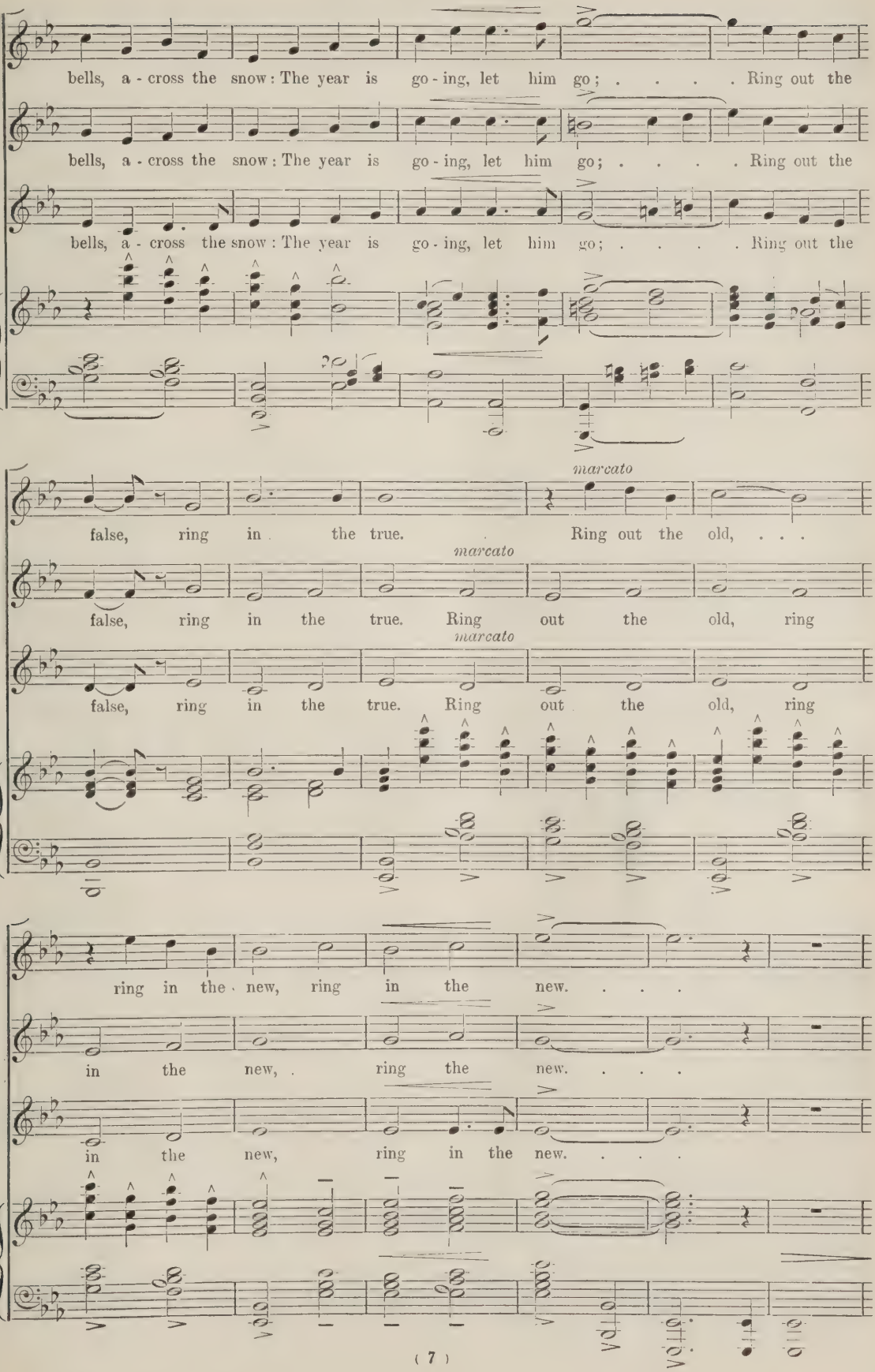

dim.
mp
cloud, the frost - y light: . . . . The year is dy - - ing,
dim.
mp
cloud, the frost - y light: . . . The year is
dim.
mp
cloud, the frost - y light: The year is dy - ing, dy - - ing
dim.
mp
cres.
f
dy - ing in the night; . . . . Ring out, wild bells, and
cres.
f
dy - ing in the night; Ring out, wild bells, and
cres.
f
in the night; Ring out, wild bells, ring bells, and
cres.
f
f
let him die. . . . . Ring out the old, ring in the
f
let him die. . . . . Ring out the old, ring in the
f
let him die. . . . . Ring out the old, ring in the

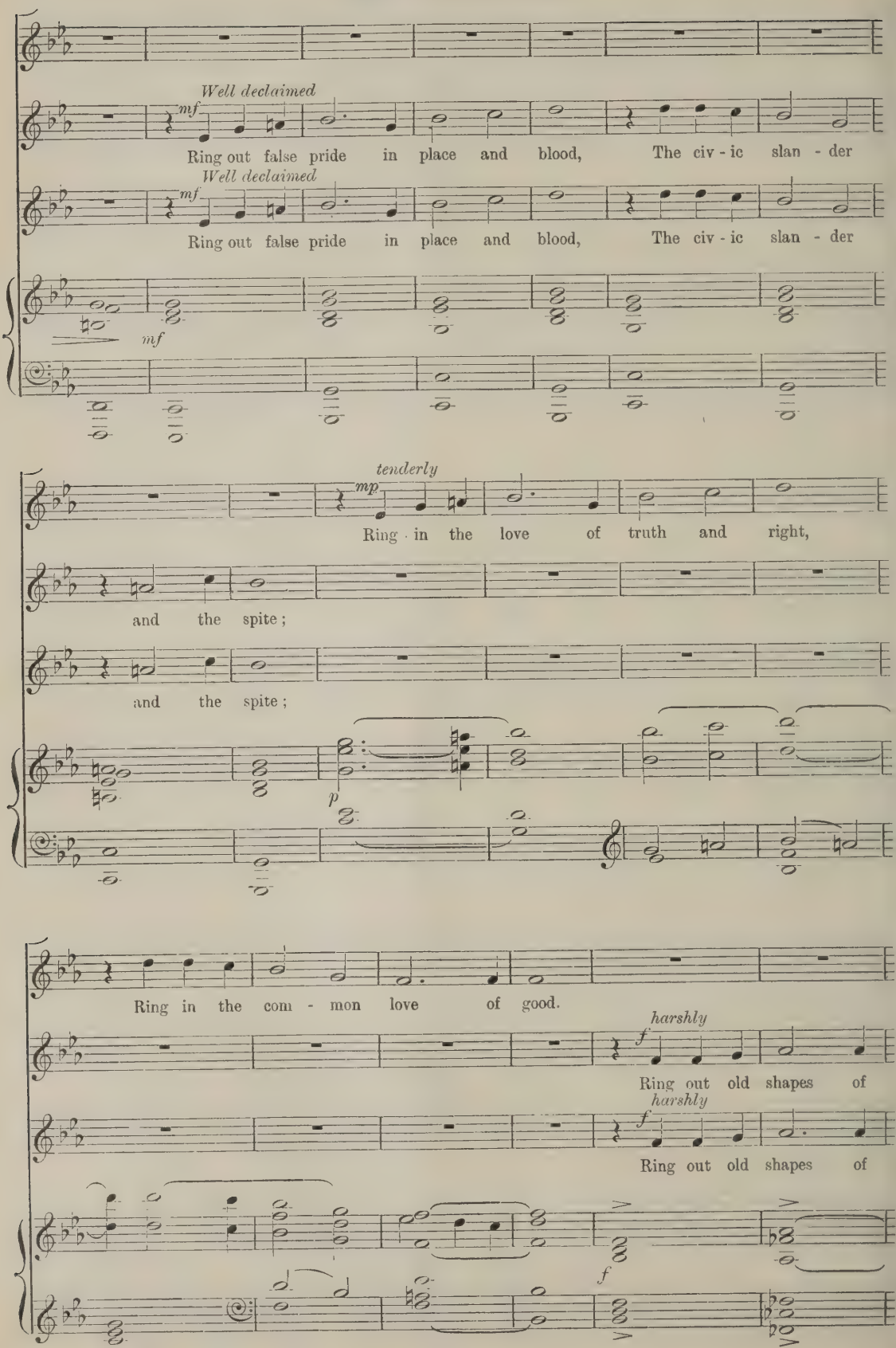
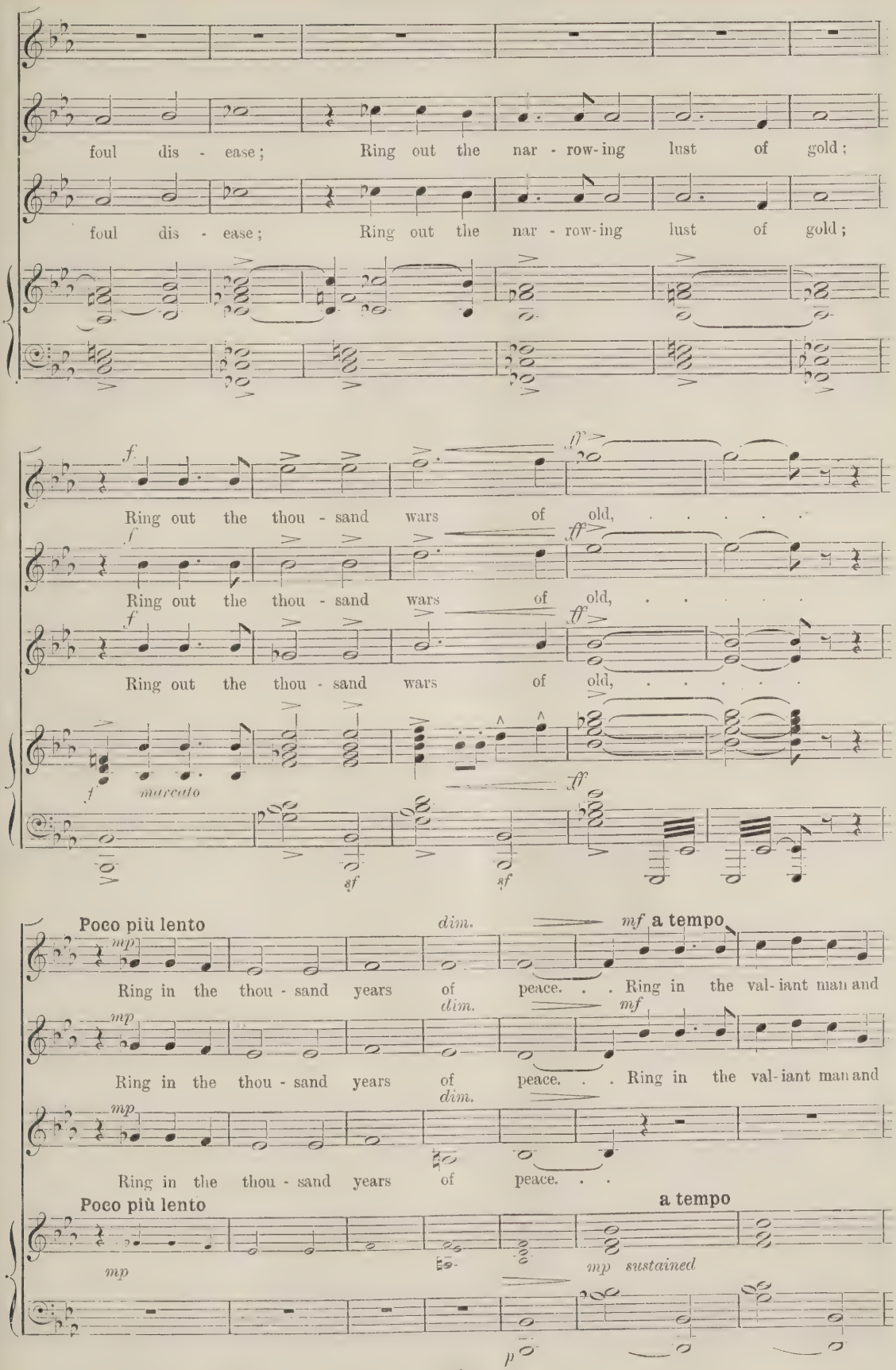

new, Ring, hap - py bells, a - cross the snow: The year is go - ing, let him go; . . .
new, Ring, hap - py bells, a - cross the snow: The year is go - ing, let him go; . . .
new, Ring, hap - py bells, a - cross the snow: The year is go - ing, let him go; . . .
. . Ring out the false, ring in the true. Ring out the
marcato
. . Ring out the false, ring in the true. Ring out the
marcato
. . Ring out the false, ring in the true. Ring out the
old, . . ring in the new, ring in the new. . . .
old, ring in the new, ring the new. . . .
old, ring in the new, ring in the new. . . .

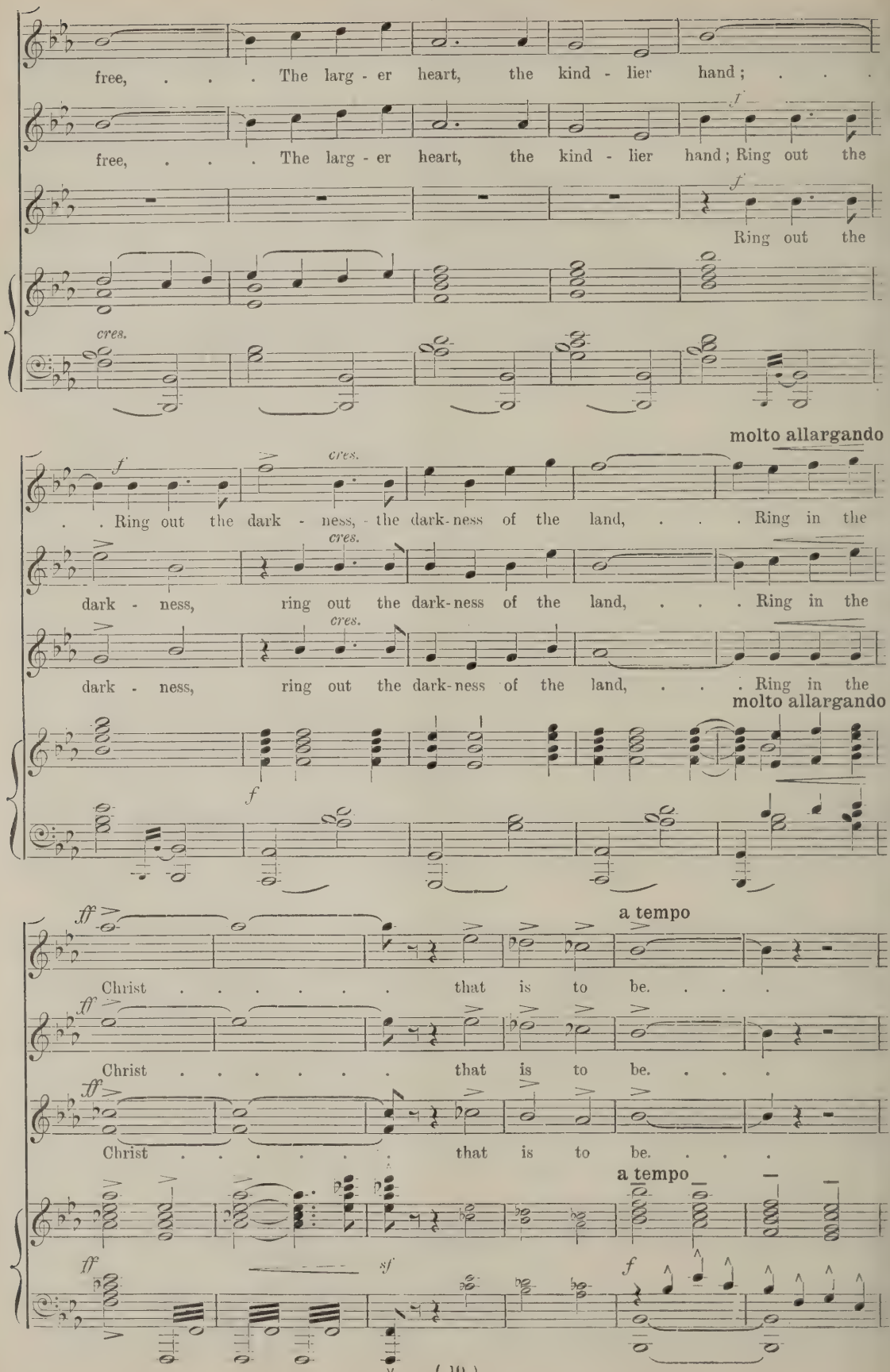
RING OUT, WILD BELLS

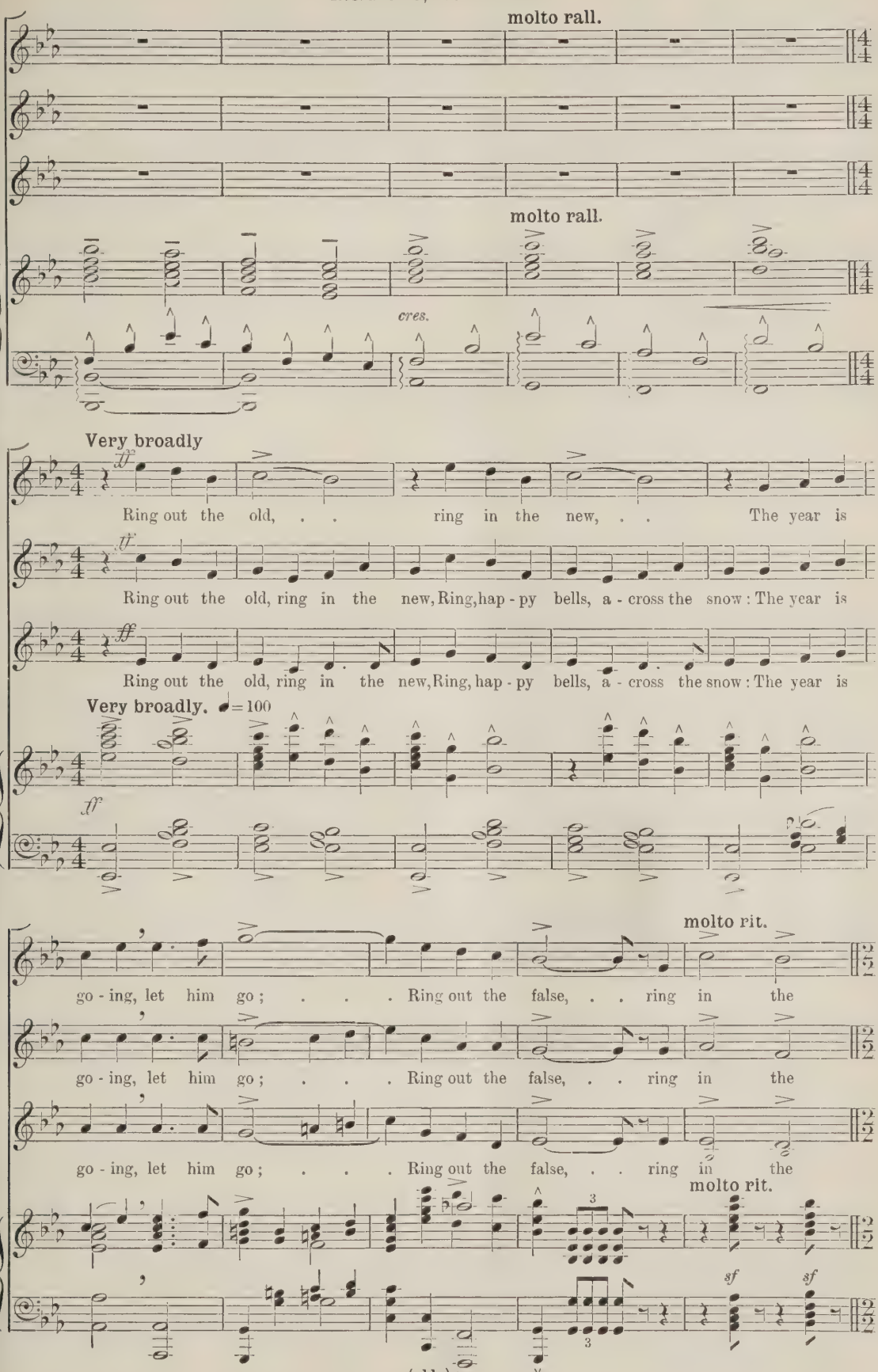

mp expressively
Ring out the grief that saps the
mp expressively
Ring out the grief that saps the
mp expressively
Ring out the grief that saps the
(Unaccompanied ad lib.)
mp
cres.
mind, . . . For those that here we see no more; . . Ring out the
cres.
mind, For those that here we see no more; . . Ring out the
cres.
mind, For those that here we see no more; Ring out the
cres.
feud of rich and poor, . . . Ring in re - dress to all man -
feud, the feud of rich and poor, . . . Ring in re - dress to all man -
feud of rich and poor, Ring in re - dress to all man -

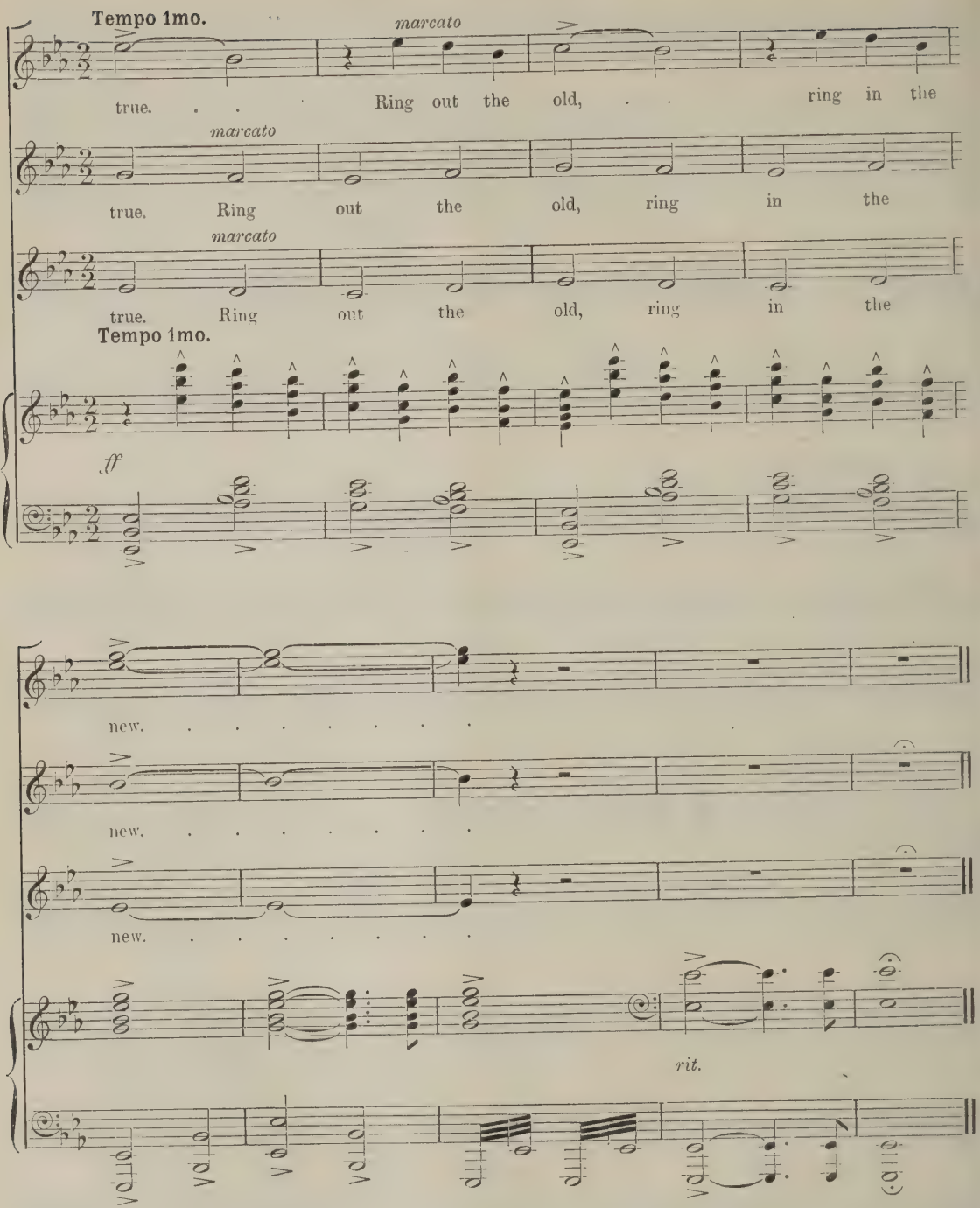

- kind. . . .
- kind. . . .
mf
- kind. . . . Ring out a slow - ly dy - ing cause, And an-cient forms of par - ty
mf
mf
Ring in the no - bler modes of life, With sweet - er man - ners, pu - - rer
cres.
strife;
cres.
f
laws. . . . Ring out the old, ring in the new, Ring, hap - py
f
Ring out, ring out . . . the old, ring in the new, Ring, hap - py
f
Ring out, ring out . . . the old, ring in the new, Ring, hap - py
f


bells, a - cross the snow: The year is go - ing, let him go; . . . . Ring out the
bells, a - cross the snow: The year is go - ing, let him go; . . . . Ring out the
bells, a - cross the snow: The year is go - ing, let him go; . . . . Ring out the
marcato
false, ring in the true. Ring out the old, . . .
marcato
false, ring in the true. Ring out the old, ring
marcato
false, ring in the true. Ring out the old, ring
ring in the new, ring in the new. . . .
in the new, ring the new. . . .
in the new, ring in the new. . . .


Well declaimed
mf
Ring out false pride in place and blood, The civ - ic slan - der
Well declaimed
mf
Ring out false pride in place and blood, The civ - ic slan - der
mf
tenderly
mp
Ring in the love of truth and right,
and the spite;
and the spite;
p
Ring in the com - mon love of good.
harshly
f
Ring out old shapes of
harshly
f
Ring out old shapes of
f

foul dis - ease; Ring out the nar - row-ing lust of gold;
foul dis - ease; Ring out the nar - row-ing lust of gold;
Ring out the thou - sand wars of old, ...
Ring out the thou - sand wars of old, ...
Ring out the thou - sand wars of old, ...
marcato
Poco più lento
a tempo
Ring in the thou - sand years of peace. . . Ring in the val - iant man and
Ring in the thou - sand years of peace. . . Ring in the val - iant man and
Ring in the thou - sand years of peace. . .
Poco più lento
a tempo
sustained


free, . . . The larg - er heart, the kind - lier hand; . . .
free, . . . The larg - er heart, the kind - lier hand; Ring out the
Ring out the
cres.
molto allargando
. . Ring out the dark - ness, - the dark-ness of the land, . . . Ring in the
dark - ness, ring out the dark-ness of the land, . . . Ring in the
dark - ness, ring out the dark-ness of the land, . . . Ring in the
molto allargando
a tempo
Christ . . . . . that is to be. . . .
Christ . . . . . that is to be. . . .
Christ . . . . . that is to be. . . .
a tempo


molto rall.
molto rall.
cres.
Very broadly
ff
Ring out the old, . . ring in the new, . . The year is
ff
Ring out the old, ring in the new, Ring, hap - py bells, a - cross the snow : The year is
ff
Ring out the old, ring in the new, Ring, hap - py bells, a - cross the snow : The year is
Very broadly. ♩ = 100
ff
molto rit.
go - ing, let him go; . . . Ring out the false, . . ring in the
go - ing, let him go; . . . Ring out the false, . . ring in the
go - ing, let him go; . . . Ring out the false, . . ring in the
molto rit.
sf
sf


Tempo 1mo.
marcato
true. . . Ring out the old, . . ring in the
marcato
true. Ring out the old, ring in the
marcato
true. Ring out the old, ring in the
Tempo 1mo.
ff
new. . . . . .
new. . . . . .
new. . . . . .
rit.

THE MUSICAL TIMES

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FORTNIGHTLY CONCERTS, November 7 and 21, at 3.

L.R.A.M. CHRISTMAS EXAMINATION. Entries will be accepted up to November 12, on payment of a late fee of 5s.

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Aria in F, *J. S. Bach.* (Novello, Book 12, p. 112; Augener, p. 1178; Peters, Vol. 9, No. 8, page 34.)

Prelude, Fugue, and Variation, Op. 18, *César Franck.* No. 3 of Six Pièces d'Orgue. (Durand.)

Bridal March and Finale, "The Birds," *C. H. H. Parry.* Arranged by W. G. Alcock. Organ Arrangements edited by John E. West. No. 14. (Novello.)

The 10 selected pieces and the book set for the Essay for the January, 1926, A.R.C.O. Examination, are the same as those set for July, 1925.

All Candidates for the next Examinations must send in their names for Fellowship by December 10th, for Associateship by December 17th. In the case of NEW MEMBERS, Proposal Forms, duly filled up, must be sent in before December 3rd. No names will be entered after the above dates.

FREE LECTURES on Choir-Training will be given at the College on Tuesday, November 3rd, at 4 p.m., by SIR WALFORD DAVIES, Mus. Doc. Subject: "Rhythm in Church and Choir Practice." Chairman: Prof. C. H. KITSON, M.A., Mus. Doc.: and at 6.30, by MR. STANLEY ROPER, B.A., Mus. B., Organist of H.M. Chapel Royal, St. James's. Subject: "The Training of Boys' Voices." Chairman: DR. H. W. RICHARDS, President of the College. No tickets required.

Regulations, list of College Publications, Lectures, &c., may be had on application.

Examples indicating the character and approximate difficulty of the NEW TESTS, set for the first time at the July, 1924, Examinations, may be obtained at the College. Associateship or Fellowship, 6d. each (post free).

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Dec. 1st.—"Spanish Madrigals," by MR. J. P. TREND, M.A., with illustrations by the English Singers.

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The Musical Times

AND SINGING-CLASS CIRCULAR

NOVEMBER 1 1925

(FOR LIST OF CONTENTS SEE PAGE 1039.)

A POSTSCRIPT TO 'A MUSICAL CRITIC'S HOLIDAY'

BY ERNEST NEWMAN

(*Continued from October Number, page 884.*)

II.

If the Editor's tolerance continues, there are still two or three points arising out of the reviews of my book that I propose to discuss. In the present number of the *Musical Times* I will deal with only one of them—that of the recognition of contemporary genius. It is the point on which those who disagree with me do so most completely. I speak, it will be observed, in the first person. In several portions of my book the Imaginary Critic whose spiritual experiences I have attempted to describe is speculating for himself rather than speaking for me; he is stumbling his way through thickets of doubt, looking for the light that shall show him the way home. I had to leave him to it, for I did not see how I could help him, being, in most of the matters that worry him, only an inquirer as doubting and perplexed as himself. But on this particular point he and I see as one: I must confess that the arguments put forward by the Imaginary Critic are so reasonable, and supported by so much evidence, that they have convinced even me. I propose, therefore, to speak for him in this the hour of his assailing by his foes.

It is well to understand an argument before you reject it, and I am afraid this one has not been fully understood by many of the people who have been irritated by it. It is, indeed, looked at rightly, less a dogmatic pronouncement than a series of inquiries. Like everyone else, I believed until lately all that is told in the story books about the persistent misunderstanding of Wagner until long after his death. Like the rest of the world, I had shed bitter salt tears over the sufferings of the poor neglected man of genius. It fell to my lot to spend some years of research into the Wagner history and the Wagner literature; and without in any way willing it—to my surprise and perturbation, indeed—I found a doubt creeping up at the back of my mind. From the subconscious the doubt gradually emerged into the conscious. Staring me in the face I saw a number of facts that seemed to negate the accepted story. It was obviously a case for inquiry; so I went once more systematically through the Wagner literature, this time looking solely for evidence that bore one way or the other on the question of his contemporary recognition. The only conclusion I could come to was that the world had been obsequiously mumbling a sort of sacrosanct formula that had no relation to anything in reality. I felt like the scientist of whom Rousseau tells us in his essay on French and German music. The learned academies of Europe had been exercised over the problem of a boy in Silesia who had been born with a gold tooth. Books were published on the subject, papers were read to philosophical societies; each contributor to the discussion had a theory of his own as to the cause of this remarkable phenomenon. Then it occurred to someone of a more sceptical turn of mind than the others to make inquiries on the spot; whereupon it turned out that the story of the Silesian boy born with a gold tooth was a tarradiddle.

Being convinced of the tarradiddleism of the Wagner legend, it occurred to me next to ask whether there was anything more substantial in the other legends of the same class. The results of my inquiry are given in my book. They have been greeted in three ways. Some people accept them wholly; others accept the evidence in some cases and reject it in others; while still other people reject the evidence and the argument *in toto*. From the last group I learn, with both amazement and amusement, that I have committed an unpardonable sin in trying to show that a great composer has always been recognised as a great composer by his contemporaries. Mr. Sorabji, for instance, would make a Star Chamber matter of it:

> Whether Mr. Newman [he says] has or has not demonstrated the existence of the recognition of which he speaks does not for the moment matter. What does matter is that a critic of Mr. Newman's influence and importance can so misuse his position as to lend his authority to bolster up a fraudulent proposition.

This is the language not of musical criticism but of theology; I have ventured to question a point of doctrine, and the Holy Inquisition is called upon to burn me at the stake. It is perhaps the heat in which Mr. Sorabji finds himself—a pardonable heat, we must all agree, since it is the historic privilege of the people in possession of the true truth to call down lightnings and thunders upon the doubters—it is perhaps due to Mr. Sorabji's heat that his remarks are not quite so lucid as I could wish. I should say, in my simplicity, that it matters a good deal whether I have or have not demonstrated what I was trying to demonstrate: that if my evidence is wrong, the proper thing to do is to show where it is wrong, and if it is right, the proper thing is to accept the conclusions that seem to follow from it. With Mr. Sorabji, apparently, evidence and argument count as little as they ever did with a Grand Inquisitor trying a heretic: the man's heresy is sufficient condemnation of him! But I must confess to being a little saddened by this and some similar experiences. Like Ibsen's Dr. Stockmann, who found himself denounced as an enemy of the people for trying to improve the sanitary condition of the town, I, who had innocently thought I was letting in a helpful light on a vexed question of musical criticism, find myself abused as a bolsterer up of a fraudulent proposition!

I have been sketching out lately a new book on 'The Tragical Comedy of Musical Criticism,' an expression of the amused scepticism that has been bred in me by half a life-time spent in close association with, and close study of, the musical mind. I am grateful to some of my reviewers for providing me with the richest imaginable material for one or two chapters of that book. They have given me a comfortable assurance of the unchangeableness of human nature. What is most delightful about them is their complete unconsciousness of their own parity with certain figures of the past for whom they have the greatest dislike and contempt. They are scornful of the 'conservatives,' and completely unaware that they themselves exhibit all the traditional blind reactions of the 'conservative' mind. I suppose none of us can see himself as others see him, and few of us are as successful in prescribing for our own ailments as for those of others. Herbert Spencer long ago commented gravely on the strange behaviour of medical students, who, though their very business was to know and to teach others that riotous living is bad for the human body, are regrettably slow to apply their admirable principles in their own cases. I have just realised, to my delight, that it is precisely the musical people who are most vehement over the obscurantism of the past who are the greatest obscurantists of the present.

The point against the Hanslicks and the rest of them has always been that at the first shock of a new idea they put on the defensive armour of reaction. It was sufficient for the idea to be new for them to be horrified by it; as Mr. Calvocoressi puts it, it 'ran contrary to the hearers' customs and tenets, and did not make sense for them.' My suggestion that we had been wrong about the attitude of past generations towards contemporary composers, and especially wrong about Wagner, was one that ran contrary to the customs and tenets of a number of good people, so they condemned it out of hand; they barricaded themselves in the citadel of their traditional beliefs and prejudices, and fired through loopholes at the audacious stranger who had dared to call upon them with a new idea. Hardly one of these conscientious objectors goes to the length of bringing rebutting evidence in what is, after all, purely and simply a matter of evidence. One reviewer 'knows' that I am wrong as regards the contemporary appreciation of literature, and 'suspects' that I am wrong as regards music. Another sapiently asks me if Mozart was not buried in a pauper's grave—as if a man could not die poor for a thousand other reasons than that people did not like his music! It would be of no avail, I suppose, for me to remind this objector of such historical facts as that the first performance of 'Figaro' lasted nearly twice the proper time owing to almost every 'number' being encored. *Some* alleged evidence has to be found that Mozart's music was not appreciated in his own day, and so we are reminded that Mozart died a pauper. What bearing that fact has on the problem I was discussing I cannot perceive.

I have come to the conclusion, indeed, that it is useless to produce evidence for some people. They blandly ignore it all. Thus I have been reproached for not championing the cause of Hugo Wolf while he was alive: this is supposed to be another proof that the great man is not recognised till after his death. But in my book I gave various reasons why Wolf's fame spread slowly during his lifetime. There are only two ways in which a composer's songs *can* become known: (*a*) we must either hear them sung, or (*b*) we must study them for ourselves. The general unwillingness of the average singer to take up new songs that do not show him off, and the difficulty of the accompaniments, account for the slowness with which Wolf's songs reached the public *viâ* the concert platform: whenever they *were* sung they found plenty of enthusiastic admirers, as Wolf's own letters show. As regards (*b*), I pointed out how Wolf virtually cut himself off from the reading public by refusing to allow his songs to be published except in large volumes, by refusing to allow any of them to be transposed (I am not contending, of course, that he should have done), and generally by getting on the wrong side of the publishers with his defects of temperament. My contention all along was that I could find no case in history of a great man's contemporaries failing to recognise his greatness *provided they had due opportunities of becoming acquainted with it.* In Wolf's case those opportunities were obviously lacking. The 'public,' so far as he was concerned, meant not Germany as a whole but the few people who had the chance to hear and study his music. *This* 'public' was in the main enthusiastically for him. He was suddenly forced upon the attention of the musical world as a whole by his tragic death. Appreciation then followed quickly enough: it was only about that time that I myself became acquainted with his songs, and I wrote on them in the *Contemporary Review* in 1904, the year after Wolf's death.

Let us try to understand what it is we are discussing. The question is whether a great new composer is so far ahead of his time that only a later time can understand him and do him justice. Is it seriously contended that in 1903, when Wolf first began to be generally talked about, the general music intelligence of Europe had suddenly taken a mighty step forward and was now able to understand what had been a mystery to it in 1902? The suggestion is nonsensical. The simple truth is that Wolf's newness and greatness would have made precisely the same impression on intelligent music-lovers in 1890 as they did in 1903, if only these people had had the good luck to meet with the songs earlier. There may be a hundred reasons why a composer is not so well known to his contemporaries as he should be. But that is a separate question; it has nothing to do with the question of the degree

of understanding of his music among such of his contemporaries as are acquainted with it.

All the reviewers who have fallen foul of me over this question exhibit a curious inability to perceive what the real point in dispute is, and to stick to it. Thus Mr. Dunton Green, discussing the Sarti-Mozart episode, says that:

> . . . what has made Sarti a conspicuous and damning example of an un-understanding critic is that whilst he followed the easy course of picking technical holes in a work of genius, he entirely failed to grasp the greatness of its spiritual message, and, indeed, of its musical beauty.

Mr. Dunton Green's gesture is magnificent, but, if I may become flowery, it cuts no ice. There was no call whatever upon Sarti to discuss the beauties of Mozart in general. He was not writing a general critical study of Mozart; he was answering, in a private document (the manuscript has not been published to this day) a query put to him by a Milanese lady about those passages in the C major Quartet that were arousing so much excitement at the time. Sarti had been consulted on a purely technical matter, and he naturally confined his reply to the technics of the matter. If, fifty years hence, it leaks out that I called in a plumber last week to tell me what was wrong with the bath tap, will some Dunton Green of that future day curse him because, after having done his best with the tap, the plumber did not write a lyrical ode on the charm of the tenant, the furnishing of the house, and the view of the grounds from the ball-room windows?

Mr. Dunton Green treats the Wagner case with the same light-hearted irrelevance. Like his colleagues, he does not make the slightest attempt to upset my evidence: he merely repeats the original theory. I gave twenty-five pages of cumulative evidence of the popularity of Wagner—and I may add that I have material enough in my note-books for another two hundred and fifty pages. This evidence ranges from about 1850 to Wagner's death in 1883. Mr. Green brushes it all aside with a lordly gesture. He 'knows,' from 'personal experience,' that in his boyhood, 'which fell between the 'eighties and the 'nineties,' Wagner's music was 'frankly condemned as "no music" by people who had spent their lives in the pursuit of music in all its forms,' and that 'proportionately to the enormous number of its detractors, its enthusiasts were "the passionate few".' Now nobody—myself least of all—is so foolish as to deny that there was a large Wagner opposition; in my book I have tried to show that for various reasons, some of them not connected with his music, he made a quite exceptional number of enemies. But in the first place no one in his senses expects the whole world to think alike on any subject. Wagner's music creates a strong repulsion in many people even to-day, when there is no question of its novelty being a hindrance to the comprehension of it; it is purely and simply a matter of temperament, of mentality, of *morale*. That the world should have been divided over Wagner in 1880, let us say, is no more astonishing than that the world should be divided to-day over Strauss, or Stravinsky, or Brahms, or Ravel. In the second place, does not the very magnitude and vehemence of the opposition to Wagner point to his popularity? People do not get wildly excited over the opposite cause when it is a losing one: if they are hysterical about it, it is a pretty sure sign that the success of it has frightened them.

Now nothing is more certain then that the hysterics of the good people 'who had spent their lives in pursuit of music in all its forms' were due to their alarm at Wagner's enormous and ever-growing vogue. This vogue they cannot deny; and to them it is a sign of the rottenness of the public taste. Nietzsche, in 'The Wagner Case' (1880), treats Wagner all through as a conqueror whose victory is going to ruin European music and European morals:

> Ah, this old robber! [he cries]. He plunders us of our youths, he takes even our women as plunder, and drags them into his cavern. Ah, this old Minotaur? What he has already cost us! Every year trains of the finest maidens and youths are led into his labyrinth that he may devour them—every year all Europe strikes up the cry: 'Off to Crete! Off to Crete!'

That was the real condition of musical Europe (and we may add America) in those years of Mr. Green's adolescence. The whole point of Nietzsche's polemic is that Wagner is so successful that he must be prevented from dragging Europe into the abyss with him. 'The Germans have created for themselves a Wagner whom they can worship.' That does not surprise Nietzsche, for, as he is always telling us, the Germans are so stupid. But he is horrified and astounded to find intelligent Paris and St. Petersburg also succumbing to the Wagnerian poison:

> People honour themselves by exalting him to the skies. For it is already a sign of decadence that no one defends himself against Wagner. Instinct is weakened. What should be shunned attracts people.

Nietzsche consoled himself with the reflection that it was only the neurotics whom Wagner attracted. But the fact of the attraction he never dreamed of denying.

I open another book by a violent anti-Wagnerian, published a year before Wagner's death,—"Wagnerism: a Protest"; by Major H. W. L. Hime. Here again the tone is not that of a victor exulting over the defeat of the other side, but that of a combatant who knows that the fight is going against him, and thinks it necessary to rally the forces of what he conceives to be the right for a last desperate stand in the hope of saving music. Major Hime cannot blind himself to the growing success of Wagner: all he can do is to try to account for it on other grounds than the intrinsic value of Wagner's operas. He attributes 'their success at Bayreuth' to 'the money and influence of the King of Bavaria, and to the strong national feeling evoked in Germany by the war against France.' 'These elements of success,' he continues, 'may be quietly ignored, but their existence cannot be denied.' Later he speaks of Wagner's 'triumph

at Bayreuth' and his 'subsequent success,' which latter he puts down to the activities of a 'clique of critics.'

This was in 1882, and it may perhaps be objected that by that time the Wagner cause really had advanced a little, but that the years before were years of unbroken misunderstanding. When we find, however, that as early as 1864 a Stuttgart hotel-keeper was so great an admirer of Wagner that he offered to place the two best rooms in the hotel at his disposal, and give him all his meals gratis, we cannot resist the suspicion that Wagner's vogue was already large. In 1876 the success of Bayreuth so alarmed the German Court theatres that some of them began to refuse permission to their singers to accept service under Wagner. They wanted to reap the benefits of Wagner's popularity themselves; nor can we blame them when we read that a queue waited all night in Berlin to get tickets for 'Tristan,' and that 150 marks were paid for a stall. In 1877, we are told, 'the German theatres were clamouring for the performing rights' of the Wagner operas, especially the 'Valkyrie.' Theatrical managers do not clamour for the performing rights of operas that no one wants to hear. At Vienna, as early as 1877, the first two operas of the 'Ring' 'were already bringing in huge returns to the Hoftheater.' Angelo Neumann's European tour with the 'Ring' in 1882 was one long success, artistic and financial.

I do not want to go over the whole ground again. I wish only to suggest that it is futile for Mr. Green to try to counter a mountain of evidence of this kind with the remark that he 'knows from personal experience' of his boyhood that I am wrong. I have tried to put before the jury only such evidence as would be accepted in a court of law; and I submit that the cumulative effect of it is convincing. Mr. Green does not deal with it at all; he merely tells us what the soldier said, which is *not* evidence.

I have commented on the reluctance of certain 'progressives' of to-day to admit that the accepted theory of the inevitable failure of a big man's contemporaries to recognise his bigness is a pure legend. The reason for their reluctance is fairly obvious. Each of them has at least one living pet composer of his own whom he ranks more highly than the musical world as a whole does. If it be true that, given opportunities for hearing his work, the really big man is soon picked out by the general consciousness, then we have at least some grounds for doubting whether the big man of to-day who is big only for a handful of admirers (though the world as a whole may respect and admire him without according him royal honours), is really so big as they assert. I myself do not dogmatise on this point: I merely ask questions. What I tried to do in my book was to discover if the past could throw any light on the problems of the present. It is the past alone that we can see complete and in the round; and my idea was that by studying the physiology and the pathology of certain personalities and certain epochs of the past we might possibly be able to work out a few general principles that there would be a fair probability of being applicable to our own problems. I put it no higher than that. I leave it to others to forecast the future. There are several of my colleagues who assure us that they know positively who are the really great composers of to-day. It is true that each of them has a different 'fancy,' and that each of them is sure that the others are anything from simpletons to imbeciles for believing in *their* 'fancy'; but this only makes the spectacle more interesting and more amusing to the outsider. Thus Mr. Cecil Gray and Mr. Sorabji plump for Bartok. Others plump for Stravinsky, in spite of the fact that Mr. Gray has told them that 'the later works of Stravinsky appeal only to a few congenital idiots.' Schönberg also has his prophets: have not Madame Marya Freund and others told us that the reason for the world not falling at Schönberg's feet is that he is a hundred years ahead or so of the musical intelligence of to-day—excepting, of course, the musical intelligence of Madame Freund?

I cannor soar to these dizzy heights. With infinite regret, I cannot go with Mr. Sorabji when he writes:

> Because an audience in 1820 recognises, let us say, the greatness of Beethoven, and because one in 1920 did not recognise the greatness of Bartok, and to deduce therefrom that Beethoven is a genius and Bartok is not, may satisfy Mr. Newman, but does not satisfy me.

By what clairvoyance, he demands, have I been able to discover 'that the audience of 1920 is in any respect of musical intelligence or artistic sensibility the same as that of 1820?' I might ask Mr. Sorabji how he knows that the two audiences are in any way different. It is surely a reasonable presumption that our grandfathers were about as intelligent as ourselves, and that they reacted to musical impressions in much the same way. Their actual musical experiences, of course, were not ours; times change. But I should not imagine that the relation between their experiences and their intelligence was different from ours. If Mr. Sorabji thinks it was, he might give us his reasons. But in any case Mr. Sorabji must make his leap into the future without the distress of my abhorred company—for I am compelled to point out to him that his comparison is illegitimate. Beethoven has been dead a hundred years; Bartok is still alive. Beethoven's work is complete, Bartok's is not. Beethoven's work can have no further surprises for us; Bartok's may have. Beethoven's greatness is now universally accepted; Bartok's is not. The prudent thing is surely to leave a comparison between the generation of 1820 and the generation of 1920 to the men of 2020. They alone will be able to see the two periods in proper perspective; they alone will have all the documents in their hands; they alone will know which of the personalities of to-day has emerged from the crowd in the way that Beethoven has emerged from the crowd of his own time. They alone will be able to say whether the formula I have tried to deduce

from the past that *we* know—the formula that history presents us with no record of a great composer being too far ahead of the average intelligence of his time for the mass of plain music-lovers to understand him—is applicable also to what is for us a very perplexing present, but will be for them a very placid past indeed. The utmost we can do is to surmise that history will repeat itself; we must not take upon ourselves to speak for the historians of the next generation but three.

What we *can* do is to provide the historian and critic of 2020 with material to work upon. He will no doubt be debating the very question we are debating now. We have to dig out of musty libraries the material for our study of past genius and contemporary criticism, and the material is not always as plentiful as we should like. It might be a good idea to leave a mass of representative material relating to the present day to the future historian, much as gramophone records and films are sealed up, it is said, in the cellars of the British Museum so that our posterity may know exactly what we looked and sounded like. Or, to vary the illustration, should we not present a handy corpus of the critical opinions of to-day to our successors, as public-spirited citizens present their bodies to the hospitals for dissection for the benefit of science? Posterity may, of course, take us willy-nilly, as the hospitals take the cadavers of paupers. But it would be ever so much nicer for us to make the graceful gesture of giving ourselves before we are taken. Why should not some learned society—or some millionaire with a grim sense of humour—compile a huge volume of the representative criticism of the period, say, 1905-30, and leave it to the British Museum with the proviso that it was not to be made available for study until 2030? My only regret would be that I could not be alive at that time to see whether the few poor criteria for criticism that we have been able to deduce from the practice of the past hold good also for the present day.

(To be concluded.)

LEONARD BORWICK

By Ernest Walker

I feel much honoured by the invitation to write a few words about Leonard Borwick for the *Musical Times*. Not that I could ever lay any sort of claim to the privilege of intimate friendship: but I enjoyed personal acquaintance over more than thirty years, and I have many kindnesses and a store of pleasant memories upon which to look back.

'I liked Borwick's playing very much, and I liked him himself almost more,' wrote Grove (as recorded in Mr. C. L. Graves's biography) to Mr. Edward Speyer in the summer of 1890; and all through Borwick's life even the casual crosser of his path must have felt the strength of this double appeal of the compelling art and the winning personality. For myself, I have memories of country week-ends (with talk on such matters as the new invention of free-wheels for bicycles); but for the most part my memories are concerned with music.

Sensitiveness and sanity are fine twin equipments for an artist; and Borwick's pianoforte playing (so it seemed to me) always aimed, first and last, at an ideal which was the unity, in their highest manifestations, of these two. Some of his listeners perhaps felt the sanity more than the sensitiveness; the kind of performance which has abundant musical sensitiveness for the duration of each individual spasm is very far from uncommon, and we often forget that the business of the pianist (as of the composer) is to initiate and communicate to others an organic experience, not a mere series of however interesting details. Borwick, when at his best, held the balance rigidly even: he saw the parts, and he saw the whole also. Technique being taken for granted (he had more than enough for any purpose, but no pianist ever made less spectacular display with it), his business, so he seemed to conceive it, was simply to represent the musical thought as such in its threefold aspect—intellectual, emotional, and sensuous. The listener felt that, in the result, Borwick was there as well as the composer; but to Borwick himself such self-expression seemed a side issue, not in any way consciously to be sought. It was characteristic of him that he was so often to be heard in ensemble work of all kinds. In a trio, or quintet, or song accompaniment, he seemed to approach the music in exactly the same spirit as in a concerto or a pure solo: he was there simply to do his share in transmitting the composer's thought, doing his duty, neither obtrusively nor subordinately, as the musical circumstances might direct.

But his art by no means ran in grooves. He could be as volcanically stirring as any professed emotionalist: I recollect, in particular, a performance of Chopin's F minor Fantasie that was a sheer blaze. And he had no unnecessary respect for any pianistic orthodoxies as such: his thumbs had ways of their own, and he took many a technical risk that I do not suppose he ever taught to his pupils. Brought up as he was in a circle of classicism, at the feet of a great artist to whom much great contemporary music was alien, his sympathies never stood still. Rachmaninov, Scriabin, Palmgren, and many more, owed him heavy debts; and he was one of the first Englishmen to see Debussy and Ravel with the eyes of their own race. And no listener could really say whether the greater sympathy went out to Bach or Mozart or Beethoven or Schumann or Brahms, or to any of the men who might be considerably his own juniors.

Odd little things might occasionally happen; his normally first-class memory might fail and reduce him to circling round and round a page of Bach without ever discovering its proper end, or he might leave out the last two notes of the *Largo* of Beethoven's Op. 10, No. 3, and be extremely surprised to be told he had done so. And, of course, like all other performers, he had occasional

off-days of tiredness or what not, when his tone might lose its colour and his rhythm its spring. But such days did not come often; and even when they did come there was nothing common or mean to be heard; the fire might, for some reason or other, be burning low, but it was plainly enough the authentic fire none the less.

Though (so far as I know) Borwick wrote but little, he had a great gift of literary expression; and his article on 'Rhythm as Proportion' in *Music and Letters* for January, 1925—the latest piece of his work that I have myself seen—is of very real and permanent æsthetic value, crammed full as it is of that typical combination of sensitiveness and sanity of which I have already spoken, minutely practical and at the same time, and in the highest degree, imaginative. Towards the end of it, in answer to some possible objections, he writes: 'I am an idealist; and, as an artist in pursuit of so ideal an art as music, I look to be one all my days.' There are many true things in his article: but none truer than this.

ANGLICAN CHANTING: A CHALLENGING PSALTER*

By Ernest Bullock

(*Organist and Choirmaster of Exeter Cathedral.*)

The Church jealously and rightly guards its ancient uses and traditions. It grudges any change of custom, as instanced in the revision of the Prayer Book; it is disturbed when new light is thrown upon its beliefs, for example by modern Biblical criticism; and when any innovation is suggested that may deprive its members of hymns they have been associated with since youth, or that involves a new way of singing the Psalms, or the like, congregations present a bold front to innovators. In many minds the ancient uses and traditions of the Church have become so confused with personal associations that the true proportion of things is in danger of being lost. Hence any attempt at revision which silences (even temporarily) some members of the congregation, is sure to cause trouble. In the heat of argument, common-sense, long experience by specialists, research and thought contributed by scholars, go for little. It is hardly an exaggeration to say that some people would leave a church where they did not find some 'dear old hymn' sung, and yet would scarcely be conscious of the omission of some salient feature such as the 'Absolution.' Choirs also have a natural aversion to change. They prefer to 'stray along the cool sequestered vale of life, and keep the noiseless tenor of their way' (though perhaps the simile is not altogether apt!). Such choirs may be musical and have common-sense enough to realise the faults, say, of chanting. But any change requires an effort.

In spite of probable rocks and breakers ahead, the 'English Psalter' has appeared, and the publishers are to be congratulated on their courage and foresight. The need was a pressing one, and the result has more than fulfilled anticipations. Wisdom has been shown in the choice of editors for this work, as they are all practical Church musicians, men fully equipped for the task by their knowledge and long experience; and incidentally being only three in number and wise in counsel, they were not likely to delay the preparation of such an important work by failing to arrive at unanimity of principles. 'These principles,' as they state in the preface, 'have been systematically and fearlessly applied.'

For many years there has been a growing dissatisfaction with the singing of the Psalms to Anglican chants, not only amongst Church musicians but also amongst many of the more thoughtful of the clergy and laity. Some have solved the problem by returning to plainsong. Others, however, have been unwilling to forego the use of Anglican chants, and have clung to them in the pious hope that some solution would be evolved.

The Anglican chant, in spite of its monotonous insistence on four-part harmony, still attracts Church musicians. Nevertheless many of them have been fully alive to the defects of Anglican pointing, and for years have been experimenting and trying to solve the problem. Little by little fresh ideas have been presented, tried and, if successful, retained. In some cases individuals have committed themselves to print, so that a wider trial of ideas was possible. But in the majority of cases, reformers have been content to make alterations in the psalters found in use, or have marked prayer books according to their own views. The strength and weakness of these efforts have soon been discovered. The problems have been discussed, lectured on, and written about in musical periodicals and manuals of Church music. A short time ago a pamphlet appeared with the Canticles pointed in natural speech rhythm, thereby considerably adding to the store of thought and experiment. During this time there has been a great revival of interest in free rhythm, to which modern composition and the research, publication, and performance of Elizabethan sacred and secular music have largely contributed. The time was ripe for the publication of a pointing of the Psalms based upon the principles of natural speech-rhythm, and embodying the best and simplest ideas and the results of long experience.

In the 'English Psalter' the problem of fitting the true prose-rhythm of the Psalms to the rhythm of the Anglican chant has been squarely faced. Moreover the signs used to accomplish this have been reduced to a minimum. Those that were necessary are, with few exceptions, based on signs that have become conventional. The present writer has been carefully through the whole Psalter, and no false accents have come to light. There may, however, be a difference of opinion as to the scansion of a few verses. For instance:

* The 'English Psalter.' Edited by Charles Macpherson, Mus. D., Edward C. Bairstow, Mus. D., and Percy C. Buck, Mus. D. (Novello.)

The 'English Psalter' sets out the following verse in this wise:

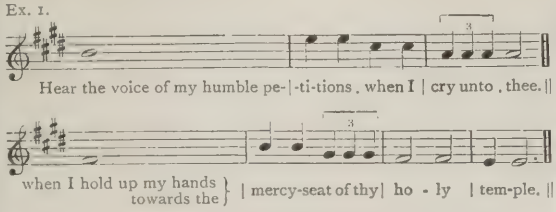
Sing praises unto him with the lute and | instru-ment of | ten | strings ||

An alternative easily suggests itself:

Sing praises unto him with the | lute and | instru-ment of | ten . strings. ||

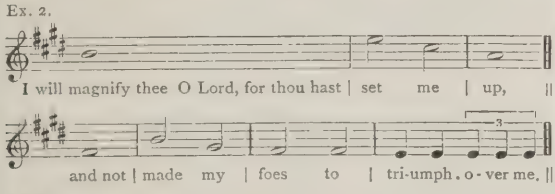
In order to appreciate fully the 'English Psalter,' it is necessary to eliminate all thought of a rigid time for the chant, all idea of stress or prolongation of syllables before the first bar-line. Thus the Anglican chant becomes a very elastic thing, capable of producing great varieties of rhythm, although strictly based on the accepted formula. I quote a few examples of the more unusual rhythms:

Ex. 1.

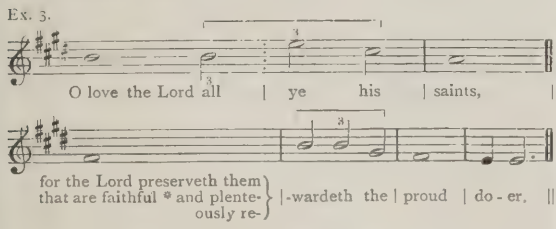


The last bar of the first part in the above example instances a device of the subdivision of similar bars frequently employed in this Psalter with good effect.

Ex. 2.



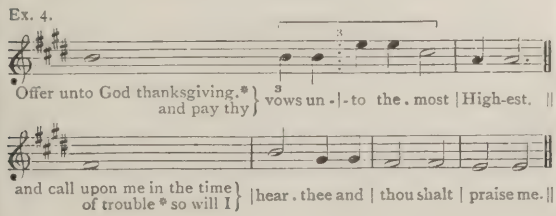
Ex. 3.


O love the Lord all | ye his | saints,
for the Lord preserveth them that are faithful * and plente-ously re- | -wardeth the | proud | do - er. ||

In the first half of this chant there is an example of a 'secondary triplet,' so designated by the Editors, *i.e.*, a triplet made up of the reciting-note *plus* the two following minims. Thus the accent is thrown on the syllable indicated by the figure 3, placed over a syllable in the reciting part, and eliminated from the first syllable of the bar of minims. A 'primary triplet' is shown in the second half of the chant.

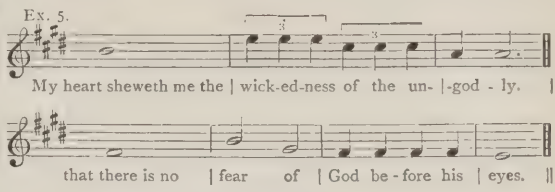
The first part of Ex. 4 shows yet another variety of 'secondary triplet':

Ex. 4.


Offer unto God thanksgiving.* and pay thy | vows un - | -to . the . most | High-est. ||
and call upon me in the time of trouble * so will I | hear . thee and | thou shalt | praise me. ||

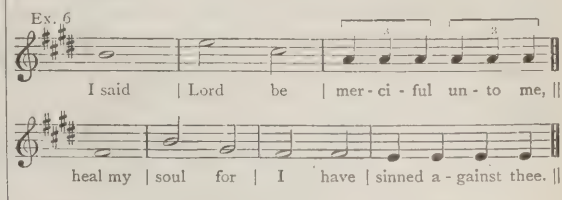
Ex. 5 shows a good variety of rhythm introduced at the first bar of minims:

Ex. 5.



The following example shows not only a variety of rhythm, but also balances well the two parts of the verse:

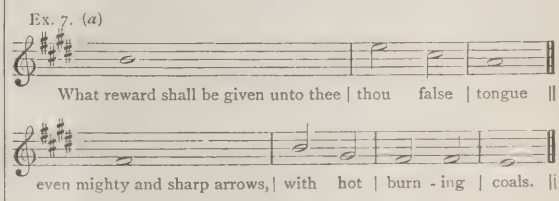
Ex. 6



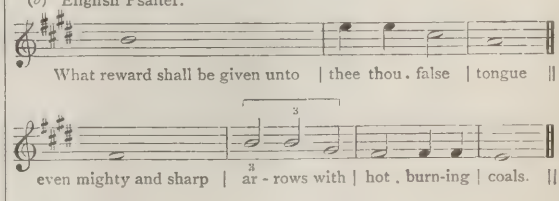
Needless to say, in the above examples the values of the notes are only approximate, because they are governed by the natural rhythm of the words. Of course numerous examples could be quoted, but these must suffice.

A good test of the potentialities of this Psalter is to be found in the striking comparison that is afforded when it is placed side by side with one of the commonly used systems of pointing:

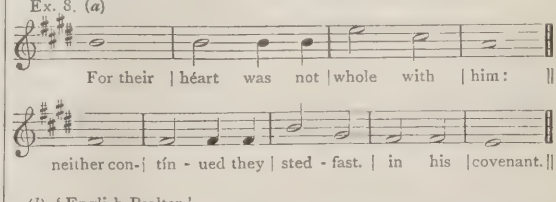
Ex. 7. (*a*)



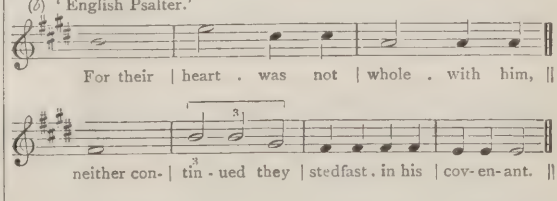
(*b*) 'English Psalter.'



Ex. 8. (*a*)



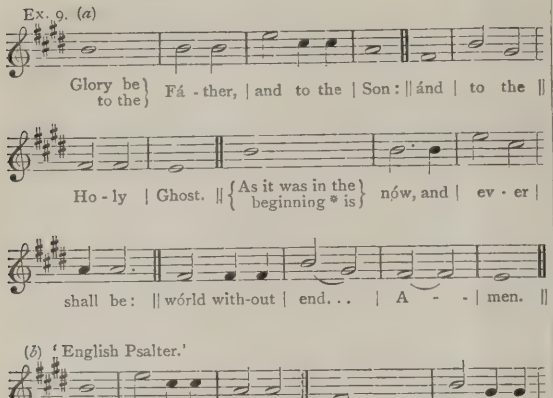
(*b*) 'English Psalter.'



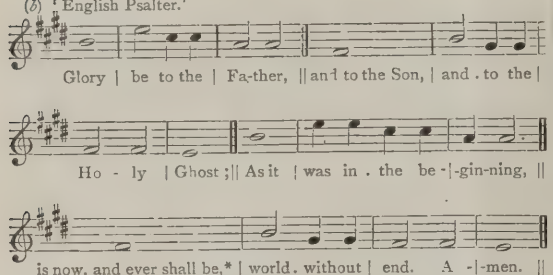
The pointing of the Gloria has hitherto been open to serious objection on account of false accentuation and unnecessary prolongation of

syllables. Compare that in general use with this from the 'English Psalter':

Ex. 9. (*a*)


Glory be to the Fá - ther, | and to the | Son: || ánd | to the ||
Ho - ly | Ghost. || As it was in the beginning * is nów, and | ev - er |
shall be: || wórld with-out | end... | A - - | men. ||

(*b*) 'English Psalter.'

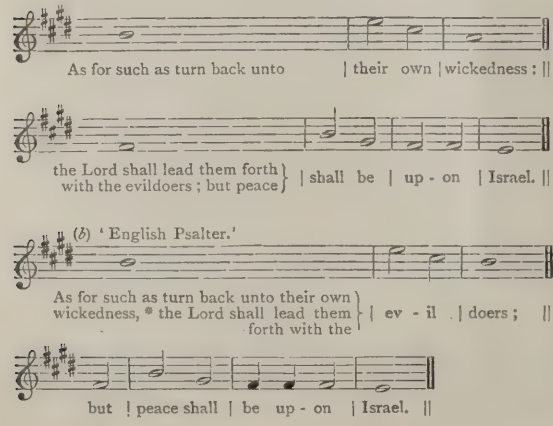

Glory | be to the | Fa-ther, || and to the Son, | and . to the |
Ho - ly | Ghost; || As it | was in . the be-|-gin-ning, ||
is now, and ever shall be,* | world . without | end. A -|-men. ||

Consideration of the latter pointing of the Gloria brings to our notice the many changes of punctuation which have been adopted in the 'English Psalter,' and the practical results obtained:

1. All commas have been omitted except those to be observed. This is the only sensible principle in order to secure unanimity.

2. The colon, which hitherto marked the coincidence of the double-bar of the chant, is now used as a punctuation mark only, and the position of the double-bar is indicated by the usual musical notation sign. Consequently, not only does the colon disappear out of some verses altogether and a suitable punctuation mark is substituted, but the position of the colon does not always coincide with the double-bar of the chant. Compare the following, and note which better brings out the sense of the words:

Ex. 10. (*a*)


As for such as turn back unto | their own | wickedness: ||
the Lord shall lead them forth with the evildoers; but peace | shall be | up - on | Israel. ||

(*b*) 'English Psalter.'

As for such as turn back unto their own wickedness, * the Lord shall lead them forth with the | ev - il | doers; ||
but | peace shall | be up - on | Israel. ||

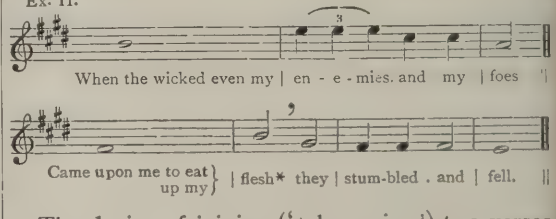
Another good example can be shown by reproducing v. 3 of Psalm 107 from the 'English Psalter':

And gathered them | out of the | lands, ||
from the east and from the | west . from the |
north and . from the | south. ||

The elimination of the colon has also made it possible for the whole verse to be run through without a break, when the sense of the words demands it. This adds still more possibilities of variety of rhythm, and is a welcome change from the monotonous pause for breath at the double-bar.

The following supplies a convenient illustration, and approximates as far as possible to the effect when sung:

Ex. 11.



The device of joining ('telescoping') two verses so that they may be sung to one single chant is also introduced. It has been frequently employed in the short verses of Psalm 119, *e.g.*:

O Lord, thy word endureth for | ever in | heaven. ||
Thy truth also remaineth from | one . gener- | ation . to an- | other. ||

By this means of combining verses it has been possible to rid ourselves of that universal blot on Anglican pointing, found in Psalm 148, v. 10, viz.:

worms |— and | feathered | fowls.

The 'English Psalter' has rearranged it to read thus:

Mountains and all hills; * fruitful | trees and . all | cedars. ||
Beasts and all cattle; | worms and | feathered | fowls. ||

On the other hand, many of the longer verses have been divided so that they are sung to a double instead of a single chant:

When the company of the spearmen and | multi-tude of the | mighty ||
are scattered a- | broad a-mong the | beasts . of the | people ||
So that they humbly bring | pieces of | silver ||
and when he hath scattered the | people . that de- | light in | war. ||

The editors have frankly disregarded three things: (*a*) the parallelism of the original Hebrew; (*b*) the 17th-century punctuation; (*c*) the pronunciation of the final 'ed,' except in a few cases. They state their reasons for so

(*From a contemporary drawing*)

GEORGE FREDERIC HANDEL

doing, and quote authorities in support. Very few instances have been discovered to which exception can be taken. In Ps. 79, vv. 7, 8, and in Ps. 93, vv. 1, 2, there are changes of mood and sense, occurring in the middle of a single chant. This may be found to be a little disconcerting, because we had come to consider the single chant as the normal musical sentence in chanting.

There cannot be even this slight objection when considering the Canticles. Devices such as these are essential to preserve the sense and to avoid distortion of the language. They have been freely used in the Te Deum (the most difficult of all Canticles to point, except when re-arranged), the Magnificat, and the Nunc Dimittis.

The accentuation of enclitics—*i.e.*, words deriving their syllabic accent from the context—hitherto left to chance, has been carefully considered.

Several instances can be given in which the meaning of a word is made clear, and its significance increased, by proper accentuation, viz., the word 'own' in Ps. 67, v. 6, 'thanksgiving' in Ps. 98, v. 6, Ps. 107, v. 22, Ps. 116, v. 15, Ps. 147, v. 7.

The book is admirably presented. The clearness of the type and indications of pointing, both essential features, are commendable. The Editors have wisely omitted to suggest marks of expression. May one hope that many dynamic misinterpretations of the words that have crept into use will as a result be eradicated? A glaring example of this fault is sometimes heard in the following verse:

(*ff*) For this God is our God for ever and ever (*p*) He shall be our (*dim.*) guide unto (*pp*) death.

As a guide to the structure, general mood, and feeling, the headings to each Psalm, which previously appeared in the 'New Cathedral Psalter,' have been reprinted.

As is customary, the numbers of the Psalms have been indicated by Roman figures. It would have been helpful if ordinary numerals had been substituted, especially in view of the use of the New Lectionary. This may seem a trifling point, but it is worthy of consideration in the event of a reprint.

Some typographical accidents, inevitable probably in a first impression, have occurred: *e.g.*, in Ps. 74, v. 24, the dot showing the sub-division of the bar has disappeared, and Ps. 119, a redundant dot occurs in v. 143. Also some bar-lines have 'broken off' in printing: *e.g.*, Ps. 70, v. 4, Ps. 119, v. 129, Ps. 132, v. 8, and Ps. 144, v. 3.

I venture to suggest that when demonstrating this Psalter choirmasters should take Psalm 87, and contrast the pointing at present in use with that of the 'English Psalter.' This Psalm in the latter is extraordinarily well done, and contains examples of almost all the new principles in the small space of seven verses. When introducing the Psalter to a choir, Psalm 96 will be found a suitable one to rehearse first, because it contains only slight deviation from the familiar pointing.

Now that the 'English Psalter' is an accomplished fact, it only remains for individual churches where Anglican chanting is in use to give it careful consideration. There is no doubt as to the ultimate result if it is tested properly. Of course, no pointing of the Psalms can be invented which precludes any possibility of misinterpretation, and particularly so when the natural recitation of the words is of first importance. Choir and congregation must do their share by using imagination and cultivating a sense of rhythm. Anglican chanting may then be made a thing of beauty, and truly expressive of the deep religious significance of the poetry.

THE EARLIEST EDITIONS OF HANDEL'S 'MESSIAH'

(NEW LIGHT ON AN OLD SUBJECT)

By William C. Smith

(*Of the British Museum*)

So much has been written about Handel, Walsh, and 'The Messiah,' that it may seem futile to attempt to add anything of importance to what has already been published. In addition, however, to the fact that many of the popular statements on the matter are conflicting and inaccurate, there is a further reason for continuing the inquiry. Behind the few certainties and many speculations about the earliest appearances in print of 'The Messiah,' there is a mystery still awaiting solution.

The purpose of the present article is to reopen the question in the light of some recent investigations which may help towards an ultimate settlement, and at any rate, a summary of the existing evidence for this or that theory should be useful.

Readers of Handel literature will be familiar with the statements that 'The Messiah,' in its complete form with the choruses, was first published by Randall & Abell, in 1767, and that a rare version of the 'Songs in Messiah,' was published in 1760 or 1763, these editions being the first of the numerous reproductions of the immortal masterpiece.

The authority for the information with regard to the 1767 edition appears to be almost unquestionable. The work was advertised in the *Public Advertiser* for July 23, 1767, as being ready to be delivered to the subscribers, an earlier announcement on July 4, stating that it would be ready by July 7. For a fuller account of this part of the story, the reader is referred to the excellent article by the late F. G. Edwards, in the *Musical Times*, November, 1902, although further reference will be made to the subject later on.

As to the actual date of the first edition of the 'Songs in Messiah,' said to have been published in 1760 or 1763, there is unfortunately a good deal of repetition and contradiction in the statements of the authorities, but very little evidence. The matter is not referred to by Mainwaring, and apparently it did not attract attention until well on in the 19th century.

Sir George Macfarren, in a series of articles in the *Musical World*, 1849, refers to 'the edition of Walsh, published in the life-time of the composer.' This statement is qualified by Macfarren in his introduction to the libretto of the work, published by the Sacred Harmonic Society in 1853, and which reads as follows :

> It is remarkable that 'The Messiah' was not printed in the life-time of the author. This may be inferred from his legacy of the manuscript copy to the Foundling Hospital, and it is more directly proved by the catalogue of Walsh, his publisher, dated 1760, in which it is not included. A very scarce edition of the songs only, which has none but the first settings of the pieces that were recomposed, bears Walsh's imprint; this, however, is never advertised during Handel's life, neither does it appear in Walsh's catalogue to which reference has been made, whereas of all the other Oratorios, the publication of the songs is announced in the journals immediately after the production of the works. The earliest printed copies of the entire work bear the imprint of Randall, Walsh's successor, and they are chiefly printed from the same plates as this edition of the songs, but the choruses are as obviously printed from plates engraved at a later time.

Still another modification is made by Macfarren in the preface to the vocal score of 'The Messiah,' published by R. Cocks & Co., London, in 1884. In this case it is stated that

> The first publication of the songs in 'Messiah' was advertised by Walsh, the music-seller, in 1760, the year after the composer's death.

Schoelcher, in his well-known biography, says :

> The first collected edition, entitled 'Songs in the Messiah,' does not date further back than 1763, four years after the author's death. Even in this there were wanting five recitatives and all the choruses, and still we find all the airs as they had been composed originally, and without any of the changes which Handel had made. The first edition which is really complete is that of Randall, Walsh's successor, and it belongs to the year 1768.

Schoelcher also mentions how he met John Caulfield, the son of Walsh's apprentice, and that Caulfield, in recalling the conversation of his father on the question of the publication of 'The Messiah,' said that

> Walsh demanded the MS., sending at the same time the usual *honorarium* of twenty guineas, which was the stipulated price of every oratorio which he printed. But the composer would not accept them, saying that rather than receive such a sum he would not publish the oratorio.

In considering the motives which may have prevented the early publication of 'The Messiah,' Schoelcher suggests that Handel

> . . . valued this work from the beginning, much beyond any other, in spite of the indifference of the public.

and later on says :

> It must even be supposed that Walsh was in some manner religiously bound, since, in spite of the certainty of profit, he only engraved his book of 'Songs in the Messiah' four years after the death of the composer.

With reference to Schoelcher's remarks about Walsh, Frank Kidson, in his very interesting article, 'Handel's Publisher, John Walsh, his Successors and Contemporaries' (*Musical Quarterly*, July, 1920), says :

> It is obvious that Walsh junior is here meant, for the elder Walsh died in 1736, when but few of the oratorios were issued. 'The Messiah' in its entirety was not published until after the death of the younger Walsh, though one curious folio edition, 'Songs in Messiah an oratorio, set to musick by Mr. Handel,' bears a Walsh imprint. There is reason to believe that this was published by William Randall, who has used an old title-page, the first three words being inserted from a different plate in one which seems to have been used for all the oratorios as they came out.

Mr. Kidson's unique position as an authority on music publishers is well known, but it is difficult to understand why he has suggested Randall as the publisher of the 'Songs.' The evidence appears to be in favour of a much earlier date than has been usually accepted, and there seems to be no apparent reason for ascribing the first edition to Randall (*i.e.*, 1766, or later), although he did publish some issues of the work.

It may be as well to point out also, that Walsh used more than one kind of plate for title-pages of Handel's oratorios, although the one referred to by Mr. Kidson is very common. Another plate was used for 'Joseph' (1744) and 'Jephtha' (1752), and the imprint on it reads : 'Printed for I. Walsh . . . of whom may be had all Mr. Handel's works.' While admitting that it is unsafe to interpret Walsh's statements too literally, it is nevertheless interesting to find that subsequent to the production of 'The Messiah,' the publisher was advertising 'all Mr. Handel's works.'

F. G. Edwards, in the article already referred to, says :

> 'The Messiah' was not published in its complete form during Handel's life-time. The Overture is said to have appeared in 1743, as one of a set of overtures published by Walsh, who, between the years 1749 and 1759, also issued eighteen of the vocal solos in a collection of 'Handel's Songs (400) from the Oratorios.' It is significant that while these 400 songs bear the titles of the oratorios from which they are taken, those from 'The Messiah' are printed without such headings.

These four hundred songs went through several editions, and instrumental parts were issued with them by Walsh. In the index to the volumes of these parts, the name of the oratorio is given to 'The Messiah' items, and in one or two of the parts the word 'Messiah' also appears in connection with the aria, 'But who may abide.' Evidently there was some definite objection to publishing 'The Messiah,' or even items from it, with the same freedom as other works by Handel.

Romain Rolland, in 'A Musical Tour Through the Land of the Past' (1922), says that

> Handel had forbidden his publisher Walsh to publish any part of this work ['The Messiah'], the first edition of which did not appear until 1763, and he bequeathed to the [Foundling] Hospital a copy of the full score. He had given another copy to the Dublin Society for the Relief of Debtor Prisoners, with permission to make use of it as often as the Society pleased in the interest of their beneficiaries.

Other quotations could be furnished showing how contradictory the statements are as to the date of publication, and the equally conflicting opinions as to why the publication of 'The Messiah' was delayed.

It has been reserved for J. Allanson Benson, in his most interesting booklet, 'Handel's "Messiah"; the Oratorio and its History' [Reeves], to offer, with much that concerns the practical interpretation of the work, a new suggestion that the 'Songs' were first published as early as 1743-44, but were not advertised at the time owing to the objections which existed against the use of such a sacred subject as an entertainment.

The question of date is important, and it is necessary to quote Allanson Benson on this point :

> It has been stated that the 'songs' in 'Messiah' were not printed till 1760 at the earliest. This seems to me to be very unlikely. The appearance of 'O thou that tellest' and 'He was despised,' an octave higher in the G clef (the usual way of printing 'counter' parts for the use of the general public) long after they had ceased to be sung by that voice, cannot be accounted for. Then why should the original version of 'But who may abide,' which Handel had certainly discarded after the first London performances (we gather from a pencilled note in the autograph that he had tried a transposition in E minor for Lowe) be inserted, when the version with the *prestissimo* movements had been in use both as contralto (artificial) and soprano for years? The air, 'But lo!' which he wrote for Mrs. Clive, must have been written for the early performances in 1743, or possibly 1745, as she did not sing for Handel after 1746 ; and this was printed instead of the original recitative (14*a*) which had been reverted to long before 1760. Again, the version of 'Thou art gone up' (the mezzo-soprano version—not the original bass) seems to have been written for early performances, for it must have come before the 'Guadagni' version, as it is in this collection ; the 'Guadagni' not having been printed till Randall's score of 1767.

Nothing that has been discovered conflicts with the valuable internal evidence offered by Allanson Benson as to the first appearance of the 'Songs' about 1743-44, and some of his statements will bear amplification.

The writer of the present article has seen six early editions of the 'Songs.' They are owned as follows :

No. 1.	Newman Flower.	(First edition.)
No. 2.	Allanson Benson.	
No. 3.	Newman Flower.	(Another edition.)
No. 4.	Harold Reeves.	
No. 5.	British Museum.	(G. 160. p.)
No. 6.	British Museum.	(G. 160. l.)

From an examination of these six editions, it appears certain that No. 1 is the earliest and that No. 2 followed soon afterwards. Nos. 3 and 4 were probably issued some years later, and there is no difference between them except in the direction of the water-lines in the paper. Nos. 5 and 6 probably appeared still a little later, No. 6 being certainly the last.

In support of this chronological arrangement, the following points are important.

The title-pages of Nos. 1 and 2 are similar, and read 'Songs in Messiah.' All the other editions have 'The Songs in Messiah.' Otherwise the six title-pages agree, all having the same Walsh imprint. Other important features distinguish the two earlier editions from the others. They are paginated 1-70 at the bottom of the pages, in the centre. The others have additional paginations, to be described later. Moreover, Nos. 1 and 2 are the only editions with the aria 'He was despised' printed in the G clef with the direction 'to be sung an octave lower,' as pointed out in Newman Flower's catalogue of his collection and by Allanson Benson. Nos. 1 and 2 have, in places, different figuring in the bass from that of the later editions. The recitative 'Then shall the eyes of the blind' (p. 31), the heading 'Part the Third' (p. 57), and the separating stave marks (𝄂) which occur in the other editions are all omitted from Nos. 1 and 2. Finally, there are slight differences in the engraving which distinguish the two earlier issues from the others. Without doubt, Nos. 1 and 2 are clearly different from Nos. 3-6.

That Newman Flower's copy is the earliest is beyond question. It is identical with Allanson Benson's except for p. 66. In the former copy, the recitative 'Then shall be brought about the saying' has been omitted, but the page has been re-engraved for the Allanson Benson copy, the recitative inserted, and the succeeding staves of 'O death, where is thy sting?' compressed to make room for the addition.

Nos. 3 and 4, practically duplicates (*see* above), have in addition to the original pagination at the bottom of the pages, a second pagination at the top inner or outer corners running as follows, consecutively, through the volume: 1-10; 18-23; 37-41; 53-55; 60-67; 78-81; 106-109; 121, 122; 126-134; 142; 143; 153-155; 159-164; 34; 35; 172-174. Pp. 17-19 (bottom pagination) have, however, no top pagination. The second (or top corner) pagination was added to the plates when they were prepared for Randall & Abell's complete edition with the choruses, published in 1767. The appendix, issued as part of that work, and containing alternative settings of certain items, was paginated 1-35, and the numbers 34, 35 following 159-164 (top pagination) in copies Nos. 3 and 4 are explained as follows: They refer to the lengthened form of 'O death, where is thy sting?' which was printed in the appendix to the 1767 edition, the shortened version being inserted in its place in the body of the work. All the editions of the 'Songs' have the longer version, but in the issues subsequent to the preparation of the plates for the 1767 edition, the pages have the second pagination of the appendix.

It may be noted also that, with the following exceptions, the plates of the 'Songs' with pagination at the bottom were used for the 1767 edition. Pp. 17-19 ('O thou that tellest') were re-engraved, however, the aria for contra-tenor being lowered an octave for contralto voice, and the recitative, 'Behold a Virgin,' being included. This re-engraved version appears as pp. 30-32 of the 1767 edition, without any pagination at the bottom of the pages, although later issues of the 'Songs' still retained the contra-tenor setting from the original plates. Pp. 36-39 ('He was despised'), of editions Nos. 3-6 of the 'Songs,' appear in the 1767 edition as pp. 78-81, without any pagination at the foot of the pages, This is explained by the fact mentioned above, namely, that the first two editions of the 'Songs' contain this aria printed an octave higher than it was to be sung, but in the full edition of 1767 it was given the lower setting, and this version was included in issues Nos. 3-6 of the 'Songs.'

The last two copies to be considered (Nos. 5 and 6) have the same two sets of pagination as Nos. 3 and 4, and in places a third pagination. This third pagination, added to the top centre of pages 14-16 ; 20-24 ; 48-54 ; 60-65, of the original edition is correspondingly as follows: 19-21 ; 22-26 ; 27-33 ; 34-39. This requires further explanation. In 1746, Walsh published a volume, entitled :

> Handel's Bass Songs from all the Operas. Price 5*s*. London, I. Collins. Sculp. Printed for & Sould by I. Walsh Musicall Instrument maker in Ordinary to His Majesty at the Golden Harp & Hoboy in Catherine Street near Summerset house in y^e^ Strand.

This was followed the same year by :

> A Second Set of Favourite Bass Songs Collected from the Late Oratorios Compos'd by Mr. Handel. These Songs are proper for two Violoncellos. N.B. The First Set of Bass Songs are Collected

from the Operas. London. Printed for I. Walsh in Catharine Street in ye Strand. I. Collins. Sculp.

This volume also bears another imprint in the form which appeared on the First Set as above.

About 1757 another volume appeared with a title-page like the First Set but preceded by the words 'A 3d Set of,' written in manuscript.

These three sets of Bass Songs were well advertised on various Walsh publications. They contain no items from 'The Messiah.'

Then, strangely enough, unadvertised, there appeared another volume entitled 'A Fourth Set of Favourite Bass Songs,' with a similar title-page to that of the Second Set published in 1746, and the two Walsh imprints retained. The distinguishing feature of this Fourth Set is that it contains numbers from 'The Messiah.' It is paginated 1-51 consecutively, and the pagination of 'The Messiah' items of this work is that which reappears as the third pagination on the later editions of the 'Songs' (Nos. 5 and 6) referred to above.

In addition to the consecutive and complete pagination, 1-51, every page of the 'Fourth Set of Favourite Bass Songs' also bears at the top the pagination of the particular song as it appeared in, presumably, an earlier edition of the complete oratorio or in an edition of the songs from the particular oratorio in question. In the case of 'The Messiah' items, however, there are the three paginations, *i.e.*, those of the 'Songs,' the 1767, edition, and the 'Fourth Set of Favourite Bass Songs.'

On the surface, it looks as if this 'Fourth Set of Favourite Bass Songs' was published after the complete edition of 1767 not by Walsh, but by his successors Randall & Abell, or Randall alone, who used the earlier Walsh plate for title-page in conformity with the first three books. Randall's imprint appears on very few publications, although he continued to issue works with Walsh's imprints and title-pages.

It is significant in this connection to note, for later consideration, that this 'Fourth Set of Favourite Bass Songs' does not bear the word 'Messiah' on the music pages, neither the initials 'W.R.' nor the name 'Randall,' such as that publisher used in his later editions of the 'Songs in Messiah.'

The items from 'Judas Maccabæus' included in the 'Fourth Set of Favourite Bass Songs' have also the pagination of the full edition of the oratorio published in 1769, but the selections from 'Samson' present a peculiar problem. The full edition of this oratorio was also published in 1769, and the items included in the 'Fourth Set of Favourite Bass Songs' have the original pagination of the complete edition (pp. 42-44), as well as the new pagination (pp. 11-13) of the 'Bass Songs,' and the two paginations also occur on the corresponding plates in the full edition. Of these two works it is therefore impossible to say whether one was published earlier than the other. The reasonable explanation is that they were published contemporaneously, the one engraving of the plates being used for both issues. This is another illustration of the difficulties to be met with in investigating Walsh's publications.

Returning to the question of editions Nos. 5 and 6 of the 'Songs,' other facts are worthy of notice. No. 6 differs from No. 5, and from all the previous issues, in two important respects. The first is the frequent use at the top of the pages of the word 'Messiah.' Whether there was formerly any reason for suppressing the advertisements of the oratorio under its correct name or not, they had evidently disappeared by the time this volume was issued. The second point is the addition at the bottom of the pages of the word 'Randall,' or the initials 'W. R.,' clearly showing that this edition of the 'Songs' was issued by Randall—*i.e.*, after 1766, the date of the death of J. Walsh, junior—and suggesting that the other five issues were not by Randall, or that they were prepared in Walsh's time, even if not all issued by him.

As a rule, the publication of Handel's works was very well advertised, as even a cursory glance at the newspapers of the time will show. With few exceptions, soon after an opera or oratorio was produced, Walsh announced an edition of the work, or the songs from it, and on most of these publications there is a catalogue of earlier works also to be had of the publisher. As the oratorios continued to be produced, so the advertised list of them was extended, but up to the present the most diligent search has failed to find any mention of the 'Songs in Messiah,' or of the complete work, in the advertisements before 1763.

As has already been suggested, there is some reason for thinking that the 'Songs' at least were issued some twenty years earlier than 1763. If this is correct, why was the work not advertised in the usual way?

It is well known that the oratorio was produced in Dublin in 1742 as 'The Messiah.' Reproduced in London three times in 1743, and twice in 1745, it was billed on these occasions as 'A New Sacred Oratorio' or 'The Sacred Oratorio.' It was not performed again, apparently, until 1749, when it was advertised as 'An Oratorio called Messiah.' Contemporary with the early London productions, there were in Walsh's publications one or two very rare references to the work as the 'Messiah.'

On December 12, 1743, the *London Daily Post* advertised:

> Six Overtures from the Opera and Oratorio's of Sampson, Messia [*sic*], Saul, Deidamia, Hymen, Parnasso; set for the Harpsicord. Compos'd by Mr. Handel. The 8th Book. These Overtures are also to be had for Violins, in eight Parts.

On December 14, 1743, a similar advertisement of the same work appeared in the *Daily Advertiser*, but with 'The Sacred Oratorio' substituted for 'Messia,' and this modification was also made in the title-page of the instrumental parts of these overtures, which appeared at the same time. On later sets of the instrumental parts (from about 1749) 'The Messiah' is advertised under its correct title, and not as a 'Sacred Oratorio.'

Between 1730 and 1760 Walsh published seven volumes of

> Sonatas or Chamber Aires for a German Flute, Violin or Harpsicord. Being the most Celebrated Songs and Ariets Collected out of all the Late Oratorios and Operas Compos'd by Mr. Handel.

Vol. 5 of this set, published in 1744, contains one item from 'The Messiah,' namely, 'He was despised.' In the index the aria is stated as being from 'The Messiah,' but on the page of the work it is described as 'Air by Mr. Handel in the Sacred Oratorio.' No 'Messiah' numbers occur in the sixth volume of the series, but there are nine in the seventh volume, published in 1760. In this latter volume the items are described in the index as being from 'The Messiah,' but in the body of the work there is no indication to that effect.

The elimination of the source of 'The Messiah' excerpts included in the collection 'Handel's Songs [400] selected from his latest oratorios,' published from 1749-59, has already been referred to. It is only mentioned again here, as part of the evidence which exists to show that there must have been some significant fact behind the very occasional use of the word 'Messiah' as the title of the oratorio.

The first definite advertisement of the publication of 'The Messiah' appears to be that in the *Public Advertiser* of March 29, 1763, which runs as follows :

> This Day is published a Second Set of Handel's Grand Songs in Score, introduced in his Oratorios not printed before.
>
> Handel's Oratorios in Score of Judas Maccabeus, Samson, Occasional Oratorio, Messiah, Alexander's Feast, Acis and Galatea. Also a complete Set bound, 14 vols.

In passing, it may be worth while pointing out that copies of the 'Second Set of Handel's Grand Songs' are of the utmost rarity. But to return to 'The Messiah' : the Walsh advertisement of March 25, preceding the significant one of March 29, 1763, mentions 'Judas Maccabeus,' the 'Occasional Oratorio,' 'Samson,' 'Alexander's Feast,' and 'Acis and Galatea.' 'Also a Complete Set bound, 14 vols.' 'The Messiah' is not included. Similar advertisements, with slight differences, appeared on March 10, 15, 17, 18, that of Feburary 17, 1763, announcing 'Oratorios in Score in 13 vols.'

It may be thought it can be safely assumed that 'The Messiah' was first included in the fourteen volumes from March 10, 1763, onwards, but the Walsh advertisements are contradictory at times and not accurate guides. For instance, as early as June 29, 1751, it was announced that 'A Complete Set of all Mr. Handel's Oratorios may be had neatly bound in eleven volumes,' and on February 8, 1753, 'Handel's Oratorios in Score, in all, 22, bound in 12 volumes.' Similar advertisements at other times, suggesting that Walsh was offering all the oratories to date, could be quoted, but none of these would throw any further light on the query as to whether the advertisement of March 29, 1763, was coincidental with the publication of 'The Messiah' (songs or complete work), or whether the oratorio was published earlier and not advertised by name.

There was an advertisement in the *Public Advertiser* of September 16, 1763, which seems to sum up the position with regard to the oratorios. It mentions '24 Oratorios in Score (5 of which complete with recitatives and choruses).'

In the light of the foregoing, an approximation can now be made of the dates of publication of the six editions of the 'Songs in Messiah,' reviewed above :

Nos. 1 and 2 : 1743-44, contemporary with the earliest performances in London.

Nos. 3 and 4 : 1763, probably referred to in the advertisements, March, 1763, &c., and perhaps used in preparation of a full edition by Walsh, which was not, however, completed or issued by him.

No. 5 : 1769-70, a Randall issue, contemporary with the 'Fourth Set of Favourite Bass Songs,' but without Randall's initials or name.

No. 6 : 1770 or later, a Randall issue.

These suggestions are put forward tentatively, but at least there appears to be some bibliographical evidence for them.

Walsh advertised from time to time 'A complete catalogue of all the Musick printed in England. Price 6d.' Sir George Macfarren (quoted above) stated that the 1760 edition of this catalogue did not include 'The Messiah' or 'Songs in Messiah.' As no early copies of this catalogue appear to be available, although later Randall editions exist, it has been impossible to check Macfarren's statement. This is to be regretted. A copy of Walsh's early catalogue would be invaluable to musicologists and bibliographers, and it is not unreasonable to hope that attention having been drawn to its importance, one may be brought to light.

Having dealt at length with the dates and issues of 'The Messiah,' there now remains the problem as to why the Oratorio was not issued in Handel's lifetime, assuming such to be the case. Three or four theories have been advanced :

(1.) That Handel quarrelled with Walsh about the price.

(2.) That the composer wished to retain the copyright of his work.

(3.) That as a production it was so unpopular in its earlier years that publication was not worth while.

(4.) That the use of incidents in Christ's life and passion for an 'entertainment' was objected to on religious grounds.

(5.) Personal animosity against Handel.

These theories are found scattered about in the literature of the subject, and are here briefly referred to. It remains to examine them systematically.

The first theory, that Handel would not accept Walsh's price, is not very tenable. Why should Handel continue to give Walsh his other successful works to publish? Moreover, avaricious as Walsh is supposed to have been, would he have risked losing the position as Handel's publisher for a single work, and one not over popular at that? As has been pointed out, there is good reason for thinking that the 'Songs' were engraved about 1743-44, and as they were not advertised, it may be contended that a few copies were issued and the rest suppressed.

The second theory is not convincing in view of the facts (i.) that several copies of the manuscript existed in various hands ; (ii.) that the overture was published in 1743 ; and (iii.) that the songs were included in Walsh's collection of 'Handel's Songs' (1749-59).

The third theory has some weight as an explanation up to 1749 or 1750 only, as after that the popularity of the work is unquestioned.

Although there is little definite evidence for the fourth and fifth theories, they appear jointly as the most reasonable. The use of the title 'Sacred Oratorio' instead of 'Messiah,' and the omission of the name of the work even when excerpts were openly published, are significant points. That Handel's genius and personality *did* provoke opposition is hardly to be disputed.

Mainwaring, whose dates and remarks are so often open to question, lived through the period ; and it is reasonable to suppose that his statements in the following quotation at any rate are substantially correct :

> In times when narrow notions were more in vogue and when even men of sense were governed rather by appearances than by realities, Oratorios would not have been tolerated. In these happier days the influence of prejudice was not indeed quite strong enough to exclude these noble performances, yet it is even still strong

enough to spoil them. For are not the very same arguments which prevailed for admitting Oratorios sufficient to justify the acting them?

Again:

> Indeed, in the year 1743, he had some return of his paralytic disorder; and the year after fell under the heavy displeasure of a certain fashionable lady. She exerted all her influence to spirit up a new opposition against him. But the world could not long be made to believe that her card-assemblies were such proper entertainments for Lent, as his Oratorios. It is needless to enlarge upon particulars which are easily remembered, or to give a minute account of things generally known. It is sufficient just to touch on the most remarkable. What is very much so, his Messiah, which had before been received with so much indifference, became from this time the favourite Oratorio.

As to the religious aspect of the matter, the reader is referred to a long letter, dated March 13, 1761, in the *Gospel Magazine*, Feburary, 1775, entitled 'Letter to a Friend, on going to hear the Messiah, at the Play-house.'

Whatever conclusion is arrived at, it is quite obvious that there was some reason why 'The Messiah' was treated differently from Handel's other oratorios, and although all the available evidence has here been brought together, the uncertainty still remains.

Surely it is not unreasonable to expect that some 18th century musical publication, diary, or collection of family papers may presently be discovered which will settle the question for all time. It will then be known whether the answer is to be found in Walsh's greed, Handel's special affection for this supreme work, or the strange spirit of the time which could see incongruity in the blending of such a sacred subject with the music of a master.

The writer of this article can only suggest, in conclusion, that there is offered here sufficient evidence to dispute many previously accepted statements, and to enable the question to be entirely reconsidered. Further, it is hoped that the various bibliographical and historical points raised *en passant* may not be without interest.

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

XIII.—Osbert Parsley

Quite a remarkable composer was Osbert Parsley, whose many pieces, scattered in various libraries, especially his 'Lamentation' (Bodleian *e* 1-5), proclaim him as worthy of inclusion among the late Tudor period. Yet all that was hitherto known of his biography is the brief record given by Mr. Henry Davey, whose reference to him among those 'generally unknown biographically' is as follows: 'Osbert Parsley (Persleye) belonged to Norwich Cathedral, where he was buried, aged seventy-one, in 1585.' Morley knew of his fame, and in his oft-quoted dialogue between Master and Pupil, he gives in score, in order that the pupil 'should the more easily perceive the conveyance of the parts,' Parsley's arrangement of the Gregorian hymn, 'Salvator mundi.' In his own quaint way Morley describes this example as a model of its kind: 'The plainsong of the hymn "Salvator mundi," broken in division, and brought in a Canon of three parts in one, by Osbert Parsley.' He also alludes to him as 'the most learned musician.'

As Parsley's span of life is given in his epitaph as 'seventy and four years,' it is safe to assume that he was born in 1511, and from being 'a singing-child' in Norwich Cathedral, he was appointed a 'singing man,' *circa* 1534, retaining this post, as is recorded in his epitaph, for 'full fifty years.'

During his career of a half-century as 'singing man' of Norwich Cathedral, Parsley enjoyed the friendship of Bishop Nykke (who had been Dean of the Chapel Royal from 1499 to 1501); of Bishop Thirlby (who was Dean of the Chapel Royal from 1540 to 1547, and also under Queen Mary); and of Bishops Parkhurst and Freake. During his time William Inglott, sen., was Master of the Choristers, a position he vacated in 1579, being succeeded by his son, William Inglott, jun., some of whose pieces are included in the 'Fitzwilliam Virginal Book.' During Parsley's last years at Norwich, William Cobbold was a budding chorister. Mr. John E. West, in his excellent book, 'Cathedral Organists' (new edition, 1922), gives Henry Baker as the first recorded organist of Norwich Cathedral, holding office from 1585 to 1597, but it is more than probable that Parsley acted unofficially as organist from 1535 till his death in 1585. His monument, on the fourth pillar from the western door on the north side of the nave, once bore a eulogistic epitaph which has yielded to the ravages of time, and is now undecipherable. Fortunately, the wording is given by Sir Thomas Browne in his 'Repertorium' (1712) as follows:

Osberto Parsley,

Musicae Scientissimo

Et quondam Consociati.

Musici posuerunt. Anno 1585.

Here lies the Man whose Name in spight of Death
Renowned lives by Blast of Golden Fame,
Whose Harmony survives his vital Breath,
Whose Skill no Pride did spot, whose Life no Blame.
Whose low Estate was blest with quiet Mind
As our sweet Cords with Discords mixed be.
Whose Life in *Seventy* and *Four* Years entwin'd,
As falleth mellow'd Apples from the Tree,
Whose Deeds were Rules, whose Words were Verity:
Who here a Singing-man did spend his Days,
Full *Fifty* Years, in our Church Melody
His Memory shines bright whom thus we praise.

As a composer Parsley deserves to be held in remembrance. His 'Lamentation' ('Mem. Cui comparabo te') is of peculiar interest, and differs considerably from those of Tallis and White. It is worth noting that he has the plainchant melody throughout in the treble. The same Bodleian MS. (*e* 1-5) contains his Motet, 'Conserva me, Domine,' for five voices. In the R.C.M., 1,737, are fragments of two other pieces, 'Benedicam' and 'Multiplicati,' almost certainly extracts from larger works, as in the case of all the excerpts in the MS. In the Bodleian (D 212-216) there are two 'In Nomines'—*à* 4, and one *à* 5—by Parsley. The British Museum (Add. 32,377, written about the year 1584) has an 'In Nomine'; and another MS. (Add. 31,390, written about the year 1578) has a Motet by him, 'Spes noster,' arranged for five viols, in parts. There are arrangements of three of his Latin motets: 'Conserva me, Domine,' 'Benedicam,' and 'Multiplicati,' with lute accompaniment, in the British Museum (Add. 29,246-7); and a string quintet arrangement of 'The Clock' ('Persly's Clocke') among the Add. MSS., 30,480-84.

Occasional Notes

Not the least of the economic difficulties that hinder the circulation of important new works is the costliness of the full score. The demand for copies can never be large, and may be very small. Hence the score remains in MS., or is published at a necessarily high price. Hence, in its turn, the small demand; and so the vicious circle goes on. Is there a way out? Acting on the suggestion of the composer himself, Messrs. Novello have decided to invite subscribers for the full score of Mr. Holst's 'Choral' Symphony. A leaflet, giving full particulars, is inserted in this issue.

In our issue for August we quoted from a provincial paper an advertisement wherein the Rev. —— (we suppressed the name) undertook to give free pianoforte lessons and to pass on the pupils 'for examination to Prof. ——, Trinity College, London.' We now find that the professor named in the advertisement is not, and never has been, on the staff of Trinity College, London. In so far as our reprinting of the advertisement has caused any annoyance to the authorities at Trinity College, or may have appeared to reflect on that institution, we express our regret. We need hardly say, however, that our comments were aimed at the advertiser, not at the College.

Apropos of the recent letters in our correspondence columns concerning talking at concerts, and the allegation that women are the chief offenders, we take the following from *L'Orient Musical*:

> Le *Musical Times* recueille les plaintes d'un fervent habitué des 'Promenades Concerts,' ces fameux 'Proms,' dont la trentaine est révolue et que Sir Henri Wood dirige avec un zèle infatigable. Le fervent habitué s'élève contre le terrible brouhaha dont le Public, principalement féminin, se rend coupable en cours d'exécution. La Musique produit sur les canaris et sur certains auditeurs, les mêmes effets. La règle est générale, ici aussi bien qu'à Londres, et rien ne vaut une bonne petite symphonie pastorale pour vous engager ces sujets en des entretiens d'ordre ménager, pickles, plums, intarissables.

We have received more letters on the subject than we can accommodate. It must suffice to say that the writers, almost to a man, are women; and that one and all declare that le terrible brouhaha comes from the other sex. So they must settle it between them. We hope both parties will in future listen intently for the first sign of a word from their opponents during a performance. The rest of us will then be able to enjoy the music.

Evidently the talkers have been busy at Harrogate, for we hear of an amusing and complicated rebuke administered by Mr. Basil Cameron, musical director to the Harrogate Corporation. At Harrogate it appears that they not only talk, but make great play with newspapers. Mr. Cameron introduced into a recent Saturday night an item entitled 'Causerie,' 'dedicated to a small section of the Royal Hall audience.' The work consisted of a quiet movement, scored for strings. Hardly had it got under way, when the wood-wind and brass players produced newspapers and began to read, with much sonorous turning of the pages. Brisk conversation was then added, typical remarks being: 'Jolly good music, what!' 'Are you taking the cure?' 'Nice weather we're having,' 'Do you knit one and purl two?' 'Ta-ta, I'll see you at the Symphony concert and have another chat.' By way of *Coda* they gave a stirring exhibition of sneezing and coughing. Of course, hardly a note of 'Causerie' could be heard. Let us hope the reproof—quite in the vein of old Haydn—will be effective.

In Prof. Quiller Couch's latest book, 'Charles Dickens and other Victorians,' is a passage that calls for quotation. (It should be noted that the book is a reprint of lectures delivered at Cambridge by the author in his capacity of King Edward VII. Professor of English Literature):

> Now may I put in here, Gentlemen, and in parenthesis, a word of which I have often wanted to unburden myself? . . . Some of you—some of the best of you, I hope—may leave Cambridge for Fleet Street, a street which I too have trodden. It is a street of ambitions; but withal the centre of our English Republic of Letters, in the motto of which, though there can be no 'Equality,' let us neither exclude the 'Liberty' which Milton fought for, nor the 'Fraternity' of elder and younger brethren. I remember this plea for Fraternity being put up by an eminent man of letters, still with us; and being so much impressed by it that it outlasted even the week-after-next, when I found him taking off the gloves to punish a rival scribe. But these two were musical critics, arguing about music: and I have sometimes, pondering, thought that there must really be something naturally akin between music and prosody (arts of which I know so little), seeing that the professors of both pelt each other in terms of insult so amazingly similar, and with a ferocity the likeness of which one has to recognise even while murmuring 'Come, come! What is this all about, after all?' I suppose the average musical review in the weekly papers to contain more mud to the square inch than even *The Dunciad!* And you must acknowledge, Gentlemen, *The Dunciad*, with all its wit, to be on the whole a pretty wearisome heap of bad breeding. It kicks: but as they say in the country, there is 'plenty hair on the hoof.' What I plead is that all we engaged in *literature* take some warning from the discourtesies of the past, and that you, at any rate, who pass out into literary practice from this Tripos of ours, shall pass out as a confraternity of gentlemen.

Now what 'weekly papers' could 'Q.' have been thinking of?

The introduction of organ solos into the Saturday evening programmes at the Promenades has been so successful as to warrant a hope that the organ may eventually take its place as a solo instrument at other concerts. We notice with pleasure that organ solos have figured in the Saturday afternoon Chappell Popular Concerts at Queen's Hall. Our pleasure, however, is tempered by the fact that among the solos so far played have been Smart's March in G, and the 'War March of the Priests.' Without wishing to decry either piece, we venture to suggest that they mark a serious decline from the standard set up at the Promenades. On the occasion when Smart's March in G was performed, the pianoforte soloist played works by Debussy, Albeniz, and Chopin, and we see no reason why the organ solos should not have been of equally good quality. Smart's March in G is a good march of its kind, and is all right in its place, but that place is not a London concert-hall in a scheme that included performances by the English Singers, Myra Hess, Jelly d'Aranyi, &c. The organ still suffers from a popular belief that, save for the contributions of Bach, its repertory consists of music

by third-rate composers. The choice of such solos as those we complain about merely confirms an audience in this mistaken impression. Why shouldn't the Queen's Hall audiences have an opportunity of hearing the organ music of Liszt, Reubke, Widor, Franck, Jongen, Rheinberger, Parry, Stanford, Howells, and a dozen others? (There may even be room for Smart, but *not* for his March in G!)

An unusual feat was performed by Mr. Alberto Zelman, the conductor of a concert version of 'Lohengrin,' given recently by the Melbourne Philharmonic Society and Symphony Orchestra. The tenor, Mr. Radford Hawley, was taken ill at the last minute, and a substitute could not be obtained. Whereupon the undaunted Alberto saved the situation by singing the title-rôle, in addition to conducting his chorus of two hundred and fifty and orchestra of eighty. The *Melbourne Herald* tells us that the audience was in doubt as to who was singing until the performance was well under way, the writer adding: 'It is the first time I have known such a feat performed. The late Prof. Marshall Hall used to make sweet moans sometimes at rehearsals; but that was a different affair altogether.'

There is an excellent opening for voluntary choral conductors in the classes held at girls' and lads' clubs in London. The clubs are mainly in poor districts, and cannot afford to pay a fee. The British Federation of Musical Competition Festivals, anxious to foster this valuable bit of social and musical work, will be glad to hear from voluntary teachers and conductors. Lack of experience need be no fatal bar, for the Federation is prepared to arrange a series of conductors' classes for the benefit of those who wish to help, but who lack the necessary technical equipment. (The formation of such classes is, of course, contingent on a sufficient response to this appeal.) Those interested should write to the Secretary of the Federation, 3, Central Buildings, S.W.1.

In connection with the forthcoming choir-training examination at the Royal College of Organists, two lectures will be given at the College. On Tuesday, November 3, at 3.30, Sir Walford Davies will speak on 'Rhythm in Church and Choir Practice,' and at 6.30 on the same day Mr. Stanley Roper will deal with 'The Training of Boys' Voices.' The College throws the lectures open to the public, free, in the hope that they will be of benefit to many who are interested in church-choir work.

An event of considerable musical as well as historical interest is the forthcoming production of Monteverdi's 'Orpheus' at the Playhouse, Oxford. The performances will take place on December 7, 8, and 9, at 8.0 o'clock, with a matinée (2.30) on the 9th. The soloists will be Miss Denne Parker (Spirit of Music and the Messenger), Mrs. Bertha Philipps (Eurydice), Mr. Sumner Austin (Orpheus), and Miss Marie Howes (Hope). The orchestra will consist mainly of local players, conducted by Dr. W. H. Harris from the pianoforte. The production will be in the hands of Mr. Nugent Monck, of the Norwich Players. A new translation has been made by Mr. R. L. Stuart, and Mr. J. A. Westrup has re-scored the work. (An article by Mr. Westrup on 'Orpheus' will appear in our next number.) Readers who are interested in the revival, and who wish for further particulars, should write to Mr. Westrup, at 58, Holywell Street, Oxford. Tickets may be had from Mr. C. Taphouse, Magdalen Street, Oxford.

Readers will remember the remarkable performances of 'The Magic Flute' by Mr. Ronald Cunliffe's Boys' Choir, at Todmorden, last year. The young Todmordenians are going one better shortly. Mr. Cunliffe sends us a prospectus of a three weeks' season of Grand Opera to be given by his choir from December 22 to January 9, the répertoire consisting of 'The Magic Flute,' 'The Golden Cockerel,' 'Pagliacci,' and 'Susanna's Secret.' The performances take place in the Co-operative Hall, Todmorden.

We like the following, from a *Daily News* interview with Mr. J. H. Iles, the founder of the National Brass Band Festival:

> 'How is it you are always pulling off so many prizes in band contests and in cricket matches?' one North Country bandsman asked another.
>
> 'It's like this,' replied the other. 'In our village, as soon as our boys can speak they are asked "Is it bands or cricket?" and if they don't say one or the other we just wring their necks!'

With this issue we present as a supplement a reproduction of a portrait of Handel which, we believe, has not hitherto been published. We owe it to the kindness of Mr. A. M. Henderson, of Glasgow, who purchased it at a recent sale of one of the finest collections of drawings and etchings in Europe, that of the late Bernard MacGeorge, of Glasgow—a Bach and Handel enthusiast. The original is a drawing in red chalk by a contemporary artist.

We reprint the following in no spirit of sniffing superiority, but merely because we think most readers will enjoy it as much as we did. An attempt on our part to reply in German would probably be funnier, and certainly less intelligible:

> To the
> Mister Editor-in chief.
> Dear Sir!
>
> Enclosed we present to you two copies of our newspaper '. . . . .' Number 16 there will be interesting separately for you, because the leading-article treats the English Music-Festival at Bad Homburg (Germany) in a large particularity. We will also work for a international annexation of peoples by music, and we would be very much obliged to you for a well-wishing mention of the called article—separately of the last break—in your esteemed newspaper. In this case we beg a proof. In the agreeable hope of a frequenter exchange of newspapers,
>
> we sign with the expression of our greatest esteem,
>
> Berlin.

'On Sunday the rector officiated, and preached his farewell sermon. The choir rendered the anthem, 'O clap your hands together.'—*Local Paper.*

'Our cynical organist again,' comments *Punch.*

Our attention has been called to a misprint in the advertisement pages of the October number. On page 873, column 1, line 3, '7 Final Mus.Doc. passes' should read '7 Final Mus.Bac. passes.' The slip is partly excused by the fact that the advertisement was received late, and dropped into the page just as the *Musical Times* was going to press.

New Music

CHORAL MUSIC : UNISON SONGS

The output of unison and other songs for school use is so large that space allows of no more than brief mention of such as strike the reviewer most favourably.

Roy Thompson shows a happy touch in some settings of old rhymes—'As I was going to Banbury,' Follow my Bangalorey Man,' and 'Mister Ascham is a good man.' There is no repetition of words; the tunes are attractive ; and the pianoforte part has individuality without over-elaboration or difficulty. Junior classes will find these little songs very enjoyable. They are issued separately in Novello's 'School Songs' series. Felix White's 'Milk O!' has the same good points, though it is rather longer. Issued with it as a number of the *School Music Review* series is 'The Oak and the Ash,' arranged with a descant by Geoffrey Shaw. Alec Rowley's 'Wheat Cradles' (same series) is simple, with a few touches of harmonic richness that add to the effect without increasing the difficulty.

From a batch sent by Edward Arnold, I like best Jane Joseph's setting of Belloc's 'Noel' ('On a winter's night, long time ago'); Percy Judd's 'The Cock' and 'I have twelve oxen' (though the latter is rather too deliberately reminiscent of folk-song) ; and Herbert Brewer's 'Barley-Break,' a spirited setting of 'Now is the month of Maying.' Herbert Menges has effectively set a couple of attractive little poems from William Canton's 'The Invisible Playmate'—'The Orchard of Stars' and 'Bubble-blowing.' The music is unconventional but not far-fetched. Felix White's 'A Child's Evening Prayer' is a setting of Coleridge's 'Ere on my bed my limbs I lay'; it strikes a sincere note, and is music that appeals to both adult and child. Very happy is the accompaniment, with its slender but effective polyphonic texture. Herrick's well-known 'A Child's Grace' ('Here a little child I stand') has been provided with fit and simple music by Armstrong Gibbs. 'By the Moon' is a fanciful and neat setting by Edgar L. Bainton of Ravenscroft's 'By the moon we sport and play.' Given the right dainty tip-toe style by singers and pianist this should be very successful. All these songs come from Curwen's.

The Oxford Press is doing good salvage work by issuing some long-forgotten songs from Handel's operas. The two latest numbers are 'Ho! the trumpets' ('Vaga e bella'), and 'When my eyes' ('Quando mai spietata sorte'), both from 'Radamisto.' The English words (which are not a translation from the original) are by Charles Williams, and the music is edited by Dr. Whittaker. Another revival is Martin Peerson's 'Now, Robin, laugh and sing,' transcribed and edited by Peter Warlock. A good example of the longer and more ambitious type of unison song is Roy Thompson's setting of Tennyson's 'The Warrior Earl of Allendale.' Though not difficult it gives a good deal of interpretative scope for singers and player.

Felix White is very much on the spot lately as a writer of school songs. His 'The Cuckoo's a bonny bird' and 'The little red lark' are engaging examples of his work in this by no means easy field (Bayley & Ferguson).

C

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

A capital addition to Novello's 'School Songs' series is the set of national songs with descants by Geoffrey Shaw. Apart from their effectiveness they are valuable as a means of laying the foundations of part-singing. The tunes treated are 'The Bay of Biscay,' 'A hunting we will go,' 'John Peel,' 'All through the night,' 'Scots wha hae,' 'The Oak and the Ash,' 'Early one morning,' 'Oh, dear! what can the matter be?' 'The British Grenadiers,' 'The Ash Grove,' 'Good King Wenceslas,' and 'The First Nowell.' They are issued in separate numbers, and also as No. 271 of the 'School Song Book.' Though not difficult as a whole, they will give the best of classes something to work at, *e.g.*, the florid counter-theme in the 'Bay of Biscay.' In the *School Music Review* series is a good two-part canon for equal voices by George Rathbone—'Nineteen Birds,' issued with a unison song by Geoffrey Shaw, 'Trees and flowers of May'; No. 396 contains three songs—a very attractive two-part setting of 'Bobby Shaftoe's gone to sea,' by Roy Thompson; something for the smaller children in a two-part setting of 'Ding dong bell' by the same composer ; and a unison song, 'The Willow and its Lesson,' by Myles B. Foster. No. 397 opens with 'Weel may the Keel row,' arranged for S.S., and a couple of unison songs, 'The Gas Jet' ('The gas-jet on my bedroom wall,' from Wilfrid Thorley's 'Cloud-Cuckoo-Land'), neatly set by H. A. Chambers, and 'The Rabbit,' by Robert T. White. Rather more extended than any of the foregoing, and calling for good part-singing, is George Rathbone's two-part 'Spring in the woods.' For three-part (S.S.A.) unaccompanied singing there is George Rathbone's well-written 'My true love hath my heart' ; and for the same voices, with pianoforte, a stirring arrangement by John E. West of 'The Campbells are comin'.'

From the Oxford Press parcel the following stand out : Harold Clark's 'Curfew,' a short but striking two-part canonic setting of Longfellow's 'Solemnly, mournfully dealing its dole' ; three delightful two-part canzonets by Martin Peerson, transcribed by Peter Warlock—'Cuckoo' and 'Come, pretty wag' (issued together) and 'Pretty wantons, sweetly sing'; and a suave song for two trebles by Handel, 'Beauty latety' ('Questo e il cielo,' from 'Alcina'), edited by Dr. Whittaker.

Harry Farjeon's 'A Ring Song' and 'The Wind blows north' are effective songs for S.S., the imaginative words being by Eleanor Farjeon (Curwen).

The spirit of Padraic Colum's poem, 'O men from the fields,' is well caught by Harold Clark in his setting for S.S. (But there are two bothering misprints in the first treble part of the opening and penultimate bars : the time-values are wrong.) Herbert Brewer's 'Amaryllis' is a bright setting (S.S.) of some anonymous (1611) verses. 'The Grasmere Carol,' words and music by Arthur Somervell, is a reduction for S.S. from the original version for S.A.T.B. (Edward Arnold).

Suitable for Christmas is a good setting for S.A., by Alec Rowley, of 'Ring out, wild bells.' Gerrard Williams's 'Whither go the swallows?' is one of the best of this month's batch—charming words by Wyville Home set as a kind of dialogue between a boy and a girl, the two voices combining for the final page. The same composer's arrangements of a traditional tune, 'The Morris Dance' (S.S.), and the Helston Furry Dance, 'Robin Hood and

Little John' (S.S.S.), are good, but I feel the *ostinato* in the pianoforte part is a bit overdone in both cases. These are from Winthrop Rogers.

From Elkin's comes an attractive selection for various combinations of voices, the most notable being Edgar L. Bainton's 'What way does the wind come?' (S.S.); Cyril Scott's 'Lullaby,' an arrangement by Walter Kramer for S.S.A. of his well-known song; and 'To a wild rose,' an arrangement for S.S.A. of MacDowell's familiar pianoforte piece. Other MacDowell transcriptions are 'Hymn of the Pilgrims,' for S.S.A. (the pianoforte piece 'A.D. 1620'); 'Cradle song' for S.S.A.A.; and 'Dance of the Gnomes,' S.S.A.A. The same composer's 'Alma Mater,' S.S.A.A., would make a good song for school prize days.

Choirs in need of short, simple, unaccompanied work would be well suited by the latest additions to the St. Cecilia series of Joseph Williams, which consist of three-part songs (S.S.A.) by Lawes, Benjamin Rogers, and other old composers, issued in pairs.

The 'Hindu Song' from 'Sadko' has been arranged in a variety of ways. Here is yet one more version—for S.S.A. and pianoforte, by Julius Harrison. Given a good choir, able to deal with the little chromatic figures and to sing with variety of nuance and colour, this should come off well (Hawkes).

Kenneth Finlay's 'In Fountain Court,' for S.S.A.A. is an excellent setting of some lines by Arthur Symons. A good, well-balanced choir is needed. There is a lot of scope for good singing here, and the texture is first-rate, and full of interest (Ashdown).

MALE-VOICE

Some of the MacDowell songs mentioned above appear also in versions for A.(or T.)T.B.B.—the 'Cradle Song,' 'Dance of the Gnomes,' and 'Hymn of the Pilgrims' (Elkin).

Holst has arranged various folk-tunes for T.T.B.B. 'I love my love,' a Cornish song, calls for an unusually well-equipped choir—not so much because of any technical difficulty (though it is far from easy), but owing to the demands the composer makes on the second bass department. There are some low D's that must be well heard, and a long CC that is hardly likely to be more than a draught. 'Swansea Town' is more normal in every way, and a very jolly piece. 'I sowed the seeds of love' and the 'Song of the Blacksmith' are well-known in Holst's S.A.T.B. version. They appear to gain rather than lose by being arranged for T.T.B.B. Armstrong Gibbs's 'The Old Soldier' is a picturesque setting of verses by Walter de la Mare (T.T.B.B.). All these come from Curwen.

A striking and gloomy affair is E. Melartin's 'Moonland,' for T.T.B.B. and baritone solo, descriptive of Charon his boat-load of shadows (Chester).

Not much of Bach is available for male-voice choir, so there is room for a chorus from the 'Peasant Cantata,' 'Now 'tis time to go' (T.T.B.B.); cheerful—even convivial—and only moderately difficult (Paterson).

A choir able to deal with subtleties is needed for E. J. Moeran's 'O sweet fa's the eve,' for baritone solo and T.(or A.)T.Bar.(or T.)B. Is the circle going round to early Victorianism? One or two touches of harmony at the end are distinctly Spohrish. Spohr, of all the discredited dead ones!

John E. West has arranged Pearsall's 'In dulci jubilo' for T.T.B.B., in which form it should be very effective (Novello). There appears to be a shortage of Christmas Church music for male voices, so the Pearsall work will serve well for an occasion during the season when the boys are absent.

MIXED-VOICE

The beautiful folk-song, 'The trees they do grow high,' has been well arranged for S.A.T.B. by E. T. Sweeting in a natural, simple way that suits the tune and presents no difficulty to an average choir. Alan Palmer's 'Hoyda, hoyda, jolly Rutterkin' is a lively setting of some racy words by the 16th-century William Cornish. There is no difficulty so far as the notes are concerned, but the singers must be able to get over the ground quickly, and sing with boldness and vigour even in the quiet passages. The ending of this rousing part-song—a *dim.* to *pp*, but *senza rall.*, followed by a mighty shout of 'Hoy!'—is not only very effective; it is also a useful reminder to choirs that final cadences, even when *diminuendo*, are not necessarily to be slowed down. A capital, rousing part-song, this. Easier, and more ordinary, but well-written for the voices, is A. Herbert Brewer's 'April is in my mistress' face.' These three songs are published by Novello.

A good essay in an old fashion, yet fresh and natural, is Thomas F. Dunhill's 'To Gloriana,' one of the choral numbers from the composer's music to the Guildford pageant. It is moderately difficult. Keble's 'November' ('Red o'er the forest peers the setting sun') has received an admirable setting from Edgar L. Bainton. Alec Rowley's 'Down in yonder meadow' succeeds so long as it keeps up the pleasant, simple style of the opening, but a few stickily rich chromaticisms at the end are out of the picture. Arthur Somervell's 'Grasmere Carol' appears in this batch as a simple S.A.T.B. chorus (Arnold).

Stainer & Bell have issued a set of 'Forty 16th-Century Rounds or Catches for three to ten voices,' edited by Heathcote D. Statham. Here are lots of old friends and many that should in due season become so. All are drawn from the two famous collections 'Pammelia' and 'Deuteromelia.' Dr. Statham adds an interesting and instructive preface.

Two Bach numbers come from Paterson's—'Spring comes laughing' ('Peasant' Cantata) and 'Welcome Chorus' from 'Æolus.' Both are only moderately difficult, and call for accompaniment, though the former is practically complete with voices alone. There is so little of Bach for unaccompanied singing that in the case of such choruses as this it might be worth while making the very slight modifications necessary to enable the accompaniment to be dispensed with. The effect of a mixed-voice choir and pianoforte is not happy, and most choral societies that do not perform works requiring orchestras rightly prefer to sing *a cappella*.

'The Hindu Song' from 'Sadko' has been arranged for mixed voices and pianoforte by Julius Harrison. The choir must be able to divide in all parts at times (Hawkes).

In the new Elkin Choral Series arrangements play a part for mixed voices as in the equal voice numbers mentioned above. MacDowell's 'A.D. 1620,' 'Hymn of the Pilgrims,' seems to call for the sonority of a mixed choir, and should be better in this version than in that for S.S.A. But it is a pity the pianoforte is

made a necessary part of the arrangement. A good choir is needed for Edgar L. Bainton's 'A Musical Instrument,' an excellent setting of Mrs. Browning's 'What is he doing, the great god Pan?'

Elgar's 'The Prince of Sleep' (de la Mare) does not show the composer at the top of his form, but it has some characteristic touches—*e.g.*, the cadences of the first and last verses. It is not difficult technically, but calls for good, expressive, sustained singing.

May the harassed reviewer enter a mild protest on a practical point in typography? Publishers are more and more adopting the habit of printing the pianoforte part of these works in type so small that the pianist has to play painfully peering, with his nose almost touching the page. A singer can hold his copy at whatever distance suits him. A pianist is not in that position. Unable to say at a first or even a second glance whether some of these microscopic crotchets and quavers are on a line or in a space, I found myself adapting Randolph Churchill's remark about 'these damned dots . . .' H. G.

VIOLIN MUSIC

Whatever may be said against the modern composer, none can accuse him of being idle or of taking his work lightly. With sharps and flats, with directions to the player (technical and psychological), with expression marks and subdivision of bars—he is indeed a busy fellow. Let us glance, for instance, at Willem Pijper's Sonatas (violin and pianoforte; 'cello and pianoforte) and Trio (No. 2), which have been published by the Oxford University Press. Pijper, by the way, is a well-known figure in Holland, and Dr. Weissmann places him at the head of the modern school in that country. The first page of his Trio for violin, 'cello, and pianoforte is all we need for our purpose, for it is typical of all the rest. The time is *Andante molto rubato*, and to the metronome mark are added the usual arithmetical symbols for plus and minus which we take it to mean 'more or less.' Naturally enough, the first query we should like to put is—When is it to be more and when less? In the third bar the only thing that happens is the addition of D natural to a chord held over from the second bar. Yet this lonely D is to be played not only *p* but *espressivo*. How can D be played, on the pianoforte of all instruments, *espressivo?* In the fourth bar the 'cello enters with three notes, of which the third is also marked *espressivo ma pp*. In the fifth, the 'cello has to descend a third, and this must be performed *glissando espressivo*. One could go on indefinitely, for there is hardly a bar in which the composer does not stand at the performer's elbow whispering *piano* or *mezzo-piano*, *forte* or *fortissimo*, and every trick from *glissando* to mutes and *col legno* is freely employed. In the old days, of course, something was left to the interpreter; a few expression marks and an indication of the pace of each movement are all that can be found in many a masterpiece. Why now this desperate anxiety for *espressivi*, why this constant jogging of the player's elbow to call his attention to this or that feature, why this delving for effects which are merely effects of colour and sometimes perfectly futile or even absurd, like the *glissando espressivo?* There are no two ways of playing a *glissando*. One may call for expression till doomsday, but the result must be the same. It may be that all these things have their purpose, that these are the prophets of to-morrow who will convert us in time, and we all of us shall do to-morrow what they are doing to-day. But the morrow is in the lap of the gods. To-day we have an uneasy feeling that some of the pioneers have taken so much to heart this window-dressing fashion that they are apt to mistake garish tailors' dummies for men and women. We hope to be mistaken in our impression, for, if we are, then this is the most fruitful era in the whole history of music, for the moderns, who claim to possess not moderate talent but the genius of the innovator, are as numerous and ubiquitous as the victims of Don Juan.

Another innovator is Otto Siegl, whose Sonata for violin and pianoforte (Ludwig Doblinger) bears every evidence of the dashing, devil-may-care disposition essential to the pioneer. Siegl is less determined than Pijper, for he does not need three staves for the pianoforte, and his rhythms are generally more or less conventional. But like the Dutchman he believes that rest and consonance are no longer necessary—not even by way of contrast. There is inevitable monotony in this highly-spiced harmony, just as there is monotony in the 'thrilling' episodes of a cinema drama. A succession of ninths cannot be much more interesting than a succession of thirds or sixths. When thirds were fashionable the man in the street found relief in ninths. Now the process is reversed, and we sigh for what is not. The future has been severe on those who abused consonance; it may be as severe with those who abuse dissonance.

Chaminade's 'Pièce dans le style ancien' (Enoch) has been reduced to pianoforte and violin—not by a violinist of very serious artistic aims, but the arrangement is what Chaminade's music deserves. The one is, like the other, pretty obvious—yet efficient in its way.

ORGAN MUSIC

It was a happy thought to add to Novello's Albums for the Organ one consisting of pieces for use at weddings. The choice shows a judicious blend of enterprise and respect for convention. There are four marches, that from Parry's 'The Birds,' attractive specimens by Hollins and Faulkes, and —of course—the Mendelssohn. Purists may give all sorts of reasons why the last-named should never have been allowed to become established to the extent of being regarded almost as an essential part of the ceremony, but the fact remains that at the time of its adoption there were apparently no good organ marches available. Having got into the organ-loft the piece stayed there, and it remains there largely because it is a good march. In this Album it is given in the arrangement by Best—a fine version, though, as is usual with Best's transcriptions, it calls for a very good player and a big organ. A dignified yet festal movement is made by G. J. Bennett from the *Finale* of Parry's 'Blest Pair of Sirens,' and among the quieter movements are pieces by Henselt (an effective arrangement of the 'Liebeslied'), Hollins, Lemare (the dainty 'Minuet Nuptiale'), Mendelssohn, Schubert, and Wagner. Apart from its usefulness as a compendium of all the organ music that may be required at an ordinary wedding, the book provides several numbers that would make good recital items.

From Bayley & Ferguson comes an album of 'Twenty-three Choral Preludes by Bach,' the selection

editing, and fingering being by A. M. Henderson. The degree of difficulty ranges from easy to difficult, *i.e.*, from the little Prelude on 'Ebarm' dich mein' to those on 'In dir ist Freude,' 'Schmücke dich,' and 'Wachet auf,' and the so-called 'Giant' Fugue. Among the easier ones, by the way, are a couple of doubtful authenticity, but their origin does not affect their usefulness. Mr. Henderson has added helpful 'footing,' as well as fingering marks, and has also written some notes concerning a few of the more important Preludes. Every organist should, of course, possess the whole of Bach's works in this field, but for those who cannot, and as a preliminary collection for those who can, this album will be very useful.

Under one cover come a pair of short pieces by J. Stuart Archer, 'Compline' and 'Canon-Scherzo,' attractive and not difficult (Paxton).

Most of Mr. Lemare's recent essays have been disappointing, so one is glad to see in his 'Twilight Sketches' a return to something like his old form. The titles are 'Sundown,' 'The Thrush,' 'Glow-worm,' 'Firefly,' and 'Dusk.' Occasionally (especially in the first and last numbers) the harmony and sentiment are cloying, but there is genuine fancy and beauty in the suite as a whole. Perhaps the best piece is 'The Thrush,' which treats the bird-call very deftly. The degree of difficulty is moderate, except for 'The Firefly,' where an agile finger is necessary (Arthur P. Schmidt).

Sigfrid Karg-Elert's 'Zwei Gesänge mit Orgel' are mentioned here because their accompaniments are impossible on any other instrument. 'Abendstern' is for high voice; 'Geistlicher Dialog' calls for two singers—a high soprano and a baritone, the two being used together only for a bar or so. These songs are of great beauty, and one hopes that the publishers will provide an edition with a good English translation. They should then be welcome additions to the scanty store (outside the oratorio extracts) of fine things for organ recitals (Carl Simon, Berlin). H. G.

SCORES: WORKS FOR STRING QUARTET AND SMALL ORCHESTRA

Julius Harrison has put together three well-contrasted movements (Præludium, Sarabande, and Capriccio) from the clavichord works of Scarlatti, and arranged them for string orchestra (or quartet). The music bears transcription surprisingly well, and the result is an engaging Suite that will be a boon to string players (Novello).

Two Bach transcriptions come from the Oxford University Press. Gerrard Williams has arranged for strings and *ad lib.* wind (flute, oboe, clarinet, bassoon, and trumpet or cornet) the Prelude from the E minor 'English' Suite—one of the longest and finest of the Suite movements. The familiar Chorale Prelude popularly known as the 'Giant' Fugue has been arranged for string orchestra by R. Vaughan Williams and Arnold Foster. From the same house come Vivaldi's E minor Concerto for strings, edited by A. Mistowski, and 'Recreations,' a suite in old style by Alfred M. Wall. Unfortunately the last-named suffers from its full score being printed by some lithographic process that is far from clear; and there seem to be a few misprints.

Durands send a miniature score of a new String Quartet by André Pascal.

A very interesting revival comes from Chesters—Purcell's Chacony in G minor. This appears to have remained unpublished hitherto, though it was played in 1909 by the London Chamber Concert Association. Though composed for viols, it is well adapted for performance by string quartet. The transcription from the original MS. in the British Museum has been done by Hannah Bryant, who has edited it and added a few expression marks. As its title indicates, the piece is an essay in Purcell's favourite form of ground bass. It is a beautiful and expressive little work. Chesters have also just issued John Beach's 'Poem' for string quartet.

H. G.

Gramophone Notes

By 'Discus'

COLUMBIA

It is a pleasure to be able to turn on Haydn's 'Surprise' Symphony in the set of records just made by Sir Henry Wood and the Queen's Hall Orchestra. Incidentally one is amused to find how little the actual 'surprise' itself goes for in these strepitous days. If you don't know exactly where Papa inserted what was at that date a crashing chord, I defy you to locate it in these records. Perhaps a timpanist might with advantage have been brought to the forefront for the necessary bang. However, Haydn's mild little joke never mattered much, and the main point is that the Symphony contains a great deal that is in the composer's most tuneful and attractive vein. The performance and recording are good, though, as is perhaps inevitable, some of the sparkle of the music remained in the recording-room. The work fills five sides, the remaining space being given to a capital performance of Jarnefelt's 'Præludium.'

The record of the Philharmonic Orchestra's playing of the Prelude to Act 3 of 'The Mastersingers' is good, and would have been first-rate with a more telling bass. On the other side is the Nocturne from Mendelssohn's 'Midsummer Night's Dream' music. Here one is struck by the excellence of the horn recording. The movement is one that might well be heard more often. Does Bruno Walter take it rather quickly? There seems to be a suggestion of hustle here and there—the last thing one wants in a nocturne (12-in.).

W. H. Squire plays 'The Foggy Dew' and 'Believe me, if all those endearing young charms' with his usual luscious tone and expression (12-in.).

The vocal records are rather a poor lot, despite the distinguished names of the singers. Dame Clara Butt does her best to breathe life into two of England's worst songs—'She wore a wreath of roses' and Virginia Gabriel's 'Cleansing Fires'—but they remain obstinately dead. The need now is for speedy re-burial. Riccardo Stracciari gives a quite unnecessary performance of the Prologue to 'Pagliacci.' Several excellent records of this exist already, and a new one can justify itself only by being at least as good. This one isn't. Mr. Stracciari sings out of tune, and does all sorts of things that, if we were as critical about singing as we ought to be, would disqualify him for the title given him in the catalogue—'The World's Greatest Baritone.' As a rule it is a delicate matter placing these singers (Dame Clara Butt is hailed on the same

page as 'Britain's Queen of Song'), but it wouldn't be much trouble to name half-a-dozen superiors to Mr. Stracciari, judged on his form here (10-in.).

Frank Mullings sings 'The Snowy-Breasted Pearl' and 'Kathleen Mavourneen.' (The latter might well be planted with 'Cleansing Fires.') I have heard Mullings to better advantage (12-in.).

Hubert Eisdell leaves the usual Italian operatic tenor far behind in beauty of tone, but it is a pity he sings such sentimental things as Haydn Wood's 'Valley of Roses' and Eric Coates's 'Yearning.' He gives both all the sentiment they can stand—which is much more than *I* can. His words might be clearer, especially in the second song, where his excess of soulful yearning seems to make him inarticulate (10-in.).

After these enervating experiences it was a tonic to hear Norman Allin stand and deliver 'See the way, you rogues,' from 'Il Seraglio,' and Fisher's 'Tavern Song.' We don't get all his words, but there are enough to serve as pointers, and the vigour, crisp rhythm, and humour of the Mozart are a delight (10-in.).

An excellent military band record is that of the Grenadier Guards Band playing the Rigaudon from Rameau's 'Dardanus' and a Gavotte of Herman Finck. The crisp playing of the clarinets and the neat rhythm of the performance as a whole make the Rameau transcription unusually successful (12-in.). Band records in which the music is first-rate and the wood-wind prominent will soon rival chamber music records in attractive power, if composers and recording companies rise to the occasion.

I do not often mention humorous records here, chiefly because so few are really funny. Here are some exceptions—Milton Hayes, meandering Montywise on 'Fashions' and 'Burglars,' the first being particularly good (10-in.); of the two ditties sung by George Robey, 'Nero' is by far the better, though George rattles it off a bit too quickly for clearness (10-in.); W. H. Berry is amusing in 'Spring,' especially in his painful *tra-la-la's* (10-in.).

H.M.V.

The only orchestral record received is a 12-in. of the Albert Hall Orchestra, conducted by Eugène Goossens, playing the Suite, 'La Boutique Fantasque.' Apparently the record has been made by the new process. At all events it has a timbre unlike that of any other orchestral record I have heard. At first one has an impression that a military band is playing, so incisive, brilliant, and even strident is the tone. This is not all gain, for we get little real string tone. On the other hand, some details of the wind-playing are extraordinarily vivid and true. Probably, as the process is developed, the metallic, cutting character of the tone will be reduced. The most promising feature is the sign that at last we are in sight of orchestral records that shall rival—even beat—the dance orchestra and military band in brilliance and sonority.

Fibre needle enthusiasts and others who like a quiet life may protest that they don't want power, but I fancy most of us feel that an orchestral work in which power and brilliance are essential loses most of its point when the gramophone reduces the scale to such a degree that we feel we are listening through the wrong end of a telescope, so to speak. This particular record is, therefore, of great interest as a harbinger; when one gets over the first jar it is enjoyable. I add that a medium needle is advisable.

Brahms's Variations on a Theme of Paganini are not often heard, so there should be a welome for the unusually fine set of records of their performance by Backhaus (two 12-in.). The playing is masterly, and the recording well above the average. Probably most people under-value these Variations. I did until I heard these records, and I am grateful to the gramophone for once more putting me on terms with a hitherto unappreciated work—a masterpiece in its way.

Heifetz is as uncannily brilliant as ever in a couple of light pieces—an engaging Waltz by Godowsky and Achron's 'Stimmung' (10-in.). One may pitch into this player for his choice of small works rather than great, but when one hears the small thing so perfectly done as this Waltz there is really nothing to be said. I doubt if any other fiddler of the day could beat it, though there are no doubt several who could leave Heifetz behind in a big classic.

Of a good batch of vocal records the pick is surely that of Chaliapin in a couple of extracts from 'A Life for the Czar' (12-in.). Even the most zealous advocate of opera in the vernacular must be given pause by such singing as this. So varied and significant is the tone that one is held throughout, though not a word of Russian does he know. The ordinary operatic vocal record is mere futile ear-tickling beside this. The orchestral part deserves mention for its vividness.

A typical Galli-Curci record is the 12-in. giving a couple of 'Trovatore' airs, one of them very brilliant, ending at a dizzy height that will bring down the house where great store is set by mere altitude.

Apollo Granforte pleases me less in his latest record than in a former one of the 'Credo' from Verdi's 'Otello.' Here he is heard in 'O Lisbona,' from 'Don Sebastiano,' and 'Largo al Factotum.' A wonderful voice, poured out over-lavishly. Less power and a lighter method altogether would have improved the Rossini song, but it is still an arresting bit of work (12-in.).

Michael Fleta is heard in Lacalle's 'Amapola' and Cortesi-Bettinelli's 'Bimba, non t'avvicinar.' He still overdoes his *diminuendos* to such an extent that they become almost a stunt, but I like his singing here better than in any of his previous records.

Some good song records are those of Derek Oldham in Schubert's 'Who is Sylvia?' and the folk-song, 'The Cruiskeen Lawn' (10-in.); Peter Dawson in Molloy's 'Kerry Dance' and Godard's 'The Traveller' (12-in.); and Walter Widdop in two capital songs by W. B. Manson—'A Birthday' and 'Hence away, begone.' (There is a curious whistling effect in Derek Oldham's record that is due either to the singer's treatment of his sibilants or to a freak in the recording.)

VOCALION

The Kutcher String Quartet is recorded in Mozart's D minor Quartet—a work in which thousands of us enjoyed these players' performance by wireless recently. The playing is excellent, save for an occasional lack of balance, which may, perhaps, be due to the recording, for the fault was not apparent in the broadcast playing. One is the more disposed to blame the recording because there is at times a want of sonority. But the set, as a whole, is a capital start for the Kutcher party. The Mozart fills nine sides, the same composer being drawn on for the remaining space—the Minuet from the E flat Quartet.

The record of the Modern Chamber Orchestra in Holst's 'Country Song' and a couple of movements from 'La Cimarosiano' (Malipiero's arrangement of some pieces by Cimarosa) is not quite so good as one would expect, after the previous work of this band and its conductor, Mr. Stanley Chapple (12-in.).

The Life Guards Band is recorded in a 'Faust' selection that will doubtless be popular (12-in.).

Paul Kochanski has a couple of attractive choices in Raff's 'Cavatina' and Pierné's 'Serenade,' which he plays with perhaps overmuch vibrato (10-in.).

In the matter of vocal records one rarely meets with anything so good as that of John Coates in Quilter's 'Blow, blow, thou winter wind,' Morley's 'It was a lover and his lass,' and Linley's 'Lawn, as white as driven snow,' the Morley song being the pick. It is a model of light, easy singing, breath control, and rhythm (10-in.).

A record of similar excellence is the 10-in. of Olga Haley in Grieg's 'I love thee' and 'Les Trois Princesses,' a delicious song, apparently of folk-origin. Miss Haley sings it with a refreshing beauty of tone and rhythm.

Good operatic records are of Luella Paikin in the Mad Scene from 'Lucia' (12-in.); and Frank Titterton in 'Your tiny hand is frozen,' from 'La Bohème,' and 'Strange harmony of contrasts,' from 'Tosca' (12-in.). I have rarely, if ever, enjoyed a Malcolm McEachern record more than his latest —Richards's 'Captain Blaze' and Sanderson's 'The Old Shepherd.' The words are remarkably clear, and the first has abundant humour and point (10-in.).

POLYDOR

A parcel of Polydor records has reached me, some, I believe, not the most recent issues and therefore not calling for detailed discussion. I have been much struck by the excellence of certain records of works that, apparently, have not yet been recorded in this country. Thus, there is a fine one of a couple of Wolf's songs, 'Der Rattenfänger' and 'Verschwiegene,' sung by Heinrich Schlusnus. In the first the orchestral part is extraordinarily good—one can almost see the scurrying rats; the second is notable for the beautiful *mezza-voce* of the singer.

Violinists will enjoy the records of Vitali's 'Chaconne,' the player being Vasa Prihoda. Here a feature is the accompaniment, in which quiet organ tone is reproduced more successfully than hitherto, so far as I know. The odd side in four 12-in. is made up with an elaborate version of Schubert's 'Ave Maria.' Another outstanding set of records are those of Beethoven's Sonata in F, Op. 24, for violin and pianoforte, played by Robert Zeiler and Bruno Seidler-Winkler. The pianoforte tone is unusually good, and the balance could hardly be improved.

Of the orchestral records the pick are those of Beethoven's B flat Symphony, played by the Berlin State Opera Orchestra, conducted by Hans Pfitzner. These succeed where most records of the classical symphonies fail—that is, in clarity and brilliance. I have often felt that some of the conventions of classical scoring, such as the lower-octave-doublings of wood-wind passages, were responsible for the drab effect of so much of Beethoven on the gramophone, but there is no trace of the fault here. Incidentally, these records have converted me to a Symphony that hitherto has made little appeal to me.

'The Poet and Peasant' Overture is also an unusually good bit of recording, the players being the New Symphony Orchestra under Bruno Seidler-Winkler.

These Polydor records have proved very stimulating. I am glad to say that reviews of latest issues will in future appear in these columns.

Just as my notes are closed, comes the latest batch from the National Gramophonic Society. I can do no more than mention them now, reserving discussion till next month: Mozart's Oboe Quartet; the Sinfonia from Bach's Cantata No. 156; Brahms's Sextet in B; and 'By the Tarn,' Eugène Goossens.

Player-Piano Notes

By William Delasaire

ÆOLIAN

Chopin provides three important 'Duo-Art' rolls this month, all played by eminent pianists. The first is the ever-popular 'Polonaise' in A flat, Op. 53 (0231), recorded by Eugène d'Albert. It is certainly a thrilling piece of work, though personally I should prefer rather less of the 'thunder of horses' hoofs.' It is played with astonishing verve, and despite the high price is a roll which should create a wide demand. Arthur Rubinstein gives us a group of the Preludes, Nos. 1, 4, 10, 21, and 24 (6811). The style of playing does not please me equally in each, but this is purely a matter of taste. I must, however, point out one rather serious mechanical defect; in the last Prelude many essential melody notes are deprived of accent owing to the accent perforations being cut in the opposite section to which they occur. An intelligent owner will readily correct this, no doubt, but I suppose rolls should be edited having regard to the least measure of common-sense amongst owners. I read that critics have belittled the Nocturne in B, Op. 62, No. 1 (6443). Certainly it has a rather exotic and effeminate atmosphere, but in Friedman's hands it has an unquestionable, if cloying beauty. The passage, for instance, in which the theme breaks into trills is an exquisite example of decorative writing, and I fancy, too, that the work has an additional charm by reason of its being less hackneyed than many of Chopin's works.

A roll of outstanding importance is Scriabin's 'Poème Satanique,' Op. 36, magnificently played by Leo Sirota (0222). I am afraid that its harmonic style will render it caviare to the general—it is emphatically not a best-seller. Although, of course, not in his advanced idiom, it presents many of the composer's characteristics—extraordinarily distinctive 'bitter-sweet' harmony, 'wormy' counterpoint, and restless emotionalism—in a remarkable manner. I have had the roll too recently to analyse it in detail, but it certainly merits the most attentive study.

I cannot help thinking that Liszt's 'Mazeppa' Etude, in D minor (No. 4 of 'Etudes d'éxécution transcendante') (0232), approaches the vulgar. The middle section is a fine example of a Lisztian tune floridly ornamented—pianistically very thrilling—but the re-statement is really not good. With Emil Sauer the execution is certainly transcendent—in fact, it much transcends the inspiration, I think, and is a wonderful exhibition of virtuosity.

I must encroach on my wireless colleague's province for a moment to remind readers that Miss Katherine Bacon recently played from London a delightful little encore in the shape of Barberini's Minuet. Those who heard it and were charmed, as I was, will be glad to learn that Harold Bauer has recorded his own arrangement thereof (6820). The work has a delicacy and grace that make it one of the most attractive little pieces in this vein that I have encountered for some time. Rudolf Ganz plays his own 'Etude Caprice' (6823), and makes a very fine roll. A brilliant *tour de force*, it exploits the pianoforte in the most exciting manner. I prefer the *toccata*-like opening subject to that which follows, which is less original, but the whole makes an excellent 'livener.' The 'Waltz Medley,' arranged and played by Robert Armbruster (6817), is what I suppose the Americans call 'dinner music'—in this case a succession of popular waltzes pleasantly strung together. The playing is frequently better than the music.

The two best hand-played rolls are the Schubert-Liszt 'Hark! hark! the lark,' played by Ethel Leginska (A823), and Grieg's 'Scherzo-Impromptu,' Op. 73, No. 2 (A825). The latter bears the unmistakable Grieg idiom, and is a spontaneously wrought piece, played with distinction by Rudolf Reuter. Litolff's Scherzo (A819) and Geneviève Pitot's playing of 'Marcheta' (A817) were commented upon recently in their 'Duo-Art' form.

Beethoven lovers will welcome the issue in straight-cut form of his Sonata, Op. 14, No. 1 (24651/2). It is all fine, vigorous music, and the last movement especially provides splendid practice in accentual pedalling. Indeed, the whole work is made interesting or dull according to the manner of performance. Holbrooke's 'Queen Mab' (24648/50), arranged by the composer, is a remarkable work which I have also been unable to study adequately at the moment. It contains much beautiful music. Rosenbloom's Polonaise in A flat, Op. 27 (24647), is perhaps not entirely without inspiration from Chopin's work in the same key. It is a vigorous piece, rather rambling perhaps, but effectively written for the instrument.

ANGELUS

Most of these I have noted recently when issued by the Æolian Company. Of the remainder, the Albeniz 'Fête-Dieu à Séville,' from Book 1 of 'Iberia' (92067), is the most notable. It is a wonderfully coloured piece of writing—a tone-poem in miniature—and full of the greatest interest for the player-pianist. I need not remind readers that Albeniz is one of the most important of modern composers for the pianoforte, and here one gets his extraordinary 'pictorial' facility to the full. What a wonderful chatter and excitement there is! The listener immediately visualises a market-place in the Cathedral square with all its life and colour, and odd juxtaposition of worldly and spiritual things. A remarkable roll.

I like Tchaikovsky's Berceuse (89029) for its musicianly writing, a pleasantly monotonous pedal effect, syncopation, and quietly musing tune.

ANIMATIC (Hupfeld)

I was glad to record my appreciation of Geiseking's playing of Debussy's 'Reflets dans l'Eau' (58763) in last month's issue. Since then my exalted opinion of Geiseking has been confirmed at his recent recital in London. He is certainly one of the world's great pianists, with an unequalled range of colour between *mezzo-forte* and *pianissimo*. He has recorded exclusively for the 'Animatic' rolls, and I have now to hand three further examples of his playing, in which, although the all-important matter of dynamics is left to the player, one has the joy of co-operating with his *tempo*-record. These rolls are Liszt's second Legend, 'St. Francis walking on the Waves' (58770), the Scherzo-Caprice from Walter Niemann's 'Alt-China' Suite (58773), and Debussy's Arabesque No. 2, in G (58863). The first is too well-known to call for comment; the second is a delicate little atmospheric piece with charming local colour, and of the last I cannot imagine a more perfect performance.

Two examples of music that is light but good are Schütt's 'Carnaval Mignon,' Nos. 4-6 (53056), and Moszkowski's 'Air de Ballet,' Op. 36, No. 5 (51717). They are first-class salon music played in a distinguished manner, and will please both the discerning listener and the person who is merely 'passionately fond' of music. Contrasting with these are Debussy's 'Pagodes' (Estampes, No. 1) (51803), played by Michael Zadora, and two Intermezzi of Brahms, Nos. 3 and 4 from Op. 76 (55745), recorded by Arthur Schnabel. The Debussy is a fine piece of impressionism aptly interpreted; the Brahms is particularly good, in my opinion, and a noteworthy example of the beauty of these hand-played rolls. And lastly, Grieg's 'Humoresque,' Op. 6, No. 1 (55745), in straight-cut form, and Moszkowski's 'Pantomime,' Op. 77, No. 8 (55187), deserve honourable mention.

SIGHT-READING

By Watson Lyle

Though it is perfectly true that some pupils display a greater natural aptitude than others in reading music at first sight, it is still truer that the ability of all in this very essential detail of a musician's professional equipment can be greatly improved by daily practice, along a course of study graded to meet the needs of the individual.

Even a quarter of an hour every day is worth a couple of hours one day in the week, or—as frequently appears to be the case with backward readers—an hour or so occasionally. This applies particularly to the reader whose ability is so elementary that he must muddle along at a slow and irregular pace, playing promptly those chords and *arpeggi* that are quickly taken in by the eye because of their familiar shape, and stumbling over the unfamiliar ones. This kind of thing is, of course, merely reading the print and translating it into sound by the mechanism of the instrument, or the voice. The really good sight reader plays, or sings, the music with time-values of notes, rhythm, phrasing, and tonal balance as they should be. In the case of a piece that is technically simple, or of superficial appeal, a quite personable interpretation will be managed as well.

At first the brain refuses to continue for any considerable time the duple process entailed by the reading of the printed notes and their reproduction in accordance with the mechanism of the instrument, so that the student who begins to brighten up his sight-reading for ten minutes daily will return to it,

after the first trial, with keen interest, instead of with a distaste engendered by recollections of the dreariness that arose from the attempt made to stick at it for an hour on the previous occasion. The period devoted to this particular section of practice may soon be extended to from twenty to thirty minutes. It must be remembered that there is a somewhat greater eye-strain, as well as an increased tax upon the motor processes of the brain, when music is being played from at first-sight than when the student has the score before him merely to refresh his memory.

Only music that is well within the theoretical knowledge and technical ability of the player should be used in sight-reading practice. To become slick and fluent at translating the written signs into the sounds, the brain should not be hampered by having to make a conscious effort, simultaneously, over executive details, or trying to remember theoretical dicta. There is help for the beginner (and most professional pianoforte accompanists find it useful) in reading the score through, silently, before trying to play or sing the music. Expression marks and other directions regarding the manner of performance may then be noted, and if unfamiliar, looked up for their meaning. Helpful as this preliminary study undoubtedly is, especially for vocalists, it hardly comes within the strict definition of the term 'sight-reading.' However, since it is very useful in speeding-up the acquirement of the desired facility, it cannot be ignored. While reading in this way it is important to remember that unless that which is seen is also mentally heard the value of preliminary study is greatly discounted.

Much hesitation and stumbling in playing through, or singing, music at first sight is a pretty sure indication that the theoretical and technical knowledge is being overtaxed. In whatever else you err, do not stop and stumble to correct mistakes whilst actually playing the piece through. If you give in to this quite natural instinct you may as well abandon all thought of becoming a proficient sight-reader. Try the same piece through, but still without stopping, a second time or more, and you will find the rough places become smooth: this presuming that actual ignorance of the meaning of the symbols on the printed page is not the true explanation of the trouble, but merely a feeling of newness in the music.

Accuracy in note-values as well as in pitch, &c., must be aimed at, and there is no particular reason why the whole piece should not be taken at a slower *tempo* throughout than is indicated by the general direction—*i.e.*, *Allegro vivace* might be taken *Allegro ma non troppo*, and so on, so long as rhythm, phrasing, and time-distribution are not interfered with. But as progress is made these easy ways should be discarded, or a lazy, dragging style of performance may be formed. With chordal harmony a safe rule is to read from the bottom upwards whether or not the lowest note is the root of the chord, and also whether or not the intervals of the chord are to be played simultaneously or in *arpeggi*. It is here that a sound knowledge of harmony will be found of the utmost service.

When a considerable degree of proficiency has been attained in playing or singing at first sight, the student should form the habit of utilising, for this part of his practice, any and every type of music he comes across, and that he can beg, borrow (or steal!), including MS. He should likewise practise from full score, adapting it to the limitations of the pianoforte, if he is a pianist, or just playing all the parts for his especial instrument if he is an orchestral player. The training of the eyes is the object to keep well in view.

Ensemble practice is another excellent way of sharpening the wits and general musicianship, and is practically indispensable for all who aim at the career of being players in orchestras, large or small. Potential solo players should also avail themselves of every opportunity for this kind of practice, not only because of its general value, but because familiarity with team work will be required should they ever come to play concerti in public. The student must be on edge for cues the whole time, as it is truly a case of 'the devil take the hindmost.' For similar reasons, and by way of preparation for ensemble practice, the performance of duets is most helpful. Pianists and organists whose professional duties entail much accompanying should, of course, devote special care to acquiring and perfecting the ability to play from music at first sight.

Music in the Foreign Press

DARIUS MILHAUD

In *Le Ménestrel* (August 14-28), Paul Landormy devotes a thoughtful essay to Darius Milhaud:

> Melodically, his music is tonal. The contrapuntal treatment is polytonal. It is true that theory proves capable of reducing this polytonality to the usual schemes in one key. Hence certain writers started asserting that there is no such thing as polytonality, and describing polytonality as a mere 'illusion.' But in art, after all, illusion is the only thing that matters: there is a certain kind of music which conveys the impression of being in one key, and another kind which conveys the impression of being polytonal. All arguments to the contrary are mere theory.

The writer finds much to praise in Milhaud's output, and especially in his dramatic works, 'Agamemnon,' 'Les Coéphores,' and 'Les Euménides'; in the 'Soirées de Pétrograd,' the fourth String Quartet, the Sonatina for flute and pianoforte, and the three books of songs.

> Schönberg and Milhaud are the first Jewish composers who, instead of trying to resemble Europeans, boldly assert themselves as Jews, and modify the modern musical idiom according to their atavic instinct. Hence, for instance, the particular power and eloquence of Milhaud's 'Chants Juifs.'

By way of postscript the editor publishes an excerpt from a letter written by Saint-Saëns to Gabriel Pierné in 1921, after the performance of a work by Milhaud:

> I see with grief that you find room in your programmes for insane aberrations which you force upon a revolted public. Several instruments playing each in a different key do not constitute music, but a charivari.

OLD HUNGARIAN MUSIC

In the *Zeitschrift für Musikwissenschaft* (September) appears the first of a series of Essays devoted by Benedikt Szabolski to the problems confronting investigators of the history of Hungarian music. This Essay deals with the musical texts provided by Sebastian Tinodi's 'Cronica' (1554) and another book of the 15th century, usually called the Hoffgreff Collection.

BRITISH MUSIC AT BAD HOMBURG

In *Das Orchester* (September), Reinhold Scharnke devotes an article to the works by British composers, ancient and modern, performed at Bad Homburg in the course of three special concerts. He praises the music of Bax, Vaughan Williams, McEwen, Frank Bridge, Ireland, Elgar, Parry, Holst, Peter Warlock, and others; and he describes the performances, by Martha Kuhn Liebel, Dorothy Doria Grey, and the Music Society String Quartet, as altogether excellent.

DUTCH FOLK-TUNES

In the *Zeitschrift für Musik* (September), Prof. J. Röntgen writes on Dutch folk-tunes, with special reference to a collection of over eight hundred examples printed at Amsterdam in 1700 or thereabouts.

M.-D. CALVOCORESSI.

The Musician's Bookshelf

'The Problems of Modern Music.' By Adolf Weissmann. Translated by M. M. Bozman.

[Dent, 6*s*.]

The great attraction about this book is its dealing in ideas. It is rather rare for an idea to crop up in musical criticism, which has a way of sprouting with irrelevant biography, egoism, and elaborate periphrasis for 'I do (or don't) like this, that, or the other.'

Captious readers might like to dispute with Prof. Weissmann on every other page, but all will agree that he is trying seriously to grapple with his subject. He is not out to make a smart personal display; and he is not the 'propagandist' of any individual, chapel, or nation. We are glad to meet a non-nationalist. A casual glance shows a great deal of space given to such composers as Bruckner, Reger, Mahler, and Pfitzner, which are hardly names of burning actuality. But those chapters turn out happily to be not partial apologies, but good, detached criticism. We should dread a man with a brief for those four, but they make useful and not over-worked material for a musical writer who can bring a few general ideas into play.

Another thing. Prof. Weissmann is not a bit dull. The composition of the book may be rather scrappy, but (in this translation at least) there is nothing of the terrible 'woolliness' of typical German prose.

The course of music is, probably, in most people's minds, pictured as directed by the commanding genius of a certain few composers; and if the question is pushed farther, 'But whence did those great men get their sense of direction?' the average man will fall back rather helplessly on a theory of some preternatural inspiration. Prof. Weissmann is intensely conscious how much genius depends on the age and its circumstances—how much, in fact, the works of genius are shaped by the contemporary spirit.

'The Music Market' is the title of one chapter. It is suggestive. It comes very near the beginning, and although we have never before heard of a musical professor starting an æsthetic discourse with considerations on concert agents, newspaper publicity, crowded audiences, and the rest of the modern machinery for music's dissemination and the necessary money-getting, Prof. Weissmann is surely right. Music is to-day the most intensely alive of the arts (except, perhaps, novel-writing), and it is only the obsolete arts, like blank-verse drama and the painting of altar-pieces, which can ignore the Market. By the Market, in a commercialised world, we all live.

Of course there must always have been a Music Market where there was music. The question of the demand has, after all, always had some bearing on the nature of the supply. But to-day the market is something different from what it was even a generation ago.

Our author sees in Haydn's admirably-organized London visit of 1791 the first handling of music by Big Business. It was auspicious, even unduly auspicious. It was an all-round success, a social and an artistic and a lucrative *coup* altogether much prettier than anything our latter-day 'concert-directions' (absurd nomenclature!) manage to achieve.

The modern market has a prodigious extension. It affords quite moderate talents a world-wide celebrity—just what such men of the past as Berlioz and Wagner craved for in vain. It is true that they enjoyed something which the present-day world refuses to its musicians—a stiller air, a chance for peace, retirement, and concentration. How to-day is a musician of any eminence to stop his ears—as a Beethoven could do and a Bach had no need of doing—to the clatter of publicity, critical, analytical, or just gossiping?

We may like the position or not, but there it is, and the interesting point is the formative effect on music. Clearly it has brought about an enormous vulgarisation on the one hand, and in opposition to that a music of far-fetched subtlety, scrupulously hedged in for the few. Prof. Weissmann's chapter is short, but it starts a train of reflection we can all carry on for ourselves. He sums up:

> Publicity and the 'market' can only prove helpful to music when interest in that art is inherent in a people. . . . Within recent times the music industry has caused profound changes in the musical life of Germany, a heightened sensibility which is favourable to progress, but also a want of quietude and serenity.

The next chapter is 'Art and Artifice.' Turning the pages, one is caught by a characteristic phrase: 'Vocal music is undoubtedly endangered by the unsatisfied and insatiable longings of the over-sensitive modern temperament.' And later: 'The doubts which at once enrich and torment the modern composer.' Thus we have the modern temperament held responsible for a definite, technical fact of modern music, and we come upon the 'doubts' which make this book, on the whole, depressing reading.

No doubt the responsibilities of the modern composer and the burden of the heritage of music ('the terrific burden of the past which forces him and his contemporaries to seek new forms of expression,' says our author in the Schönberg chapter) weigh more heavily in Germany than elsewhere. But can a musician anywhere in the world to-day quite escape the sense of that burden? There are few—the music of our times admits how very few—who have never at some moment had to ask themselves, 'What new thing remains to be said under the sun?' The past of the art is so well-known, and who so self-sure as to feel the man to state the eternal verities over again?

Inhibitions, paralysing inhibitions, are, then, a symptom of the musical times. Prof. Weissmann has hardly anything to say about Stravinsky, but he has

a first-rate chapter on Schönberg, though not a very encouraging one. Schönberg was wanted, and it was handsome of chance or nature thus to have supplied the want—if the story of German romantic music from Weber and Schubert onwards was to be complete. Such music as Weber's and Schubert's simply grew and multiplied in a free field. As we read Prof. Weissmann, we see that Schönberg's seed—a most hopeful samp'e, too—had no room to germinate.

It is a most interesting story, if somewhat grim. Schönberg is an intensely musical nature, but also passionately critical, and generally of a powerful intelligence. He could not be trivial, as Mahler was. The oppression of the past was such that he sought to rid himself of every scrap of tradition. The Debussyans had made a fairly clear sweep, but not enough for Schönberg, who went on to discard a last principle, that of sequence. (Hence the famous Op. 11.) He was left with nothing but sound.

> The idea of beauty, variable as it is by nature, he argued away entirely; and the emotions and thoughts of a common humanity—also less well-defined than is generally supposed—were discarded as immaterial to a ruthless search for truth and truthful expression. . . . Schönberg's sense of tone was at first romantically beautiful, but in his later work it is non-existent. He has succeeded in arguing it away.

The pianoforte pieces, Op. 11

> . . . sprang from a sense of sound distorted by theoretical Expressionism, and they are almost agonised attempts to give artistic form to the reality behind appearances.

The summing-up is that his art springs from an imagination injured and finally crippled by too much theory, but that

> . . . he is undoubtedly the most stimulating influence in the musical world at its present critical period.

After Schönberg, none of the professor's other chief subjects appears either problematical or indeed modern. We quote a few of his terse verdicts.

On Bruckner:

> He will remain the possession of a few, but he will, at least for a time, lead many a weary futurist back to the source of music.

Pfitzner

> . . . is a gnarled and tangled thicket of mingled qualities. . . . His work will have value only in the history of the development of music, but he himself remains, in spite of limitations, one of the greatest Germans of the age.

Mahler's life was greater than his work, 'which was for the most part baulked of fulfilment by imitativeness; the man himself retains our hearts.' Reger's work 'is stimulating, though not in itself great art.' Strauss 'is the last great German of our day, and, so far, the last one who may fairly be called a genius.'

It is natural enough that to this Berlin professor (who is no whit a chauvinist) other countries are as islands off the musical mainland. On Debussy he is good—cool and a bit ironic, but, on the whole, just. But Duparc's songs are called 'amateurish,' and Fauré's songs are not mentioned. The young Frenchmen are not considered worth even a cuff on the ear.

And England? Evidently ours is not the land for the seeker after musical problems. The frontispiece to the book is a portrait of Sir Edward Elgar, but Prof. Weissmann has only two or three words to say of him—and these might have been more happily chosen. He is a 'true heir of Brahms' and a 'witness to the connection between the best musicians and folk-music.' Somehow the real Elgar seems to us neither here nor there!

Mr. Edward Dent's charmingly urbane and very interesting Introduction makes us wish again that he would give us some of his scattered periodical writings in the form of a book. C.

'The Control of the Breath.' An Elementary Manual for Singers and Speakers. By George Dodds, Mus.B., and James Dunlop Lickley, M.D.

[Oxford University Press. London: Humphrey Milford, 6*s*.]

So many books have been written on the subject of respiration, and so divergent are the views expressed—and frequently backed up by apparently unanswerable arguments—that the average student may well be pardoned if he feels that it is scarcely necessary to add to his mental confusion by producing yet another work on so controversial a subject. The present volume, however—the joint production of a singing teacher of wide experience in the North of England and of a lecturer on Applied Anatomy at University of Durham College of Medicine—is not, one thinks, at all likely to increase the fog which already may have settled on the hapless student. On the contrary, it appears to go far towards achieving its object as expressed in the preface, viz.,

> To present a description of the mechanism of respiration, and an explanation of its action in such a manner that the student of singing, elocution, or physical culture may have a basis upon which existing systems or authorities can be examined and judged.

The explanations and terminology are as non-technical as possible, and so add to the work's helpfulness to the ordinary reader.

The first part of the book deals with 'Structures and Mechanism,' under the headings: The Structure of the Respiratory Organs—The Mode of Action of the Respiratory Mechanism—Types of Breathing—The Production of Tone in the Larynx—Attack—The Open Throat. Part 2 consists of Exercises. These include Breathing Exercises—*Messa di voce*—Pressure Variations—Length of Breath and Control in Vocalizing—Singing or Speaking on the Breath—Attack Exercises—*Sostenuto*—Phrases requiring Good Breath Supply and Control.

The description of the structure of the respiratory organs is clear and concise, and is illustrated—as are the other sections of the book—by numerous helpful diagrams. In discussing the muscles that take part in the movements of respiration, a distinction is made between what are here called the muscles of quiet respiration (the diaphragm, the intercostal muscles, and the *quadratus lumborum*), which are used in ordinary quiet breathing, and those which are brought into use only during extra effort, and known as muscles of forced respiration. The writers hold that for most purposes in the life of a healthy person the mechanism of quiet respiration during inspiration is ample; it should suffice for ordinary work, and should be more than sufficient for all vocal purposes, whether of speech or song. In expiration, however, where increased pressure is required during singing or speaking, the abdominal muscles are brought into use:

> Too much stress cannot be laid on the fact that it is not by the employment of the muscles of forced inspiration that breathing capacity for ordinary or vocal purposes is improved, but by the development of the muscles of quiet inspiration, which will result in increased power of these muscles and increase in the amount of chest expansion. . . . In strength and control of the abdominal muscles lies the power of the singer or speaker over his expiration. The mechanism of quiet inspiration will suffice for every voice user, but as it is with expired air that he actually works, his control of that must be absolute.

On this point the authors part company with at least one eminent authority who, in a recently published work,* makes out a strong case in favour of the theory that the abdominal muscles play an important part during both inspiration and expiration. On another much-debated subject our authors express definite views :

> The intercostal muscles have continually received credit for acting as respiratory muscles, although there never has been evidence, other than of the most controversial and indecisive nature, in support of the theory. Their true function is to maintain the form of the chest wall. . . They contract during both phases of respiration, and form semi-rigid walls which resist the influence of alterations of pressure in a manner which would be impossible to simple membranes.

The chapters on 'Attack' and 'The Open Throat,' though brief, are full of sound advice. In the latter the discussion on the pharynx—its proper functions and its frequent misuse in voice-production by singers and speakers alike—clearly defines the cause of much throat trouble, the cure for which, we are very sensibly reminded, is to be found 'in a proper education of the respiratory and vocal mechanism and not in medical or surgical treatment.'

The exercises contained in the last twenty pages of the work are well devised. The concluding set—for those who have reached a fair degree of proficiency—provides a number of florid phrases, mainly from Bach and Handel, requiring good breath supply and control. This is a book which may be used safely and profitably by any student of singing or speaking.

G. G.

'The Organist and his Choir.' By Augustus Toop. [*Musical Opinion* Office, 2*s*.]

'Church Choirs and How to Teach Them.' By Arthur W. Marchant. [Bosworth, 1*s*. 6*d*.]

'The Music Class.' By Herbert Wiseman and John Wishart. [Glasgow : James S. Kerr, 2*s*. 6*d*.]

Class Singing.' By W. G. Whittaker. [Oxford University Press, 6*s*.]

With regret one has to say at the outset that the two books on church choir-training are platitudinous to an inexcusable degree. The fact that one of the authors in his preface disclaims any pretensions to literary merit does not excuse a blemish of this sort. No marked literary ability is called for. The need is for ideas, expressed with clearness and conviction. But both books contain far too much information of the type that may well be taken for granted, *e.g.* :

> Instruct the boys to walk slowly to their places, with hands at their sides . . . and not to look about the church during the service.
>
> A printed choir list should be provided, to be filled up for each service, and placed in the choir stalls before the service commences. [Dr. Marchant.]

There are naivetés, too :

> In some of the churches in the United Kingdom, and especially in America and the colonies, the choir consists entirely of ladies and gentlemen, the ladies as well as the gentlemen in many cases being robed in surplices. This arrangement has been found to be highly impressive and refined, both musically and otherwise. [Dr. Marchant.]

And so on.

That there is some sound advice goes without saying, but there is also some that may be questioned. Thus Dr. Marchant surely lays too much stress on the division between the head and chest registers, giving exercises in which the boys are instructed to sing certain notes in the head register to *Coo*, changing always at A (second space) to the chest on *Ah*. There are plenty of skilled boy-trainers who go through year after year of successful work without even referring to the break, carrying down the head register in such a way that the middle and lower notes are developed in a mellow kind of mixture of the two registers.

In regard to the treatment of consonants, both authors tell us that the *r* should be rolled. Dr. Marchant says :

> Roll the letter *r* at the beginning of such a word as 'righteous,' or when it is used in combination with other letters, as in 'praise' and 'strangers,' but it is generally silent when it comes before another consonant, or at the end of a word . . .

which sounds dangerously like advice to sing 'prrraise to the Lo'd, ye strrangers frrrom afa'.'

But, after all, isn't the rolling a special effect, to be used sparingly and with discretion?

Mr. Toop confuses the rolling with the common trick of adding an *r* at the end of a word :

> When boys acquire the ability to 'roll' their *r*'s they are very apt to use this action when there are no *r*'s in the word.

And he cites 'lo*r*' for 'law,' 'aw*r*' for 'awe,' 'dro*r*' for 'draw,' &c.

Both books in their music illustrations, reference to works, and in other ways, show a failure to realise the recent marked change of taste and ideals in Church music.

A sound and commonsense little book is 'The Music Class.' Its concern is with sight-singing and ear-training, and its eighty pages embody the fruits of many years of practical experience. The scheme of work developed in the book, with the accompanying exercises, was compiled in the first place for the schools of Edinburgh. The transition from Sol-fa to Staff reading, rhythm graphing, pitch training by imitation, time beating—all are treated in the simplest and most practical manner, and the work is planned out from the first infants' stage to Standard V. The authors are emphatically in favour of the children making acquaintance with as many songs as possible, reserving finished performances for the few that may be in hand for competition festivals, school concerts, &c. :

> In the ordinary everyday school singing-lesson an attempt should be made to get through a great many songs, and to let the children have copies before them as they sing. Of course, though the songs are not to be studied in minute detail, this does not mean that coarse tone and bad singing should be tolerated. It merely means that the child is being provided with a whole lot of musical material on which to build in after life.

* 'Breathing for Voice.' Hulbert (Novello).

In this, as in every other detail of the work, the aim is the development of the child's musical sense. Everything can and should be made alive and interesting, and the authors show the way. This meaty little manual should be closely studied by all teachers, especially of sight-singing and ear-training.

Dr. Whittaker modestly says of his book that it makes no claim to originality:

> It is merely a summary of experience gained in practical class singing, actual work in training colleges and secondary schools, and observation of the teaching of others, students and members of staff, both visiting specialists and non-specialists, in elementary and secondary schools.

I like that 'merely'! No book dealing with such a subject is worth the paper it is printed on unless it is just such a summary as is here described. There is of course no room for originality, because the essence of the matter is that the methods advocated should have long since ceased to be original and experimental, and have become conventions—using the word in its best sense. There is, however, room for freshness in exposition, even of conventions, and here Dr. Whittaker is extraordinarily successful. Rarely does one meet a text-book so full of life and enthusiasm. This refreshing quality is no doubt partly due to the fact that the book does not aim at being a complete exposition. The author points out that a number of works already exist in which various departments of singing-class work are fully discussed. Some branches of the subject, however, have either escaped attention or have been only cursorily treated. He sets out to fill the gaps, and to amplify what others have merely touched upon; where a reliable book already exists the reader is directed to it. By this means the whole of the ground is covered, either by fresh matter or by reference to accepted text-books. As a result we find no chapters of the kind that so often take off the keen edge of text-books—chapters which consist of little more than a re-writing of other authors' material.

Dr. Whittaker divides his subject into the teaching of tune by Sol-fa and Staff; teaching of time; combined time and tune; ear-training; breathing, voice-training and production; various matters; and songs; ending with a long list of songs, classified, with particulars as to publisher and degree of difficulty. In regard to the teaching of Staff he joins Mr. Wiseman and Mr. Wishart in the book reviewed above in advocating a very early start—in the first standard of an elementary school—'as soon as the *doh* chord can be sung from the blackboard. . . . It is a mistake to postpone old notation until singers are able to read fluently from the new.' And he gives reasons that are often overlooked. The Sol-fa notation is easy, and a child who has had no trouble in acquiring fluency therein will find the Staff discouragingly difficult. Early concentration on the Sol-fa is merely the line of least resistance:

> One of the chief causes of prejudice among musicians against Sol-fa notation is due to the faults of early enthusiasts, who trained their classes to read with great fluency in a comparatively short time, and then either left their pupils staff-less, or failed to persuade them to pass from the safe and easy ways they were treading into the more adventurous but essential road to the vast treasures of musical literature. . . . Every step should be taught first through Sol-fa and then applied immediately to the Staff.

The pages on voice-training are admirable. Dr. Whittaker emphasises the importance of aiming at quality and freedom from strain, and he says wise things on the treatment of the voice of the adolescent girl. Conductors who pride themselves on the mature, adult vocal quality of their girls' choirs should note this plea for the retention of youthful quality on artistic grounds:

> Each age has its characteristics of beauty of voice, reflecting those distinctions of charm in which a lover of young people finds delight. The kindergarten appeals to one in a particular way, the lower classes in another, the upper classes of an elementary and the middle forms of a secondary school in a third, and the senior groups of a secondary school in yet another. All are different from adult female singing, all are beautiful and distinctive in their peculiar way. They afford infinite variety of shades of colour on the choral palette.

Most teachers have at some time or another received a jolt on discovering that the class that sounded so fine was but a poor thing when one or two leaders were absent. Dr. Whittaker gives good advice on the point, and shows how the average ability of a class may be levelled up.

I am glad to see that he objects to the common practice in mixed schools of giving the treble part to the girls and the alto to the boys. As he says, boys' upper notes are more easily and safely developed than girls', and the practice of confining the boys' singing to lower notes is almost certain to develop coarseness. Similarly, teachers should resist the natural temptation to put the best readers among the second trebles and altos, regardless of their quality of voice.

Over-difficult songs are condemned. They discourage a class. If too chromatic they hinder instead of developing the sense of key; if they contain too many long-held notes they exhaust; and if there is an overdose of high notes, or if the general 'lie' is too high, they lead to strain and loss of quality.

The importance of the early acquirement of a large stock of songs is emphasised:

> There is a growing desire to teach musical appreciation in schools. This is an admirable movement, and generally to the good. But if it tends to squeeze out singing, it is harmful. To place within the power of every adult the ability to sing at sight, to train the ear to a considerable state of proficiency, to lay the foundations of a pleasant singing voice, and to familiarise him with a large répertoire of folk, classical, and modern songs, is surely the best method of teaching musical appreciation we know. To add the newer subject to the older is to make for a truly musical nation in the future, but to attempt to teach people to listen intelligently without giving them the power to take part in our national heritage of communal singing, and without the invaluable sharpening of all the musical faculties which is the natural result of a good singing class, is a wholly retrogade step, flattered by a high-sounding and deceptive title.

On the question of teaching songs, Dr. Whittaker joins Wiseman and Wishart in distinguishing between the general répertoire and the small selection for special purposes:

> There is the question of standard of performance; should every song be polished carefully, or should a large number be learned without thought of a high standard of finish? Too much insistence on the first limits the child's répertoire seriously, and is apt to cause boredom. The second is likely to foster slovenliness and a careless attitude to music. The best way is to avoid both extremes. Let a certain number be rehearsed thoroughly each year, so that the class may

appreciate the value of a good performance and gain the technique necessary for it. But a number of songs must also be learned with only a reasonable amount of attention to minute detail, so that pupils may gain an extensive knowledge of music.

The extracts given in this review show the thoroughness and practical nature of the book, and the reader may be assured that the whole is up to these samples. Trainers of church choirs, whether mixed or boys-and-men, will gain from a study of it hardly less than the special class of teacher for whom it is written. Looking back over a longish experience as a church choirmaster, the present writer is convinced that had such a book come his way at the beginning of his career, it would have saved him much disappointment and many hours of comparatively ineffective work. H. G.

The first seven numbers of 'The Musical Pilgrim,' an excellent series of booklets, under the general editorship of Dr. Arthur Somervell, recently reviewed in these columns, have now been issued in one volume by the Oxford University Press (10*s.* 6*d.*). A capital book, and hardly to be beaten for gift purposes.

'Wolfgang Amadeus Mozart.' By F. Gehring.
'Joseph Haydn.' By Pauline D. Townsend.
'Felix Mendelssohn Bartholdy.' By W. S. Rockstro.
'Ludwig van Beethoven.' By H. A. Rudall.

[Sampson Low. 2*s.* 6*d.* each.]

These volumes are from a series published some years ago—a good many, if we may judge from the fact that among the contributors was Julius Benedict—and now re-issued under the editorship of Francesco Berger. A standard biography will of course bear reprinting over a long period, but as a rule the text will need addition or modification, in order to bring the work into line with the latest discoveries of biographical and other data. Apparently no such process has been applied in the case of the series under notice; and there is a misleading absence of any explicit indication that the volumes are other than new works. This is unfortunate, inasmuch as the reader can never feel confident that the text is reliable in matters of fact. The publisher's announcement is flamboyant, *e.g.*,

> Take away the light from the skies, take the flowers off our earth, take the waves from the sea, and take Music out of our lives, and what is left? A darkened world, a barren earth, a waste of stagnant water, saddened days and joyless nights;

and Mr. Berger's introductions are too much in the same extravagant vein. The volumes are handy in size and form, and low in price. H. G.

'The Singer's Art: Letters from a Singing Master.' By Harry Gregory Hast.

[Methuen, 5*s.*]

This is one of the simplest and least pretentious of all the many books on singing produced during recent years. It is also—largely for that reason—one of the very best. Mr. Hast leads off with a letter to Cousin Betty on choosing a teacher; thereafter a young singer named Anthony is the recipient of the genial and advisory correspondence. There are no physiological dabblings, no horrid pictures of lungs, abdomens before and after breathing, sections of wind-pipes, and other peeps into the interior that are the concern of the pathologist and the vocal curative expert rather than of the singer. Mr. Hast hears his imaginary correspondent make his débût at Queen's Hall, and deals faithfully with him concerning his breathing ('I was at the back of the stalls, and both saw and heard nearly every breath you took'); and in succeeding chapters he gives him good counsel on the 'break,' *sostenuto*, phrasing, rhythm, recitative, &c. Particularly good are the pages on consonants, word-values, and other departments of enunciation. Mr. Hast will have no truck with modification of vowels for the sake of sonority:

> There is not the slightest reason for distorting our beautiful language with the mistaken idea of improving the tone. . . . A young baritone came to me not long ago who told me that he had been taught by his master to sing about 'My lawvely rawses' for the reason that he sang with a better tone on those vowels. Put your foot down firmly on such bosh as this, and see that your pupils form the habit of singing pure English; precisely the English that is—or should be—spoken.

Here is a point that needs constant hammering home:

> A *diminuendo* must never *weaken*. It must *grow*. We must never *let* it *get* softer. We must *make* it *grow* softer.

Many a performance is ruined by the loss of tone-vitality that follows this weakening of grip and control in the quiet passages.

Mr. Hast gives a good deal of space to interpretation, taking the reader through some typical songs in detail.

In the chapter on choir-training (Mr. Hast assumes that his protégé has taken a post as church choirmaster), the use of the boys' voice during adolescence is sensibly discussed. Mr. Hast adds some words about the voices of girls at the same period. After expressing admiration for the work that is being done by competition festivals, he says:

> There is one competition that I should like to see eliminated from all of them, and that is the one for female voices between (usually) the ages of fourteen and sixteen. It is bad in the last degree for any girl of that age to compete in such an event, and I sincerely hope that before long this particular competition will be discontinued.

This is a counsel of perfection, and it can be followed only when adolescent girls give up singing in the schools, at home, and elsewhere. So long as they are allowed (often encouraged) to sing at home and at concerts during this period, so long will it be necessary for the competition festival to provide the corrective influence of judges who, as a body, are constantly on the war-path against strain and misuse generally. Mr. Hast may rest assured that this subject has been thoroughly discussed by the festival leaders, and, as a result, the majority feel that the risks attendant on adolescent classes are small compared with those incurred by the singers if left to their own devices. Young girls cannot be stopped from singing for three years. This being so, they are at the mercy of the incompetent teacher, the charlatan, and admiring relatives and friends. The results, as seen but too often at competition festivals, are such as to lead one to say that nobody needs the help of a competition more than the adolescent.

In his Preface the author says:

> Some singers may think that many of my suggestions are dangerously original because they are the result of my own experience, and have not been copied out of

other people's text-books. I only ask you to give them a fair trial. I am telling you what has helped me. I cannot do more, and I will not do less.

Certainly he could hardly have done better.

H. G.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'A Book of Bohemians.' Verses by St. John Adcock. Drawings by Fred Adlington. Sampson Low, 5*s.*

'Songs of Praise.' Edited by Percy Dearmer, R. Vaughan Williams, and Martin Shaw. Oxford University Press, 2*s.* 6*d.*

'Chopin: The Child and the Lad.' By Zofia Uminska and H. E. Kennedy. Pp. 91. Methuen, 5*s.*

'The Psalms, Books 4 and 5, Rendered into English. By E. H. Askwith. Martin Hopkinson, 6*s.*

'The Well-Tempered Musician.' A Musical Point of View. By Francis Toye. Pp. 209. Methuen, 5*s.*

'Locheimer Liederbuch und fundamentum organisandi des Conrad Paumann.' Berlin: Wölbung-Verlag.

'How to Build a Small Two-Manual Chamber Pipe Organ.' By H. F. Milne. Pp. 169. *Musical Opinion* Office, 7*s.* 6*d.*

'The English Madrigal.' By Edmund H. Fellowes. Pp. 111. Oxford University Press, 3*s.* 6*d.*

THE LEEDS FESTIVAL

By W. McNAUGHT

We ask of a Leeds Festival that it shall (*a*) bring to Leeds the best available resources for musical performance; (*b*) give its visitors the best that Leeds itself can offer; and (*c*) give everybody good music. London musicians and others who have long lived amongst concerts are apt to be selfish about (*c*), and complain if the Festival programme includes music that they have heard too often. Is Tchaikovsky's fifth Symphony good music? No, says the man from London. Yes, says the West Riding, assembled in Leeds Town Hall. Yes, said the Londoner thirty years back. Leeds is not a laggard town in music, but in some of their likings its most musical citizens may be still back in the 'nineties. Happy folk, to be thrilled while we yawn! So we may concede the E minor to Leeds, with the London Symphony Orchestra and Mr. Albert Coates to drive it home; and the second Pianoforte Concerto of Rachmaninov, too, with Miss Myra Hess as make-weight.

But we must draw the line somewhere, and we may rightly draw it to exclude works that do not thoroughly represent their composers. That empty Rimsky-Korsakov stuff from 'Tsar Saltan'—what was it doing in a Festival? And that laborious 'Divine Poem' of Scriabin's, in which so much is spoken and so little said? Mere waste orchestration, and not even thorough Scriabin, this was an intrusion in a list that contained 'Prometheus.' It provoked one to jot down on the back of the programme the names of some fine works, especially works of our own composers, that were left out of the scheme.

We jotted down some more of these while we were listening to the novelties that had been brought to Leeds from abroad. To 'Tsar Saltan' and the 'Divine Poem' add Deems Taylor's 'Alice through the looking-glass' and Howard Hansen's 'Lux Eterna,' and you have a deed of charity to Russia and America that was too magnanimous when we have so many deserving cases at home. Italy came in with Respighi's 'The Pines of Rome.' This justified itself as a curiosity rather than as music. It is a Suite of four pieces about what happens near, under, or in the pine-trees of the Campagna. One of the commonest incidents in the life of these pine-trees, we gather, is the singing of a nightingale in their branches. Flute, oboe, and clarinet have been imitating the nightingale and all sorts of vocal fowl for more than a century, says Signor Respighi; *nicht diese Töne*, we will use a gramophone and listen to a real bird. We did, and we were entranced. In the same way we should be thrilled if a real nightingale were to flutter down to the conductor's shoulder at Queen's Hall and give of his best in the middle of some Wieniawski or Saint-Saëns or Massenet or the 'Alpine' Symphony, where any diversion would be welcome, and the brighter the better. Yes, Respighi gave his own music—I can't resist it—the bird. Down to that point 'The Pines of Rome' had not been interesting. The descriptions of children playing, of gloomy catacombs, and of religious chanting had been no more than craftsman's work, done in formulæ and orchestral devices rather than in musical ideas. The *Finale* section, the progress of a Consul, was loud but insignificant march music, a hasty epilogue. Nobody minded; the star turn was over, and the audience wanted to talk about it.

We are probably right in attributing the inclusion of all this faulty music to Mr. Albert Coates. As Mr. Coates's influence was powerful in making a success of the Festival, there is no harm in dwelling for a moment on the price paid for it. We were made not only to share his American associations and his Russian predilections, but, more broadly speaking, to be witnesses at his worship of sound. He has a bias towards the physical facts of music. The deflection may be seen not only in his choice of works—the sound-fabrics of Scriabin, the glitter of Rimsky-Korsakov, the hammered rhythms of all the Russians, the gramophone trick of Respighi—but in his conducting, with its emphatic triumphs and its disconcerting failures. It explains his indecision in the quiet refinements of certain classical works, and his remoteness from Elgar. (Only the 'Introduction and Allegro' for strings was heard at Leeds.) It explains Mr. Coates's own tone-poem, 'The Eagle.'

The 'programme' of this work is a Russian poem. The eagle, it says, is a superior bird. He ponders on great truths and notices not the grey dust of a sordid world that blows around him, nor the flocking discord of the other birds. He spreads his wings and flies upward into the sun. As a composer, freed from the fetters of other men's tastes and traditions, Mr. Coates reveals his full nature. It is no longer a bias, but a plunge towards his own instinctive ideal. Discords, mixtures, juxtapositions, and all the hard facts of orchestral scoring are used in their pure state. The direst handiwork of a Stravinsky or a Schönberg is shaped to some suggestion of a musical outline. Mr. Coates gives us the lump, the untouched ore. He conveys it to us with an extra large orchestra, and the wordless voices of a choir and two solo singers. The athletic freedom of his quarrying is magnificent, and it deserves to be applauded as admiringly as our fathers applauded the feats of the late Eugen Sandow.

Although 'The Eagle' did not rank high as music it was welcome as a clue to Mr. Coates—to his excellences as well as to his shortcomings. We understand all the better from it why he excels in music that, while it is moulded in thought, is built of substance; why he made so fine a thing of the Chaconne in Brahms's fourth Symphony; why he made the Wagner of 'Siegfried' and 'Die Meistersinger' tower and glow like a range of Alpine summits; why the Tchaikovsky Symphony was child's play to him, and 'Prometheus' a great game; whence came his dashing mastery of Holst's 'Choral' Symphony.

FIRST 'CHORAL' SYMPHONY: BY GUSTAV HOLST

The word 'first' suggests that Mr. Holst intends to write others; perhaps nine, like Beethoven; or, since he has started so late, four, like Brahms. In the lobby after the performance a critic was asked: 'Well, which is the greater, Holst's or Beethoven's?' The questioner was poor in his ignorance, but his question becomes instructive when you have to account for your answer. Beethoven was within the prohibitions of his time. At any point in the Ninth Symphony, at least in the instrumental movements, there is a limit to what he may do next. Holst may do what he likes. Not that he abuses liberty or breaks the continuity of his own style—in so far as he is responsible. But he is freer than Beethoven was to create his own style, to throw open its boundaries. Beethoven thrusts Sisyphus-like to his peak. Holst mounts in light kit. Modern music is like that—it tempers our warmest liking with the knowledge that the composer's mental effort is less acute than it used to be in the old days, even if the listener's is more so. With this reservation, which is not meant to be damning, Holst's Symphony is a great work.

It came with more than the force of novelty; it had the effect of envelopment which accompanied the great new experiences of our growth as listeners, such as—I speak for myself—the impact of 'Tristan' on a youth brought up strictly in the classics, the quiet trespass of 'L'Après-Midi d'un Faune,' or 'Petrouchka' rattling open a shutter of the mind. Holst's 'Choral' Symphony is a new staging of music. (It had an inexplicable suggestion of a parade of things to the eye.) Even to a close student of Holst it brings discovery. The familiar idiom, handwriting, call it what you will, is still shaping. The more practised he is in the use of it, the more simple and exact it becomes. The passages in the 'Choral' Symphony that stand out are very often those of the fewest notes. New types of music worked out on simple lines are more powerful than those worked out in intricacy. Every new development that we meet with in the Holst type (and, we may add, the Vaughan Williams type) is a larger step in progress than any of the competitive travails of the Vienna-cum-Salzburg composers. So, while the 'Choral' Symphony may only widen the scope of Holst's method, the effect of it is out of proportion, just as cubical expansion is far greater than linear increment; a dusty comparison to use for a work so full of poetry.

The Invocation to Pan fulfilled expectation with its atmosphere of awe and expectancy. Its effect was incomplete only inasmuch as the choral singers were inexperienced in recitation as distinct from recitative. In the monotoned lines the play of consonant, vowel, and stress need to be organized not by a choral trainer but by one who is used to teaching Shakespeare at a dramatic academy. The Bacchanal was the least salient part of the Symphony. It passed through our ears without making an incisive impression on the mind. We may attribute this to its breathlessness, the continual stumbling forward of the seven-eight time—both in keeping, of course, with a Bacchanal procession—and partly to the weakness of the word 'Bacchus' as verbal material for a composer. The movement is not as first movements are.

With the 'Ode on a Grecian Urn' we seemed to enter the portals. In listening to musical settings of well-known poems we often feel that intimate knowledge of the poem helps us to appraise the music, to feel its pulse, to sympathise with it. Here the position is different. This calm, wistful music, coldly pensive, with a flicker of feeling here and there, helps us to cherish the poem—even the Ode of Keats. Its design and mood subsist unbroken. Holst does not reach out to the quotable lines—'Heard melodies are sweet, but those unheard are sweeter' and 'Beauty is truth, truth beauty'—but allows them to float through on musical ideas that are already part of the composition. This reticence is grateful; it gives a key-note to the mentality that has made so beautiful a fusion of the poetic thought and the musical.

The *Scherzo* of 'Fancy' and 'Folly' was dazzling. You will not play it on your pianoforte, nor guess what it is like from looking at the score. We were occupied at Leeds with two mocking tasks for the comprehension—to catch the laughing sense of the music and to take heed of the choral miracle that gave it to us. It is rather difficult to give a critical estimate of five minutes in the company of Ariel. It has since transpired that the rapidity of the performance exceeded the intentions of the composer, the singers, and Mr. Coates.

The fourth movement is a Pageant in which certain of the tableaux appeal better than others, and appeal to different people differently. I liked Homer, striking the 'twanging harp of war,' and the 'sweet majestic tone of Maro's lyre,' but I was a little disappointed when 'Shakespeare waved his hand and quickly forward sprang the Passions.' The rhythm seemed to under-rate them, and it was scarcely the moment for a complete set of fugal entries. 'Tasso's ardent numbers' are an exquisite episode. Near the beginning and end of this movement the composer puts us on solid ground with some broad, substantial music based largely on a diatonic tune. He strengthens his musical design with it, but not so far as to disturb the mysticism. The actual beginning and end are remote. The ethereal voice and singing of Miss Dorothy Silk in the lines 'Spirit here that reignest' lifted and let fall the curtain.

THE CHOIR

Leeds was helped by Bradford and Huddersfield in assembling a choir for the Festival. Probably there were local difficulties that kept away some of the best voices. The choral tone was not perfect, from which it follows that the voices were not the best in the district. Perhaps other considerations than voice entered more largely than usual into the selection. There was increased stringency, perhaps, in the tests of sight-reading and general musicianship. There was certainly need for it with the 'Choral Symphony' to be learnt. The Symphony may be taken as the main motive of the

choir's existence. A year was given to its preparation; last winter, it is said, Dr. A. C. Tysoe and the choral singers gave three months of hard work to it. The objective was carried. They gave such a first performance as surely never before fell to the lot of a long, novel, and difficult work. The problems that can be read on any page of the score seemed to pass out of existence. As a technical feat the only parallel that comes to mind is the performance of Bantock's 'Atalanta in Calydon' by the Liverpool Welsh Choir under Harry Evans at Birmingham in 1913. Every opinion of the work and quality of the Leeds Festival Choir must be held in relation to its supreme achievement.

So it is not in a fault-finding spirit that some of its other performances may be described as good choral society work and some as being inadequate. Outside the 'Choral' Symphony the best achievement was the Mass in B minor. This, in fact, was festival singing. The Qui Tollis, Incarnatus, and Crucifixus were given with simple purity. The choral muscle stood firm throughout those tremendous middle reaches of the Mass that include the Credo and the Sanctus. It was an uplifting and, with Sir Hugh Allen to direct it, a considered performance. In the 'Sea' Symphony of Dr. Vaughan Williams the choir gave what was asked of it by the composer and by the conductor, again Sir Hugh Allen. It kept in tune in its wordless contributions to the 'Song of the High Hills,' 'The Eagle,' and 'Prometheus.' It gave a new zest to the Wagner selections. Mr. Norman Allin was heard to observe that the chorus of Gibichungs was so tremendous that it unnerved him. 'Good choral society work' was attained in Dvorák's 'Stabat Mater,' Wood's 'Dirge for Two Veterans,' Stanford's 'Songs of the Fleet,' Mozart's 'Requiem,' Brahms's 'Nänie' (a mutilated version), Mendelssohn's 'When Israel out of Egypt came,' and Beethoven's 'Choral' Symphony. But in what remains in the list the choir did no more than function. Its singing of Bax's 'This worldes joie' and 'Mater ora filium,' the 'Alto Rhapsody' of Brahms, Parry's 'The glories of our blood and state,' Stanford's 'Heraclitus,' Purcell's 'Soul of the World,' Palestrina's 'Assumpta est Maria' and Handel's 'May no rash intruder' would not have brought the choir out on top at a competition festival. The choir had too much to do to attend to everything. Under the heading of 'tone' we will imagine an adjudicator's jottings: Sopranos—fairly bright, no thrill, but pleasant; loss of quality high up. Contraltos—lovely. Tenors—rather loose anchorage, not up to heroics, nice in lyrical bits. Basses—always a comfort.

The solo singers I will pass over. They frequently come to London and into the department of my friend 'H. J. K.' Suggia and Miss Hess won Leeds. A hero sprang up in the familiar form of Mr. W. H. Reed to conduct the instrumental movements of the Ninth Symphony while Mr. Coates was indisposed. But for Mr. Reed, what would have happened?

Excellent chamber concerts are being given on Sundays, at 6.30, at the Working Men's College, Crowndale Road, N.W.1. The performers include the Elsy, Kutcher, Rawlins, and Mandeville Quartets, and among the soloists will be Misses Marjorie Hayward and Harriet Cohen, Messrs. John Goss, John Buckley, &c. The College is within one minute of Mornington Crescent Tube Station, buses, and trams. Admission is free, but of course there is a collection.

PARRY: MEMORIAL TABLET AT GLOUCESTER

Many of our readers will remember that at the recent Gloucester Festival a memorial tablet to Sir Hubert Parry was unveiled. It is placed in the Shire Hall, in the gallery added through the generosity of Sir Hubert some years ago. In unveiling the tablet, Sir Hugh Allen made a brief speech which, as it was not reported in most journals at the time, we are glad to be able to give in full:

It seems appropriate that a word or two should be said about Sir Hubert Parry on this night, at this concert, and in this Hall; not only because it has most properly been decided to commemorate with a tablet his generous gift to the City of Gloucester of the gallery which adorns this Hall, but because it was just fifteen years ago to-night that the gallery was first used for the purposes of this Festival, and, on that occasion, the Mayor of Gloucester presented an address to Parry, thanking him for his great service to music generally and to Gloucester. Parry, in reply, said that he hoped the gallery, by increasing the accommodation for concerts, might enable many more poor people to enjoy the advantage of fine music, and so bring more happiness into the drab surroundings of many lives. More than ever is it necessary to do this. He would indeed have been astonished, and, I believe, pleased to know that to-night for the first time in the history of the Three Choirs Festival (or perhaps of any Festival) a concert in the Shire Hall is being listened to by many thousands of people far outside the limits of the county or of the three counties, or even of Great Britain. The hope he expressed in 1910 is being realised, though perhaps not quite in the way he anticipated. Parry was a great Three Choirs man. A splendid series of his works is entwined round the very heart of these Festivals, and one of the greatest of them was sung this morning in its original home. One of the faces most looked for at these jolly gatherings was his—one of the greetings most cherished was his—one of the losses hardest to be borne is his. This Festival in particular had the most intimate connection with Parry, and were he alive to-day, this very Wednesday, it is likely that choir and orchestra would all of them have been having tea with him at Highnam, to their great content and his delight. Was there ever a man who made people feel so happy, or could get the last ounce out of life and out of others as he could? But he put as much into life as he took out, and that is the reason that he always had something to spare to help people on the road—to show them the way—to egg them on to finer work. A few years before Parry died, in an address to some students he said, 'I confess to a sense of exhilaration wherever I meet with a human life which can be contemplated fully and frankly with the certainty of its true quality being untarnished. It soon mitigates the bitterness of the ending of human relations. When a man's life has been really well spent, we can be glad he had enough time to find out how to make a good thing of it and spend it with advantage. Every life so spent strengthens the spirit of those who are in contact with it.' This truth was never truer than in his case. No one could come into contact with Parry without being immediately conscious of the refreshing influence he had upon one. You felt that his life included you in it, and that your thoughts were caught up in that splendid mind and carried far higher. This country will never have a man with more of those qualities which it most admires and sets store by, and Gloucester, with its many fine musicians and composers, will never have a nobler name on its records than that of Hubert Parry of Highnam in the County of Gloucester.

Hark! a thrilling voice is sounding

ANTHEM FOR ADVENT

Words from the Latin (*tr.* E. Caswall)
v. 5 added by Composer

Music by Eric H. Thiman

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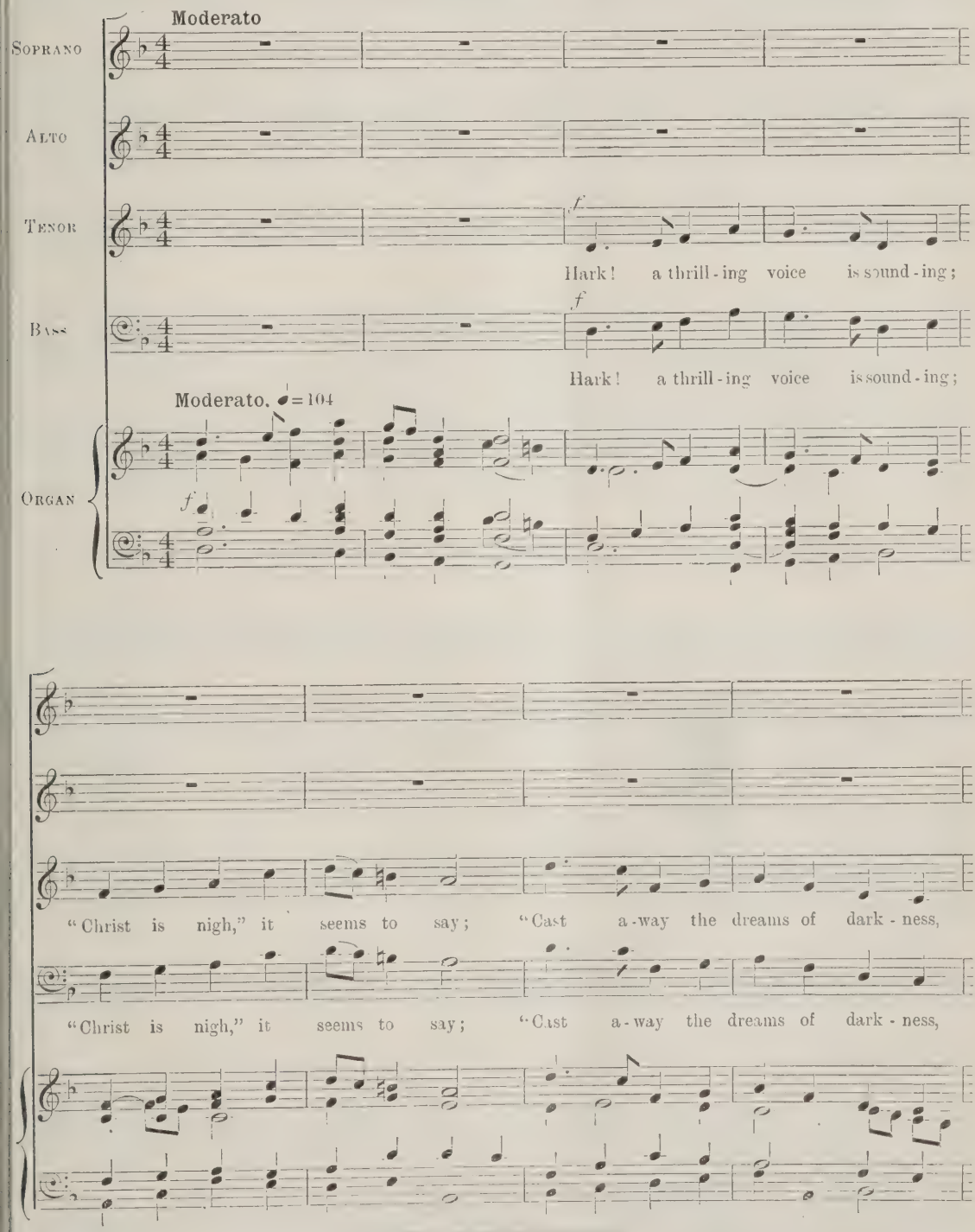
Moderato
Soprano
Alto
Tenor
Bass
Hark! a thrill-ing voice is sound-ing;
Hark! a thrill-ing voice is sound-ing;
Moderato. ♩=104
Organ
"Christ is nigh," it seems to say; "Cast a-way the dreams of dark-ness,
"Christ is nigh," it seems to say; "Cast a-way the dreams of dark-ness,

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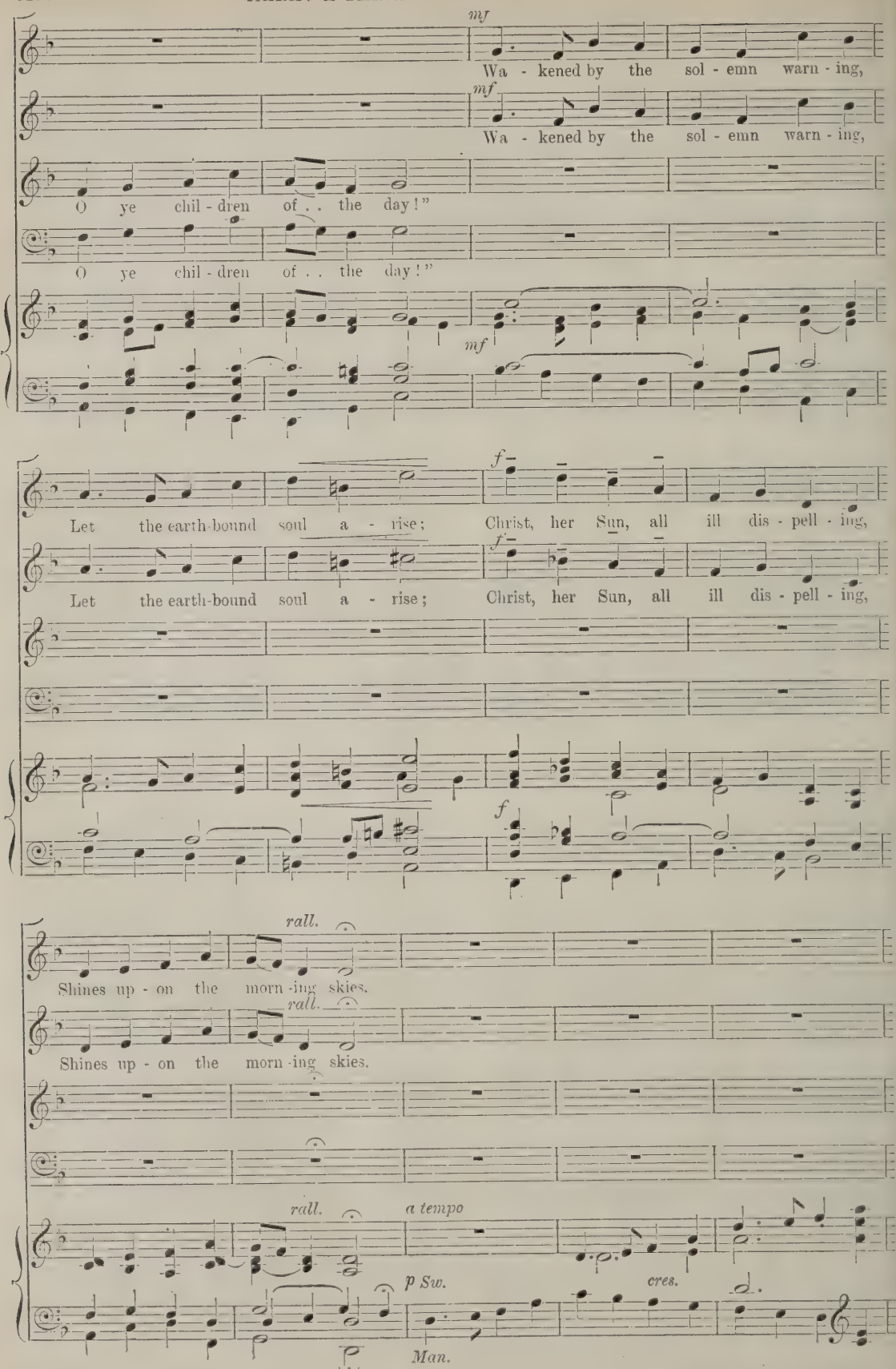
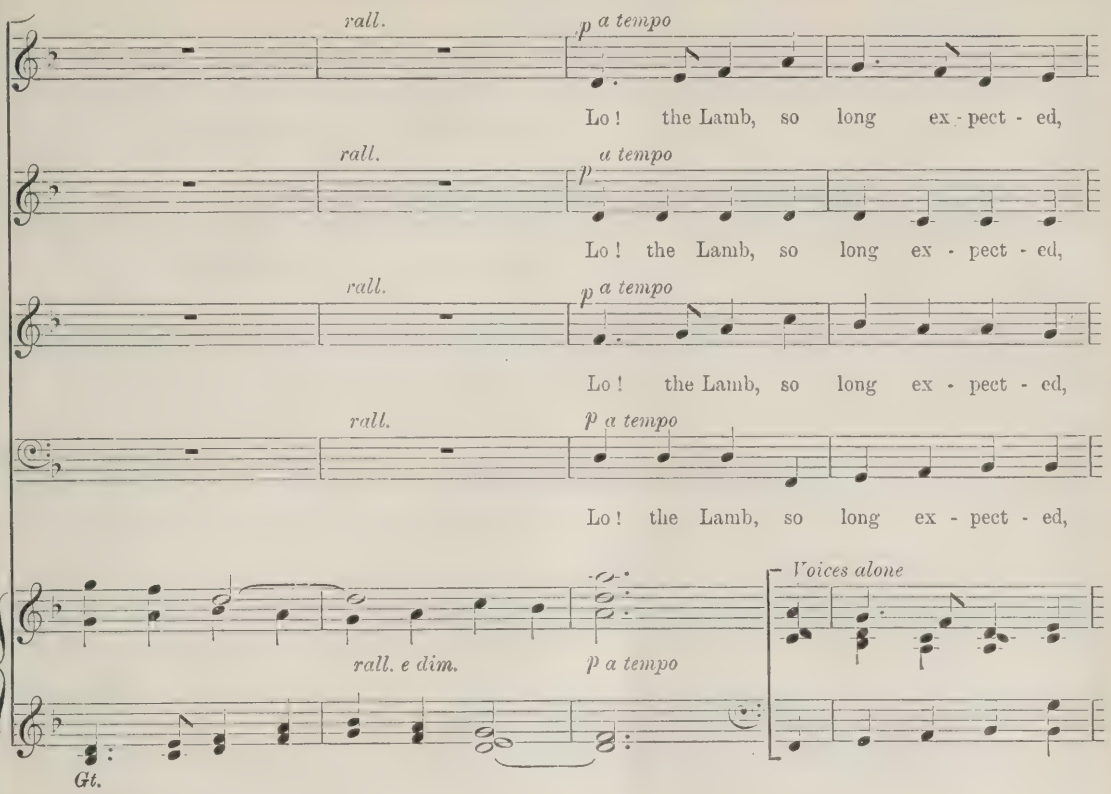
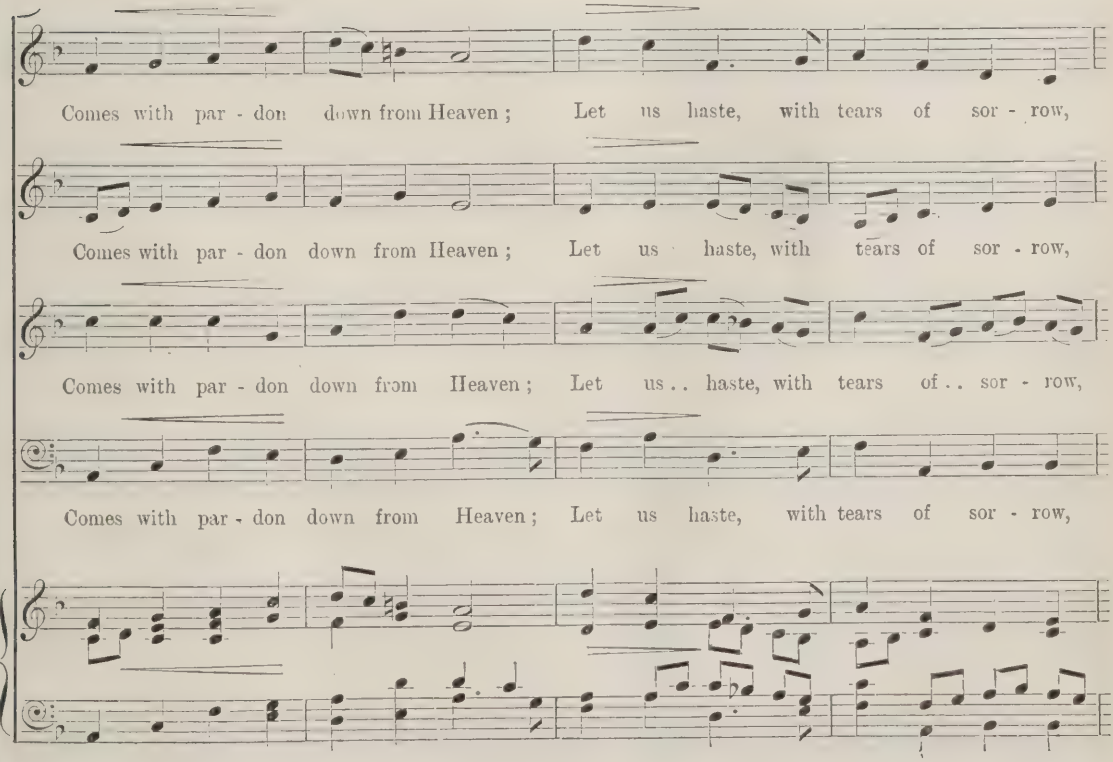
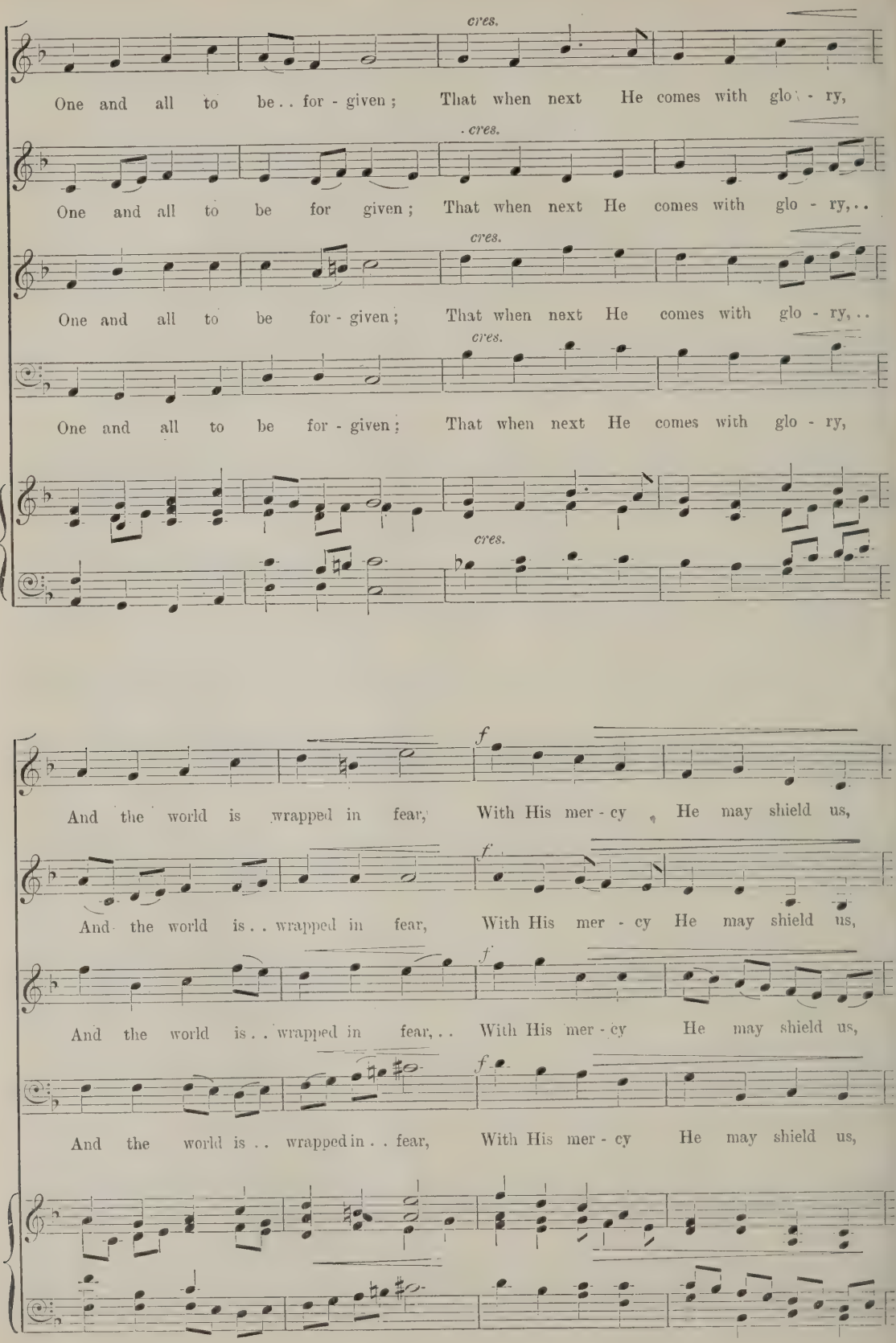
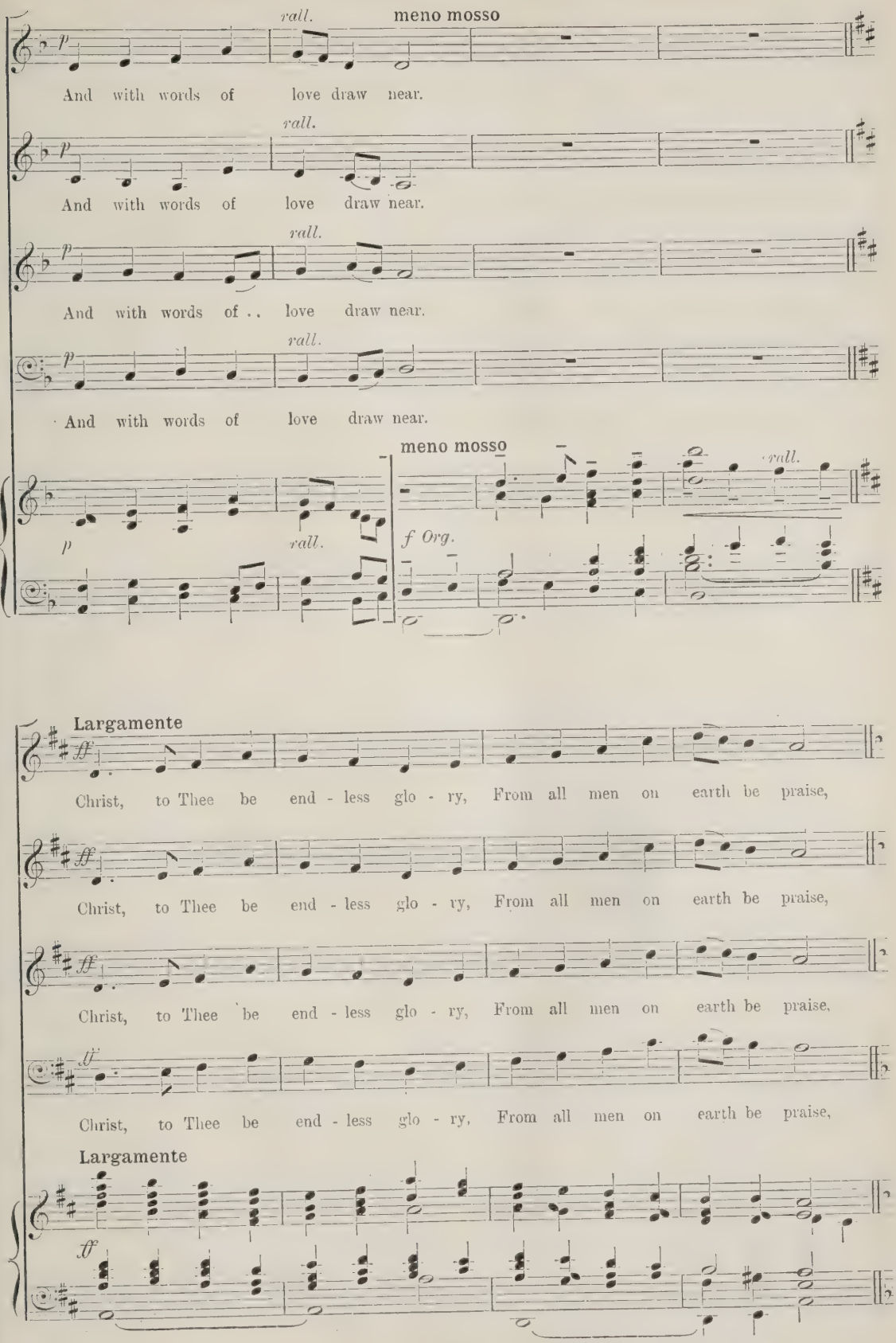
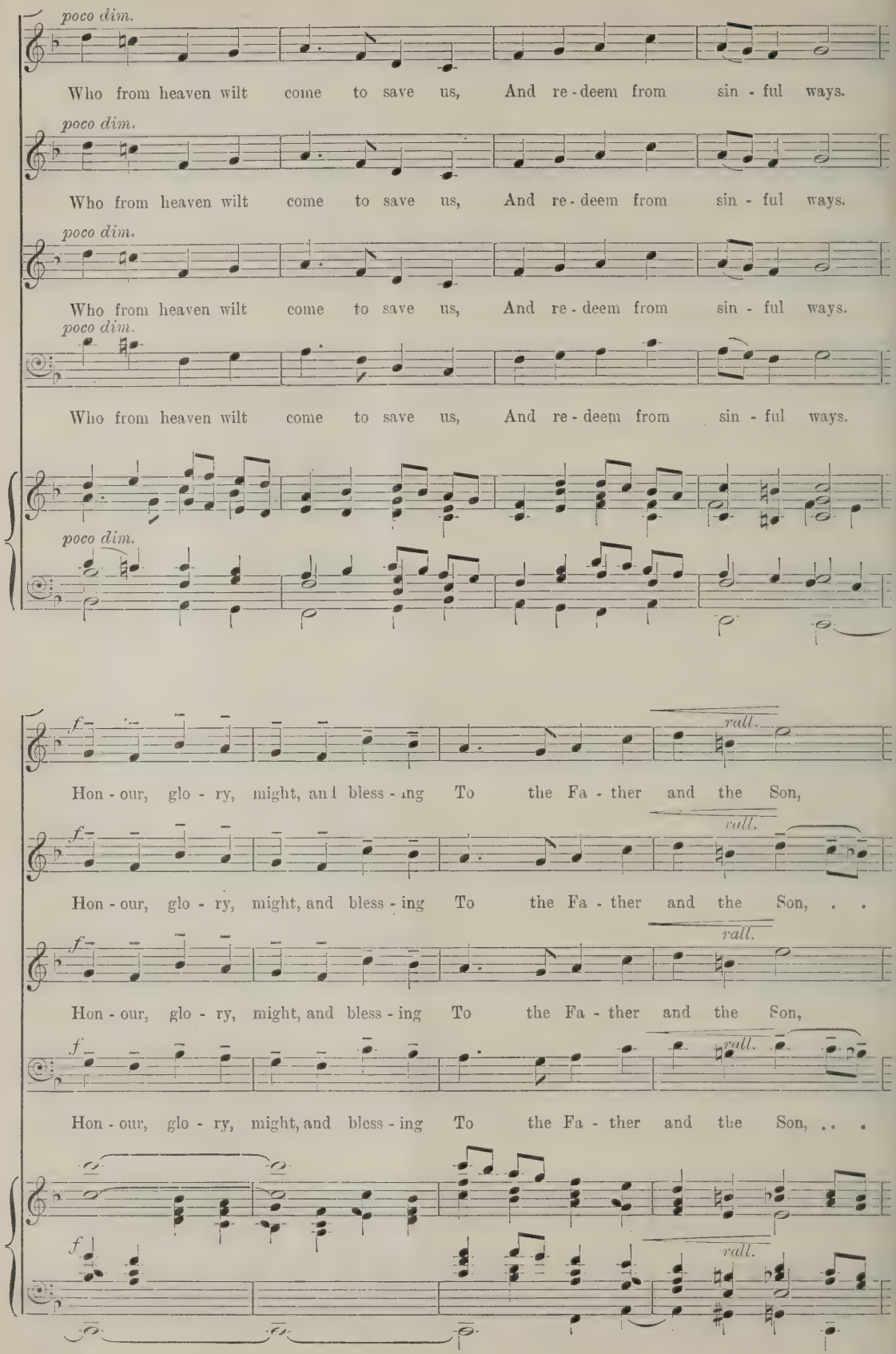
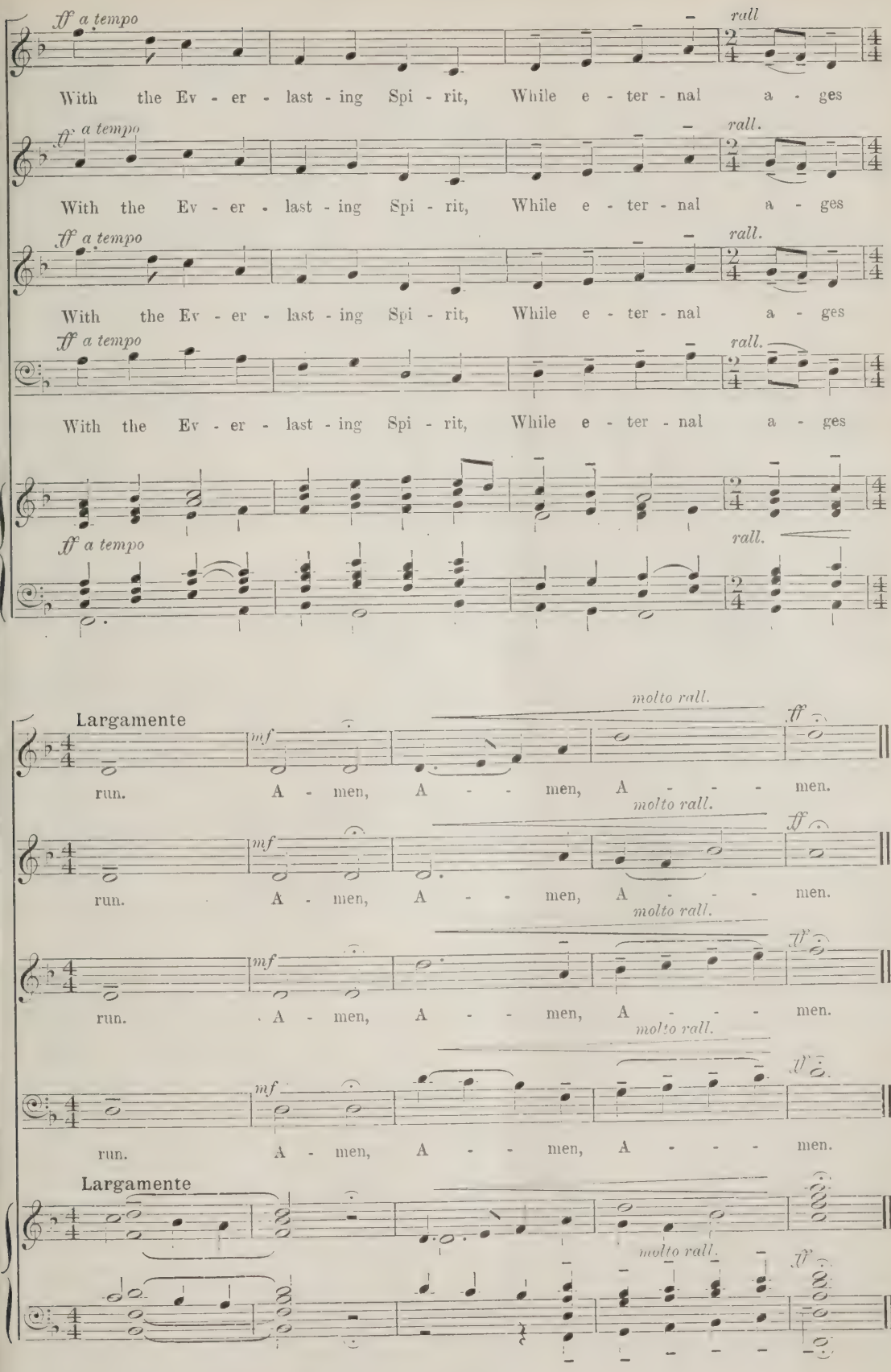

mf
Wa - kened by the sol - emn warn - ing,
mf
Wa - kened by the sol - emn warn - ing,
O ye chil - dren of . . the day!"
O ye chil - dren of . . the day!"
mf
f
Let the earth-bound soul a - rise; Christ, her Sun, all ill dis - pell - ing,
f
Let the earth-bound soul a - rise; Christ, her Sun, all ill dis - pell - ing,
f
rall.
Shines up - on the morn - ing skies.
rall.
Shines up - on the morn - ing skies.
rall.
a tempo
p Sw.
cres.
Man.

rall.
p a tempo
Lo! the Lamb, so long ex - pect - ed,
rall.
p a tempo
Lo! the Lamb, so long ex - pect - ed,
rall.
p a tempo
Lo! the Lamb, so long ex - pect - ed,
rall.
p a tempo
Lo! the Lamb, so long ex - pect - ed,
Voices alone
rall. e dim.
p a tempo
Gt.


Comes with par - don down from Heaven; Let us haste, with tears of sor - row,
Comes with par - don down from Heaven; Let us haste, with tears of sor - row,
Comes with par - don down from Heaven; Let us .. haste, with tears of .. sor - row,
Comes with par - don down from Heaven; Let us haste, with tears of sor - row,


cres.
One and all to be . . for - given ; That when next He comes with glo - ry,
cres.
One and all to be for given ; That when next He comes with glo - ry, . .
cres.
One and all to be for - given ; That when next He comes with glo - ry, . .
cres.
One and all to be for - given ; That when next He comes with glo - ry,
cres.
f
And the world is wrapped in fear, With His mer - cy He may shield us,
f
And the world is . . wrapped in fear, With His mer - cy He may shield us,
f
And the world is . . wrapped in fear, . . With His mer - cy He may shield us,
f
And the world is . . wrapped in . . fear, With His mer - cy He may shield us,


rall.
meno mosso
p
And with words of love draw near.
rall.
p
And with words of love draw near.
rall.
p
And with words of .. love draw near.
rall.
p
And with words of love draw near.
meno mosso
rall.
p
rall.
f Org.
Largamente
ff
Christ, to Thee be end - less glo - ry, From all men on earth be praise,
ff
Christ, to Thee be end - less glo - ry, From all men on earth be praise,
ff
Christ, to Thee be end - less glo - ry, From all men on earth be praise,
ff
Christ, to Thee be end - less glo - ry, From all men on earth be praise,
Largamente
ff


poco dim.
Who from heaven wilt come to save us, And re-deem from sin-ful ways.
poco dim.
Who from heaven wilt come to save us, And re-deem from sin-ful ways.
poco dim.
Who from heaven wilt come to save us, And re-deem from sin-ful ways.
poco dim.
Who from heaven wilt come to save us, And re-deem from sin-ful ways.
poco dim.
f
rall.
Hon-our, glo-ry, might, and bless-ing To the Fa-ther and the Son,
f
rall.
Hon-our, glo-ry, might, and bless-ing To the Fa-ther and the Son, . .
f
rall.
Hon-our, glo-ry, might, and bless-ing To the Fa-ther and the Son,
f
rall.
Hon-our, glo-ry, might, and bless-ing To the Fa-ther and the Son, . . .
f
rall.

ff a tempo
rall
With the Ev - er - last - ing Spi - rit, While e - ter - nal a - ges
ff a tempo
rall.
With the Ev - er - last - ing Spi - rit, While e - ter - nal a - ges
ff a tempo
rall.
With the Ev - er - last - ing Spi - rit, While e - ter - nal a - ges
ff a tempo
rall.
With the Ev - er - last - ing Spi - rit, While e - ter - nal a - ges
Largamente
mf
molto rall.
ff
run. A - men, A - - - men, A - - - - men.
molto rall.
run. A - men, A - - - men, A - - - - men.
molto rall.
run. A - men, A - - - men, A - - - - men.
molto rall.
run. A - men, A - - - men, A - - - - men.
Largamente
molto rall.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

The Certificate Choir-Training Examination will be held on Wednesday, November 4. Free lectures on Choir-Training will be given at the College on Tuesday, November 3: at 4.0, by Sir Walford Davies, who will take for his subject 'Rhythm in Church and Choir Practice,' Prof. C. H. Kitson, Mus. Doc., in the chair; and at 6.30 by Mr. E. Stanley Roper (organist of His Majesty's Chapel Royal, St. James's), who will speak upon the 'Training of Boys' Voices,' Dr. H. W. Richards, President of the College, in the chair. Admission will be free; no tickets required.

H. A. HARDING, *Hon. Secretary.*

'A POLYPHONIC REQUIEM'

Many churches will be grateful for the issue of a beautiful little work, 'A Polyphonic Requiem,' adapted to the English text from the works of the 16th- and 17th-century masters, by Francis Burgess. (Published for the Plainchant Publications Committee by the Society of SS. Peter and Paul, Westminster House, Great Smith Street, S.W.1.) Just as the Latin rite has its magnificent and complete Requiem by Palestrina and Anerio, from out of which the simpler plainchant is embellished on those occasions when a full choir is available, so, the Editor tells us, the purpose of this publication is to provide a similar complete work for the use of English choirs on such days as, *e.g.*, Armistice Sunday. The numbers selected are comparatively brief, and easy of execution by singers of average capacity. The composers drawn upon are Claudio Casciolini, J. M. Asola, Francesco Anerio, and L. G. Viadana. The sequence, 'Day of Wrath,' is set to the old plainsong, with alternate verses to music by Casciolini. The Editor points out that the performance of this collection of music in its entirety at a given service is not necessary, or even desirable. The 'Simple Plainchant Requiem,' published in the 'Anglo-Catholic Choir Book' series, may well be taken as a basis for a complete and satisfactory Requiem, and the alternative settings here provided will gain in effect if only used in part as a contrast to the severer unison of the plainsong. The extent to which the polyphonic music replaces the plainchant must depend, of course, upon the traditions of the particular church, the judgment of the choirmaster, and the capacity of the choir for doing justice to the two contrasted styles of music. G. G.

ST. MICHAEL'S, CORNHILL

The St. Michael's Singers will hold a Musical Festival at this Church from November 2-5. On the first two days concerts will be given at 6, with a fine choice of works by Vaughan Williams, Frank Bridge, Gibbons, Weelkes, Byrd (the Magnificat from the 'Great' Service), Bach ('Jesu, Priceless Treasure'), and Parry. On the third evening, at 6, Miss Dorothy Silk will give a recital of old music, assisted by Mr. Stuart Robertson and the Hermitage String Quartet. On the closing evening the scene will be shifted to St. Martin-in-the-Fields, when, at 7, the St. Michael's Singers will perform the B minor Mass, with full orchestra and a strong list of soloists. Dr. Harold Darke will conduct on each occasion. At 1 o'clock daily during the Festival organ recitals will be given at St. Michael's, the players being Dr. Cyril Rootham, Dr. W. H. Harris, Mr. E. T. Cook, and Dr. Ernest Bullock. Admission to the Church is free.

SOUTHWARK CATHEDRAL

A very attractive series of Saturday musical services has been arranged for the coming season. Here are the programmes: November 7, Brahms's 'Requiem' and Elgar's 'For the Fallen,' and the slow movement from his first Symphony; December 12, the 'Christmas' Oratorio; January 2, Carols; Feburary 20, Parry's 'Job,' and 'Blest Pair of Sirens,' Walford Davies's 'Men and Angels,' and Brahms's third Symphony; March 20, the 'St. Matthew' Passion; April 24, Vaughan Williams's Mass in G minor, Holst's 'Evening Watch' and 'Two Psalms,' and Motets by Byrd. The London Symphony Orchestra has been engaged for all the occasions but the third and sixth. The services begin at 3 o'clock.

A series of lectures with musical illustrations will be given at St. Mary Aldermary, Queen Victoria Street, E.C., at 6 o'clock—on November 25 ('Carols,' by the Rev. Dr. G. R. Woodward); December 2 ('Synagogue Music,' by the Rev. Dr. W. O. E. Oesterley); and December 9 ('Elizabethan and Tudor Church Music,' by the Rev. Dr. E. H. Fellowes). At the same church, a series of organ recitals will be given on the Thursdays in November, at 1.15 p.m., the players in order of date being Messrs. Harvey Grace, Edgar T. Cook, Allan Brown, and Alan May.

The excellent series of recitals with which the new organ at the Battersea Polytechnic was inaugurated last winter, is to be continued during the coming season. In November, three recitals will be given, on Wednesdays, at 8, by Mr. G. Thalben Bell (4th), Dr. Harold Darke (11th), and Dr. Davan Wetton (18th).

On October 4, Mendelssohn's 'Hymn of Praise' was sung at St. Luke's, Hampstead, the choir being augmented by members from the St. Luke's Musical Society. Mr. Lambert conducted, and Mr. Matthew Kingston was at the organ.

The City Temple Choral Society sang 'Elijah' on October 10, the soloists being Miss Bessie Lang, Miss Beatrice Ashton, Mr. Osmond Davies, and Mr. Dan Richards. Mr. Allan Brown conducted, and Mr. G. D. Cunningham was at the organ.

Ernest Austin's organ tone-poem, 'The Pilgrim's Progress,' will be played by Mr. N. Victor Edwards, at St. Matthew's, Croydon, on November 18 (Parts 1 to 4), November 25 (Parts 5 to 8), and December 2 (Parts 9 to 12). The recitals will begin at 8 o'clock.

Mr. C. E. Blyton Dobson has been presented with an illuminated address in recognition of his work at High Pavement Chapel, Nottingham, a post he now leaves for Derby Road Baptist Church.

The organ at St. Laurence's, Brondesbury, has been renovated by Messrs. Fuller, of Leyton.

RECITALS

Dr. Gordon A. Slater, Boston Parish Church—Sonata in D minor, *Mendelssohn;* Largo Sostenuto ('Sea' Symphony), *Vaughan Williams;* Final in B flat, *Franck.*

Dr. Albert C. Tysoe, Ely Cathedral—Sonata, *Rheinberger;* Prelude, Fugue, and Variation, *Franck;* Dithyramb, *Harwood.*

Dr. R. Walker Robson, St. Lawrence Jewry—Passacaglia in D minor, *Reger;* Arabesque in E, *Debussy;* Allegro in E flat, *Bach;* Chorale and Fugue (Sonata No. 5), *Guilmant.*

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Fantasia in G, *Bach;* Canon in C, *Schumann;* Choral, *Boëllmann;* Sursum Corda and Alla Marcia, *John Ireland.*

Dr. M. P. Conway, Parish Church, Littlehampton—Romanza (Sonata No. 9), *Rheinberger;* Toccata, Adagio, and Fugue in C, *Bach;* Rhapsodie No. 2, *Saint-Saëns;* Communion ('Messe Basse'), *Vierne.*

Mr. H. C. Warrilow, St. Lawrence Jewry—Sonata in the Style of Handel (first movement), *Wolstenholme;* Echo (double canon), *Yon;* Spring Song, *Hollins;* Finale in E flat, *Guilmant.*

Mr. Allan Brown, Parish Church, St. Mary Church, South Devon—Symphony No. 5 (first movement), *Widor;* Fugue in E flat ('St. Ann's'), *Bach;* Pastorale and Finale (Symphony No. 1), *Guilmant.*

Mr. L. M. Jones, St. Lawrence Jewry—Agitato (Sonata in D minor), *Rheinberger;* Fantasia in G, *Bach;* Pastorale (Symphony No. 1), *Vierne;* Finale, *Faulkes.*

Mr. H. Moreton, Wesleyan Church, St. Austell—Introduction and Fugue ('Pastoral' Sonata), *Rheinberger;* Air and Variations (Symphony in D), *Haydn;* 'The Ride of the Valkyries,' *Wagner;* 'Elegiac Romance,' *Moreton;* Final in B flat, *Franck.*

Mr. H. Cyril Robinson, St. John's, Barmouth—Sonatas Nos. 1 and 6, *Mendelssohn;* Fantasia and Fugue, *Parry;* Sonata No. 12 (first movement), *Rheinberger;* Lament, *Harvey Grace;* Toccata-Prelude on 'Pange Lingua,' *Bairstow;* 'Chant de Mai,' *Jongen;* Prelude, Fugue, and Variation, *Franck;* 'Sonata Britannica,' *Stanford;* Psalm-Prelude No. 3, *Herbert Howells.*

Mr. Fred Gostelow, St. George's Cathedral, Perth, Western Australia—Fugue in E flat ('St. Ann's'), *Bach;* Meditation, *Fred Gostelow;* Choral in A minor, *Franck;* Overture in C, *Hollins.*

Mr. Maughan Barnett, Town Hall, City of Auckland—Concerto No. 4, *Vivaldi-Bach;* Prelude, Fugue, and Variation, *Franck;* Allegro (Symphony No. 2), *Vierne;* 'The Legend of the Mountain,' *Karg-Elert.*

Miss Marjorie T. Renton, St. Mary-le-Bow—Prelude and Fugue in B minor and Toccata in F, *Bach;* Canon in B minor, *Schumann;* Allegro Appassionata (Sonata in C sharp minor), *Harwood.*

Mr. Alban Hamer, Bloemfontein Cathedral — Fugue, *Reubke;* Scherzo in A flat, *Bairstow;* Preludes on 'Martyrdom' and 'Eventide,' *Parry;* Prelude to 'Parsifal.'

Mr. George Ryan, St. Lawrence Jewry—Allegro Vivace, *Widor;* Variations on 'Hanover,' *Lemare;* Fantasia and Fugue in G minor, *Bach.*

Mr. J. Albert Sowerbutts, St. Lawrence Jewry—Fantasia in D minor, *Alan Gray;* Offrande Musicale No. 1, *de Maleingreau;* three Preludes on the Kyrie, *Bach;* Prelude in the form of a Toccata, *Stanford;* three Choral Improvisations, *Karg-Elert.*

Mr. Arthur Meale, Wesleyan Central Hall, Westminster—Toccata and Fugue in D minor, *Bach;* Introduction, Theme with Variations, and Fugue, *Alfred Hollins;* Sursum Corda, *Elgar;* 'Unfinished' Symphony; Symphony in E minor, *F. W. Holloway.*

Mr. W. J. Lancaster, Bolton Parish Church—Prelude and Fugue, with Theme and Variations (Sonata No. 10), *Rheinberger;* Menuet-Scherzo, *Jongen;* Andante con moto, *Frank Bridge;* Sonata No. 5, *Mendelssohn.*

Mr. Joseph Soar, St. David's Cathedral—A *Bach* programme: Toccata in F; Chorale Prelude, 'Schmücke Dich'; Sonata in E flat; Fantasia and Fugue in G minor; Pastoral Symphony ('Christmas Oratorio'); Toccata and Fugue in D minor.

Mr. Ralph T. Morgan, St. Mary Redcliffe, Bristol—Agitato (Sonata No. 11), *Rheinberger;* Intermezzo, *Stanford;* Irish Rhapsody, *Wolstenholme;* Andantino (Symphony No. 4), *Tchaikovsky;* Toccata and Fugue ('The Dorian'), *Bach.*

Mr. Alfred S. Timcke, St. Laurence, Brondesbury—Sonata No. 1, *Mendelssohn;* Andante Meditativo, *Ferrari;* Capriccio alla Sonata, *Fumagalli.*

Mr. E. F. Mather, St. Mary-le-Bow and St. Andrew-by-the-Wardrobe—Passacaglia (Sonata No. 8), *Rheinberger;* Fugue in C minor, *Bach.* (Miss Muriel M. Rogers played violin solos: Sonata in A, *Handel;* Aria, *Adam Carse;* Concerto in E, *Bach.*)

Mr. W. A. Roberts, St. James, Clacton-on-Sea—Overture, 'Siroe,' *Handel;* Pastorale and two Chorale Preludes, *Bach;* Meditation in Ancient Tonality, *Harvey Grace;* Fugue, *Reubke.*

APPOINTMENTS

Mr. Leonard G. Allen, choirmaster and organist, St. Peter's Wesleyan Church, Norwich.

Mr. Alwynne H. Griffiths, assistant music-master, Denstone College.

Mr. P. A. Grinyer, choirmaster and organist, St. Paul's, Herne Hill.

Mr. E. Douglas Stimson, choirmaster and organist, Sidcup Wesleyan Church.

Letters to the Editor

CHOIR-BOYS AND SCOUTS

[Readers will recollect that we sent a file of the correspondence on this subject to the Chief Scout, Sir Robert Baden Powell, who kindly sends us the following letter.—EDITOR.]

SIR,—I have read with great interest, profit, and some amusement, the correspondence in your columns on the subject of choirs and Scouts.

I have a very full sympathy towards both sides in the argument, because for six successive years I served as a choir-boy myself, and for many more years I have been a Scouter. So I am fairly impartial.

I gather from the correspondence that the principles of Scouting are generally approved, but that snags lie in their application in detail. I think, however, that in considering their respective cases both choirmasters and Scout-masters have rather overlooked an aspect of the question which to my mind is the most important of all, viz., the interests neither of the choir nor of the troop, but of the *boy.* Most of the difficulties exposed in the correspondence are met by the direction 'Think of the boy' and his development as a citizen, and don't let him be swamped out in your troop schemes or choir performances.

Manly, human leadership is needed just as much in the management of a choir as in that of a Scout troop. Indeed, more so. I remember so well the late Lord Alverstone, who himself had been a choir-boy in his time, addressing the choir of which I was a member, and telling us that 'Choir-boys with good voices almost invariably became priggish and swollen-headed, or girlish and emotional, unless they had some good counteracting influence to discipline them.'

If choristers take their religious contact seriously, and use their voice as a God-loaned talent for His service and not as their own production for their personal glorification, it tends the right way; but on the other hand—My! I have known some arch-villains among cherub-faced choir-boys, just as I have among Scouts! In a word, choir-boys, as much as any other boys, need discipline and training in manliness.

Through Scouting properly applied we can circumvent the above evil tendencies and can make a lad into a manly, disciplined fellow. Choirmasters have found the practical value of this when they have introduced Scouting into their choirs. But whether Scouting is successful or not among choir- or any other boys depends entirely on the quality of the leader, and that is where I read 'with amusement' some of the letters in the correspondence on the subject, because they blame the system when in reality it is its application that is at fault.

Where the choirmaster is thinking for the boy and is practising true leadership he does not look upon his choir as merely a singing machine at practices and services, but also takes an interest in its recreation outside of these and develops the character and the innate discipline of the boys for their own good. Therefore it is that the wide-minded choirmaster nowadays so often makes his choir into a troop of Scouts.

Of course with a nation like ours, where we are individualistic and can seldom work in true co-operation (there would be fewer industrial disputes if we could!), to have dual control, choirmaster *versus* Scoutmaster, in a choir-troop, is to ask for trouble. The ideal arrangement is for the choirmaster himself to be Scout-master, or to depute the duty to one of his choirmen who is also fitted thereto by being a 'boy-man.'

Where this is impossible, and an outside Scout-master has to be employed, he must remember that the boys are definitely on duty with their choir and that Scouting must be fitted in to meet the demands of the choirmaster.

On the whole it helps a choir to efficiency where its boys are Scouts. But there is something far higher than mere choir efficiency open to the choirmaster. Through the Scout training we are endeavouring to make good various little points in the education of the average boy which for one reason or another are not included in the regular school curriculum, and which are nevertheless important to his make-up as a citizen to-day. We develop, *inter alia,* his

physical health and strength; but we want to balance this with such artistic sense as will raise the standard of his tastes, his moral tone, and his enjoyment of life.

This is a big step, but one that is vitally needed. The art which comes most readily to hand to this end is music. Self-expression through music is natural to the human thing, and is therefore easily developed, so that I am hoping to see the wider extension of the experiment which has been made in several cases of making Scout troops into choirs. If those who understand music care to give a little of their talent to its encouragement in this way, its standard can be put onto a widespread and elevated footing.

With this idea we are endeavouring in the Scout movement to obtain the co-operation of masters of music—that is, choirmasters—to help us not merely in fostering a few brilliant singers, but to spread the example of these and use them as apostles among the other boys around them till we develop a leaven of good musical influence among the masses.

Choirmasters have a high mission in the beautiful interpretation of Church music to the great benefit of their congregations; but a wider and still more satisfying field lies open to them, viz., that of influencing for good thousands who never go near a church and of drawing them on to the perception of higher things through the common chord. And that common chord goes further than this. The Scout movement is now a great Brotherhood in which boys of all other countries have come to be associated with those of our own nation. There is consequently growing up among the oncoming generation a widespread mutual understanding and sympathy such as has never before been consciously developed, and which should stand in the future as a strong guarantee against the danger of war when political questions may cause differences of opinion.

There is an immense possibility before us and a great opening for us all, whatever may be our different work in life, to join together in this great effort, each according to his ability, towards bringing about what the world is sighing for—Peace and Goodwill among men.

To choirmasters especially, then, here lies open a way to give play to their powers in bringing about greater harmony in the world.—Yours, &c.,

ROBERT BADEN POWELL.

Buckingham Palace Road, S.W.1.

WAGNER AND THE ENGLISH PRESS

SIR,—Mr. Newman, in the October number of your journal, misquotes my letter in the September issue. I never mentioned his book, 'Wagner as Man and Artist'; the words referring to it—the six words within brackets—*were added by himself*. This disposes of his charge against me. I was speaking of the attitude of the English press generally, including of course Mr. Newman's own contributions, during the last twenty-five years: that is, from the publication of his first Study in 1899. So much is quite clear from my letter.

As to Mr. Newman's disclaimer, I am at a loss to understand his meaning. In his book, 'Wagner as Man and Artist' (Dent, 1914), the earlier portion, down to p. 145, might almost be described as a compilation from Praeger, Hornstein, Kapp, and a few others (I omit Hanslick because, although strongly prejudiced, he does not belong in that *galère*). From these he quotes whole pages of letters and writings. In his earlier Study he extracts from Max Nordau a piece of particularly malicious scandal. All whom I have named are of Jewish extraction, but the writer whom I had principally in view was Herr Julius Kapp, a journalist living at Berlin, who has for many years been active in ferreting out prurient gossip about Wagner, Liszt, and others. I have said all that is needful about him in my article in *Music and Letters* for last January, and need not repeat it here.

I have replied to Mr. Newman because he invited me to do so. But for the future I am sure you will understand and forgive my saying that if he wishes me to take any notice of what he writes he must moderate his tone. He need not observe 'old-fashioned courtesy' if he dislikes it, but surely in England a controversy can be carried on between literary men without their calling each other liars.

I add that in referring to the Jewish press I intend no insult to a great people, for whom I have the highest respect. But there are Jews and Jews, just as there are Christians and Christians, and as a class they have received strong provocation from Wagner, for which the lower sort have sometimes thought fit to retaliate by defaming him.—Yours, &c.,

G. AINSLIE HIGHT.

[We sent Mr. Hight's letter to Mr. Ernest Newman, who replies as follows.—EDITOR.]

SIR,—Mr. Hight's letter merely heightens his original offence. To inaccuracy he now adds disingenuousness. He would have your readers believe that when he said that 'Mr. Newman draws for his material from the notoriously scandalous Jewish Press of Germany' he was *not* referring to my 'Wagner as Man and Artist.' He then proceeds to show that he *was* referring to that book by claiming that the sentence quoted does apply to it! To what else, indeed, could he be referring? My earlier 'Study of Wagner' (1899) was almost entirely a study of him as a musician, poet, and thinker. It was only in the final pages that I said something about Wagner the man, and then only in so far as his physique, temperament, and health bore upon the character of his work. I 'extracted' no 'particularly malicious scandal' from Max Nordau; even now Mr. Hight cannot be accurate. I indeed referred in a foot-note to some article or other by Nordau (of about 1898) that I have now completely forgotten; but I did not 'extract' a single sentence from it, and I indicated my disagreement with Nordau.

Mr. Hight, whatever he may say, cannot possibly have had the long out-of-print volume of 1899 in his mind when he wrote his first letter to you, for it contains no 'scandalous' material drawn from the German Jewish Press. His second paragraph, indeed, is a confession that, in spite of his disclaimer, it *was* my 'Wagner as Man and Artist' that he was libelling. Pressed for details, Mr. Hight gets as far as saying that the first hundred and forty-five pages of my book (*i.e.*, the whole of the study of Wagner the man) 'might almost be described as a compilation from Praeger' and others. In no sense whatever are they a 'compilation' from these people. Praeger's name is mentioned only twice, and only to show that though Praeger as a whole is now rightly discredited, the belated revelation by Wagner himself of the Madame Laussot episode (so long and so carefully hushed up by Wahnfried and its satellites) gave reasons for thinking that Praeger was not wholly romancing on this one point, inaccurate as he is in the details he gives of it. I discussed the Laussot affair for twelve pages, carefully examining all the original documents: Praeger is only referred to in a foot-note at the end, and that, in part, to show that he is wrong. Mr. Hight's 'whole pages' of 'scandalous' material from Praeger thus boil themselves down to a citation, with a partial repudiation, of twelve lines of trivial chatter.

As for Baron Hornstein, the only use I have made of him is to quote in full the texts of the letters that passed between his father and Wagner in 1861. Apparently Hornstein was a Jew: so, for Mr. Hight, this citation of two very ordinary letters becomes a drawing for material upon 'the notoriously scandalous Jewish Press of Germany'!

Whether Julius Kapp is a Jew or not I cannot say. In any case it is irrelevant. If any of the material I quote from him is 'scandalous'—which no one would assert but Mr. Hight—then it is Wagner, not Kapp, who must be censured, for Wagner wrote the letters, while Kapp merely published them. I know of no 'prurient gossip' in Kapp's pages; for Mr. Hight everybody is prurient or malicious or scandalous who gives the whole facts about Wagner the man instead of concealing half of them. In trying to paint the portrait of the real Wagner I naturally made use of all the available material; and my book is not a 'compilation' from scandalous sources, but an attempt to reconstruct the man impartially from (1) his autobiography, (2) his own letters, (3) letters to him and about him, (4) the reminiscences of those who knew him.—Yours, &c.,

ERNEST NEWMAN.

THE R.C.O. ORGAN TESTS

SIR,—In the Examiners' Report on the A.R.C.O. playing tests, as given in your August issue, it is stated:

> 'It is noteworthy that there were still some instances of candidates playing with 16-ft. tone alone, the result, in a very low passage, being a vague murmur. Some 8-ft. tone should usually be combined with the 16-ft.'

The number of times that attention has been drawn to this defect in candidates' playing prompts me to wonder whether there is not a possibility that, owing to the peculiar nature of the examination room, and the consequent voicing of the pipes, there may be *dead spots* in the vicinity of the examiners' corner, which occur sometimes when bass stopped pipes are in use. Would it not give confidence to candidates were tests specially made in this connection, to see whether certain 8-ft. stops when added to the pedal Bourdon do not, in that part of the room where the examiners sit, and under similar conditions which prevail during an actual examination, give the aural illusion of only 16-ft. stops being in use?

Far be it from me to suggest an error on the part of the examiners, but having regard to the frequency of this matter being referred to, I beg to suggest, in the interests of candidates and their teachers, that a definite statement from the R.C.O. authorities would remove any doubts on this point.—Yours, &c.,

J. H. REGINALD DIXON.

Lancaster. *September*, 1925.

[We sent a proof of Mr. Dixon's letter to the R.C.O., and have received the following reply.—EDITOR.]

SIR,—An acoustical freak such as that suggested by your correspondent Mr. Dixon is, I believe, quite possible, but I can confidently say there are no dead spots in the organ-room at the R.C.O.; in fact, the acoustical properties of the room are such that the effect of performances on the organ is painfully clear and exact—there is no echo or illusion of any kind. I trust Mr. Dixon's letter will draw increased attention to the ill-selection of the pedal stops to which the examiners have so often referred.—Yours, &c.,

The Royal College of Organists, Kensington Gore, S.W.7.

H. A. HARDING
(*Hon. Secretary*)

ORGANISTS' SALARIES

SIR,—As a regular reader of the *Musical Times* I have sometimes noticed an indication of a slightly hostile feeling on the part of the professional towards the amateur musician. I realise that this feeling of exclusiveness is quite natural, and in moderation beneficial, as sustaining efficiency, &c. But in your September issue the matter is brought up in a way which does injustice to the amateur musician. 'Oxonian,' writing on organists' salaries, says:

> 'Who is going to qualify [*i.e.*, by taking the R.C.O. choir-training diploma] when the large majority of the clergy are bent on ousting the professional organist, and appointing the more or less incompetent or untrained amateur? Many of the clergy are blind and deaf to the appeal of really good music and to efficient choir-training.'

I hope I do not read into these words anything that 'Oxonian' does not mean, but I should like to point out on behalf of my brother-incompetents that many of us *do* possess R.C.O. diplomas in organ-playing, and that as organists we can hold our own with the average professional. As for training, it would be interesting to know the proportion of schoolmasters (usually musico-specialists) among amateur organists. I fancy it would be higher than the number of business-men thus engaged. What occupation could better equip a man for a choirmaster's job than that of music-teacher in a school? During his training he has had opportunities for observation and practice in voice-production and the teaching of music, which the best accoutred musical academy must find it hard or impossible to provide. Class-teaching is his own particular job; discipline a daily matter. If he cannot compose a fugue, is he on that account the worse choirmaster or organist? His enthusiasm is generally greater because the time devoted to his duties is by way of being a diversion.

'Oxonian' goes on to say that 'many of the clergy are blind and deaf to the appeal of really good music'—for all the world as though the professional musician has the monopoly of musical taste. Does it need a great deal of specialised knowledge and acquired skill to get a simple anthem sung in musicianly and artistic fashion? Is no amateur capable of achieving this feat?

Many amateurs are qualified and trained, and are competent to make as great a success of an organist-choirmaster's job as any professional musician; also emphatically musical taste is not the property of the latter.

I may add that I neither hold an organist's post nor possess a R.C.O. diploma; so I am not out to blow my own trumpet.—Yours, &c.,

CLIFFORD C. HODGES.

41, Fieldway Crescent, N.5.

SIR,—I agree with the Editor that 'plenty of scope for pupils' is an inducement and a blessing, but not when used as a 'bait,' as is so often the case. One is surprised to find the gardener and verger being put on the same level as the organist. Evidently we are to presume it costs nothing to educate a musician. I do not agree that the churches are in such economic straits as the Editor would have us believe, except through their own management, or mis-management. Where the right man is at the head, *i.e.*, the Vicar, there will always be a congregation and sound finance, for people require a good lead: at least, that has been my experience.

I could name a number of churches where there is any amount of wealth represented in the congregation, but the people so blessed are hard-headed business men who do not see beyond their noses in matters outside their own trade. With such it is not a question of cutting their coat according to their cloth, but of getting the cheapest man of a semi-professional type. Did space permit I could adduce numerous examples which have come under my notice recently. I will give one. In the September *Musical Times* there was a post advertised at a salary of £50—I believe the retiring organist was getting £60.

I learn from those in possession of the facts that there is any amount of wealth centred around the church, and that the people with it are quite willing to pay well for good music in their own households; but that so far as the church is concerned they are out for a man at £50, be he professional or amateur. I have not the slightest doubt that this church could afford to offer at least thirty pounds more if the Vicar felt disposed to do so. Yet in spite of assessing the post at such a low figure, this church expects to get a good choir-trainer to fill the vacancy.

I am afraid, however, that organists have only themselves to blame for the present state of affairs. They have no organization which can give weight to any demands that they may urge, and even if they had, no doubt the amateur would always be willing to step into any post for a smaller figure than a professional man would accept. Meanwhile the professional jealousy that is rife is enough to make angels weep.—Yours, &c.,

ANOTHER F.R.C.O.

SIR,—Let 'F.R.C.O.' count himself a happy man if he has a decent organ to play on, can maintain a good choir, and can make ends meet. There are probably many of us who find teaching music a pleasure, and the Sunday services the reverse. More than a year ago I refused an increase of salary, and lately offered to play voluntarily, if our people take up the question of a better instrument. Bad music is a worse evil than a meagre salary.—Yours, &c.,

'A.R.C.O.'

[This correspondence must now cease.—EDITOR.]

MUZIO CLEMENTI

SIR,—My attention has been drawn to a reference in your September issue to notes that I wrote some time ago concerning Muzio Clementi.

I am very glad to think that there are still people living at Evesham who are interested in the famous composer and in the circumstances of his death there, but I cannot confess to having been responsible for a book with such a title as

'Evesham Jottings'! My friend, Mr. Wythen Roberts, in his kindly note doubtless intended to refer to my 'Evesham and Four Shires Notes and Queries,' where, in vol. ii., page 154, there is the allusion to Muzio Clementi, which he quotes. Therein, the 'M. W.' to whom Miss Myra Taylor referred, stood for Mary Westwood—not Mary Webmore—and I referred to her by initials as she was then still alive.

In the autumn of 1908, Dr. Max Unger and I made many additional inquiries concerning the sudden death of Clementi at the Elm, Bengeworth, Evesham, on March 10, 1832, for I had never been satisfied that Clementi had any property there. Dr. Unger had already published his book when, through the courteous medium of Mr. H. E. Hayes, of the Victoria Library, Worcester, we were informed that he (Mr. Hayes) had found a reference to Clementi's death, in *Berrow's Worcester Journal* of Thursday, March 15, 1832, as follows:

> 'On Saturday, aged 81, there died at his cottage in the Vale of Evesham, Mr. Clementi, the eminent composer and pianoforte player.'

The historian May, who doubtless knew Clementi well, writes of him—only a few years after his decease—as having died at Evesham, 'whither he had a short time previously retired' ('History of Evesham,' second edition, p. 410).

So we may take it as fairly definitely established that Clementi's 'property' to which he retired was a cottage in the vicinity of the Elm, and doubtless the old gentleman was taking his walks abroad, and looking in on one and another of his neighbours, when he was seized with a fatal heart-attack in the laundry of the Elm, an 'eligible mansion' close at hand. Certainly I have never found his name in any local documentary evidences of his period, and I have good reason to think that it may be safely assumed that he was the tenant and not the owner of the Bengeworth cottage.—Yours, &c.,

E. A. B. BARNARD.

26, Warkworth Street, Cambridge.

[An article dealing with the above, and other Clementi matters, by Mr. Herbert Westerby, will appear in our next issue.—EDITOR.]

A CORRECTION

SIR,—On page 932 of your October issue you make a kindly announcement of the new hymn book which we are now preparing, 'Songs of Praise,' but there is one omission which may give a wrong impression, and I should be glad if you would allow this letter to correct it.

The editors of the book are not only Dr. Vaughan Williams, but a committee consisting of the aforementioned, Mr. Martin Shaw and Dr. Percy Dearmer.—Yours, &c.,

Oxford University Press, Amen House, Warwick Square, London, E.C.4.
October 2, 1925.

HUBERT J. FOSS
(*Musical Editor*).

IN DEFENCE OF THE GRAMOPHONE

SIR,—May I, as a vocalist-aspirant, be permitted to raise my voice 'in defence of the gramophone'? I heartily agree with Mr. Robertson of the Gramophone Company, when he asserts that the gramophone may be included among the musical instruments, and I think that with four years' experience of what I find a most alluring hobby, I am qualified to make this statement.

But with regard to its practical utility in vocal training, the gramophone can be either a blessing or a curse; it is moderation, I think, that should guide our steps in this matter. In some respects, particularly with regard to Caruso, I agree with Dr. Ivimey. To copy the great Continental vocal giants cannot be attended with anything else but disaster, for the English physical characteristics are quite inadequate to such demands being placed upon them.

Sir Henry Wood has written a most interesting pamphlet entitled, 'The Influence of the Gramophone on Musical Culture,' issued free by the Columbia Graphophone Company, in which he says

> '. . . if you want to send a pretty-toned English voice to the devil, you will send it to Italy. Very few English throats can force, yell, and bleat out open white notes in the style of the bad, modern Italian singers.'

Sir Henry also quotes the case of a young tenor who, having trained in London for about five years, went to Italy. When he returned, Sir Henry states that 'his tone had become shouty, white, and very tight on the top notes.' It ultimately transpiring that, having bought all Caruso's records, he had modelled his style upon these, with the disastrous effects shown.

There is, however, another side to the question. In the course of my studies I have found the gramophone of inestimable value. Indeed it was that instrument which first instilled into me a love of singing, and suggested to me the possibility of a musical career, so I owe it a debt I can never repay.

But as I have previously remarked, moderation should be used. The student should be careful not to merge his individuality into that of another singer, as was the case with Sir Henry Wood's young protégé, and not to expect his organ to perform impossible tasks. Bearing these points in mind, I am sure he will find in the gramophone a most efficient maestro. I heartily record my vote in defence of the gramophone both as a musical instrument and as a source of instruction to vocal students, provided it is used in the right way.—Yours, &c.,

55, Kendall Road, Beckenham, Kent.

'BASSO-CANTANTE.'

CHRISTOPHER TYE

SIR,—In reply to Mr. G. E. P. Arkwright's queries, I have much pleasure in taking them seriatim:

(1.) Of course there is no absolute proof as to the exact date of Tye's birth or of his stay as a chorister at King's College, Cambridge, but the date '1498' may be taken as fairly certain for his birth-date, according to notes which I received from the late F. G. Edwards. His stay at King's College was from 'about 1510 to 1515,' according to Mr. James Gairdner. Christopher Tye was in the choir in 1527, and it would be very remarkable if two of the same name were contemporary choristers. The fact of his Grace for the degree of Mus. D. at Cambridge, in 1536, referring to his *ten years' study in the art of music*, and his having had experience in *teaching boys*, almost certainly points to his lay-clerkship from 1526 to 1536 at King's College.

(2.) The date September 10, 1541, for the appointment of Tye as master of the choristers and organist of Ely Cathedral, is based on the assumption that Tye was one of the original members of the establishment, as he was certainly acting in that capacity in 1542. In this connection, Mr. Arkwright may be anxious to learn that the date of Archdeacon Cox's appointment as Archdeacon of Ely was November 24, 1540, and not '1541,' as given in 'Grove'; and it may also be of interest to mention that Cox was schoolmaster to King Edward VI. from October, 1543, according to the Prince's own journal.

(3.) My statement that Tye, in the end, 'probably' verted to the ancient creed' is merely its face-value, and I do not claim for it more than probability. I am sorry I cannot agree with Mr. Arkwright as to Tye being a man of 'extreme simplicity, not to say guilelessness, in affairs outside his music,' for assuredly he secured valuable preferment in the Anglican Church, no doubt owing to his friend, Bishop Cox.—Yours, &c.,

October, 1925. W. H. GRATTAN FLOOD.

P.S.—I need scarcely add that I gladly welcome any corrections in or additions to the present series of 'Late Tudor Composers' on which I have been endeavouring to throw new light.

A RECORD OF AN ANCIENT SONG SCHOOL

SIR,—Will you be so kind as to allow me the hospitality of your paper to inform your readers that I have written an account of the Grammar and Song Schools of Southwell Minster, or Cathedral, from the records preserved in the Library here? Both schools were probably in existence in 1020; the earliest documentary evidence I have found dates from the beginning of the 15th century. The book of a hundred and four pages contains lists of the masters of

both schools, the organists, singing-men, and choristers, and also interesting details as to the musical services. As soon as sufficient orders are received the book will be printed privately. Copies should be ordered at once from Mr. Padgett, Market Place, Southwell, Notts. The price is 5*s*.—Yours, &c.,

W. A. JAMES
(*Librarian, Southwell Minster*).

Southwell.
September, 1925.

THE LURE OF THE VIBRATO

SIR,—Of late years it has become the fashion in some quarters to decry the type of production employed by singers in higher opera.

Mr. Travers Adams, in common with others whose opinions he endeavours to support, would appear to favour a somewhat reactionary school of thought (*see* August number, p. 731).

To hint that the striking brilliancy, penetration, vitality, power, &c., of the production used by the leading artists in grand opera to-day is 'unsuitable for purely beautiful effect,' demands further explanation. It is a question whether many of those who now frequent grand opera would subscribe to the words 'subjected to the INDIGNITY of super-production.' Modern modes of expression imperatively demand modern methods of voice-production.

Mr. Travers Adams will hardly deny that vocalization follows the law of progress in common with other arts and sciences.—Yours, &c.,

W. E. BELL-PORTER
(*Late of the Moody-Manners Grand Opera*).

4, Fielding Road, W.14.

SIR,—With reference to Mr. Travers Adams's letter in the August *Musical Times*, may I say, without any wish to appear discourteous, that I sincerely think his statements are exaggerated. It is news to me, and to others, to learn that the description of voice-production employed nowadays in grand opera is 'quite unsuitable for purely beautiful effect,' and contrasts so unfavourably with that of a past school.

Mr. Adams surely recognises that the demands of expression in grand opera at present are incomparably more exacting than in former times. I notice that his criticism is entirely destructive. Will he state specifically what he considers wrong technically with the production he criticises so unequivocally, and explain the remedy?

I can assure him that a considerable number of people will await this information with interest.—Yours, &c.,

26, Harcourt Avenue, Southend. PEARCE SMALL.

[The above correspondence was sent to Mr. Travers Adams, whose reply is subjoined.—EDITOR.]

SIR,—The statements I supply below may answer Mr. Bell-Porter's theory of the progressiveness of modern voice production, and Mr. Small's 'demands of expression in grand opera.'

Musical Times, April, 1910, the words of Signor Carugati:

'In Italy . . . the old robust voices capable of resistance, and all powerful, are no more . . . exceptions are very rare.'

Daily Express, January 29, 1925, Signor Battistini wrote:

'This century does not bring forth fine and lasting voices, for there is no one left to train the potential voices that there are. I myself am sixty-eight years of age, and have been singing in public all over the world unceasingly ever since I was about twenty-one. No voice which has not started its career with perfect training in production could possibly stand the strain. . . . The voice is an instrument the most fragile and perfect instrument in the world. Before it can be used, it has got to be built and seasoned with the same care as was used in making a Stradivarius violin. Unless a student spend time and care in the actual building of his voice, he is attempting to draw perfect sound from an instrument not only imperfect, but incomplete in its construction.'

We know from their writings, that the old Italian masters of repute taught that the voice should be 'propped up' above the throat, meaning that the lawful pressure should be distributed over the upper resonators—the head cavities, the mouth, the pharynx, and the inside of the larynx, as well as the chest. Nowadays these upper resonators appear to receive little use, most of the sound seeming to be confined to the bottom of the throat. This is *the* tragedy in practice, because of the loss of that special resonance which is responsible for body, richness, volume, and beauty, as well as mere loudness. The school represented by the present writer can hardly be called reactionary. But I am asked to state a remedy. That is rather a long story; I will do my best, in as few words as possible. Commence your training on the upper middle notes, and descend, singing lightly and gently. On the higher notes, sing as lightly as possible, and with very small breath pressure. Do not employ full breath pressure and vocal power at the beginning of training. Use the closed vowel *oo* (the old Italian masters used it to cause the larynx to descend on the upper notes). Sing gentle, dreamy kinds of songs; leave severely alone, at first, boisterous, warlike, noisy tunes. This initial practice will encourage high and forward placing. When a proper mould has been formed above the cords, and the larynx descends naturally, the open vowels can be admitted, and power and volume can be increased. *Ah* is a guttural, and must at first be sparingly used for that reason. Practice at full power and volume must be left to a comparatively late stage. The greatest point of all is to lift the pressure off the vocal cords as much as possible, and especially to bring it up into the nasal cavities. But I am afraid your space will not allow me to devote more time to this subject at present. If either of your contributors, or any teacher, or medical man, really interested in the subject will send me his address, I will send him gratis a copy of my latest book, which deals fully with the matter.—Yours, &c., H. TRAVERS ADAMS.

16, Warwick Avenue, W.2.

AN AMENDE

SIR,—With reference to my book, 'Wagner's Music-Drama of The Ring,' recently reviewed in your columns, I should be extremely grateful if you would allow me to correct an unintentional error in courtesy and recognition.

The quotations from Wagner's essay, 'Die Wibelungen,' appearing in chap. 2, are, of course, from William Ashton Ellis's translation of Wagner's prose works, published by Messrs. Kegan Paul. The copyright of the prose works and all other published literary works of the late W. A. Ellis is vested in Mr. T. Francis Howell, by whose kind permission the above-mentioned quotations are reproduced. I now desire to make acknowledgment of this permission, and to express regret for its inadvertently not having been made in my book. Anticipating your courtesy in giving publicity to this statement.—Yours, &c., L. ARCHER LEROY.

Sevenoaks.
October, 1925.

PIANOFORTE TRANSCRIPTIONS

SIR,—It is amazing to note that writers on the subject of pianoforte transcriptions usually skirt or shirk the question of the pianoforte concerto, wherein pianoforte and orchestra often have identical phrases to play. If a pianoforte transcription is quite unable to do justice to an orchestral theme and *vice versâ*, it follows that in a pianoforte concerto an injustice is often inflicted on one of the two parties. Let any one who nurses this theory take a well-knit work like the César Franck Variations, and pick out which themes were conceived orchestrally and which pianistically. I wish him joy!—Yours, &c., ROBERT LORENZ.

26, St. James's Mansions, N.W.6.

CHOIR CONTROL AND ORGANIZATION

SIR,—Referring to an article entitled 'A New System of Choir Control and Organization,' by Mr. H. F. Thielé, in your October issue, I do not wish to rob him of any credit that attaches to an idea which, in his case, has such admirable results. Fifteen years ago, however, I inaugurated

a similar system, which I have adopted in all other churches to which I have been promoted. In my scheme I have five divisions—or, as I prefer to call them, classes—consisting of (1) head boys; (2) senior boys; (3) junior boys; (4) junior-junior boys; (5) probationers. There are four boys in class (1), six each in classes (2), (3), and (4), and as many as can be accommodated in class (5). The pay is graded accordingly, and the head boys are given a bonus of, say, 2*s.* a quarter, strangely enough as it may seem to Mr. Thielé, as a guarantee of good behaviour and attention to their special duties. Promotions take place quarterly, but my head-boys have no say in the matter, as surely it is one for the choirmaster, and for him alone. Promotion depends chiefly on the ability to point any given verse in the Psalms, as this is, to my mind, an essential qualification for a church choirboy.

With regard to reading music, I, with Mr. Thielé, feel how difficult it is to devote any of the precious time of rehearsal to this, and I thank him for his suggestions, though perhaps he is claiming too much when he states that the boys are 'able to make a really creditable exhibition the first time they tackle new music' after eight short lessons in theory of music.

I am all out with Mr. Thielé in giving the boys more responsibility whenever possible, but I have not found in an experience of some twenty years that there are many boys to whom any of the choirmaster's authority can be delegated, and I have regretfully to observe that it is most often the older boys who soonest get out of control. Of course circumstances alter cases, and the class of boy has a good deal to do with it. Generally, however, I think choirmasters would not find it wise to have the choir (of boys) 'run entirely by the boys themselves.' Boys are boys, and with all his proneness to error on occasion, the choirmaster is the one most likely to be just and impartial where merit or punishment are concerned.

Our thanks are due to Mr. Thielé for reopening a subject which must be of great interest to all those who pursue the none-too-easy task of forming and training a choir of boys.—Yours, &c.,

H. R. LAMPLUGH
(Organist and choirmaster, Christ Church, Bridlington).

'Miranshah,'
Carlton Street,
Bridlington.

A NEW DIPLOMA?

SIR,—Recently I passed a church where an organ recital was announced to be given by an organist who had after his name 'F.S.S.A.L.' Can you inform me what these letters signify?—Yours, &c.,

HERBERT HODGE.

5, Streatham Place, S.W.2.

[We can't.—EDITOR.]

Sharps and Flats

One day —— got so many inspirations all at once that he sat down thirty mornings running and composed both the music and the tunes of thirty songs.—*Hannen Swaffer.*

Each programme contains about half-a-dozen Chorale Preludes . . . and fills up with a Fantasia by M. Passacaglia. —*Sunday Paper.*

Overture ...	...'Frau Diavolo'...	...	*Auber*
Ballet ...	...'Lille des fees'...	...	*Popy*

Any of she above compositions
may be purchased from Messrs. ——.

—*Concert programme.*

5.40 p.m.—Women's Hour. House-cleaning. (Beethoven.) —Berlin programme in *Radio Times.*

I thought Stracciari's Serenade from the 'Damnation of Faust' a poor effort. I never heard a less Satanic sneer; it sounded rather like an old gentleman clearing his throat in a bus.—*Compton Mackenzie.*

. . . that Salvation Army Symphony in A flat by Sir Edward Elgar, which is one of the most conspicuous monuments of banality in modern music.—*W. J. Turner.*

Sixty Years Ago

From the *Musical Times* of November, 1865:

The opposition of Lord Dudley to the Worcester Festival has had the effect of testing the general feeling so thoroughly as to set the question permanently at rest; and we are happy to say that the Festival of the Three Choirs is likely, in consequence, to be placed on a more solid foundation than ever. We learn from the *Worcestershire Chronicle* that the Dean and Chapter, at a meeting in the Chapter Room, 'agreed to grant the use of the Cathedral and College Hall, as usual, for the Musical Festival next year, agreeably to the request made to them by the committee formed for the promotion of the Festival.'

The Meeting of the Church Congress at Norwich, which commenced on October 3, has not been the means of calling forth any startling opinions on the present state of ecclesiastical music, although the much-vexed question of the Anglican and Gregorian Chant has been again ventilated. The illustrated lecture, by the Rev. J. B. Dykes, Mus. Doc., was an intellectual attempt to disprove what we should imagine even the wildest Gregorian fanatic would scarcely believe, that 'God's ancient people,' as the lecturer termed them, could ever have handed down any set form of scale to be exclusively used in divine worship. There can be no doubt that the Church Tones served their purpose exceedingly well in their day; but as music advanced as a science, the ear became less satisfied with this crude form of chant, and 'Gregorianism' on its own merits, and not from its old associations, speedily found the utmost difficulty in asserting its power. Dr. Dykes, on the whole, appeared clearly in favour of adopting exclusively the Anglican Chant; but we regret that there was no discussion upon the question, as it appears perfectly fair that at a 'Congress' everybody who brings some knowledge upon the subject should be permitted to speak.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Viola player wanted for string quartet. Weekly practice.—T. L. FOUND, 79, Worple Road, Wimbledon, S.W.19.

Lady viola player seeks practice in chamber and orchestral music. S.W. London preferred.—OMEGA, c/o *Musical Times.*

Pianist (medium ability) wishes to meet fairly capable violinist for mutual practice. Highbury or Islington districts preferred.—L. M. G., c/o *Musical Times.*

Pianist wishes to meet two other ladies (violin and 'cello) to form trio for mutual practice. Birmingham district. —Miss DORIS BROOKES, 'Fairfield,' Eastern Road, Selly Park, Birmingham.

Contralto and tenor, with well-trained voices, wanted to complete quartet. Birmingham.—A. B. C., c/o *Musical Times.*

Violinist (medium ability) wanted to join 'cellist and pianist for mutual practice of orchestral music. Mondays and Thursdays, 7.30 to 9.30, and Sundays, 7 to 9.—'CELLIST, 20, Oseney Crescent, Kentish Town, N.W.1.

Soprano wishes to meet young lady accompanist for mutual practice. West London.—SOPRANO, c/o *Musical Times.*

Good viola player wanted to complete string quartet for chamber music. Quantity of good music.—HUNT, 41, Eardley Road, Streatham, S.W.16.

Violinist wishes to meet pianist who is a good sight-reader and accompanist, for weekly practice.—R. S., c/o *Musical Times.*

Two violinists (amateur) wanted to join violist and 'cellist for practice of string quartets. Bradford or Shipley districts.—J. B., 62, Leeds Road, Windhill, Shipley, Yorks.

Violinist wishes to meet good amateur pianist, one evening a week, for mutual practice. Classical music. West London.—W. E. F., c/o *Musical Times.*

Baritone wishes to meet accompanist for mutual practice. Kennington district.—VOCALIST, 13, Guinness Buildings, Kennington Park Road, S.E.11.

Violinist wishes to meet other players to form string quartet.—LE JEUNE, 13, Ardberg Road, S.E.24.

Vocalist (soprano) wishes to meet lady accompanist for mutual practice. One evening a week. Near Clapham.—L., 197, Elmhurst Mansions, Clapham, S.W.4.

Bass vocalist wishes to meet accompanist for mutual practice.—N. G. I., 53, Schubert Road, East Putney, S.W.15.

First violinist wanted to complete quartet for fortnightly practice of easier classical music.—PROSSER, 12, Beverley Road, Barnes, S.W.13.

The Tudor Singers have a vacancy for a light tenor. Good reading and regularity essential. Meetings at Victoria every Friday at 6.30.—C. J. BATES, 16, Arterberry Road, Wimbledon, S.W.20.

Flautist wishes to meet accomplished pianist for mutual study. Sonatas, concertos, &c., from Bach to ultra-moderns.—J. T. T., c/o 68, Princes Road, Middlesbrough.

ROYAL ACADEMY OF MUSIC

The autumn term and new academic year began on September 21. It is satisfactory to record that the number of students has never been larger, the total approximating to a thousand. The staff dinner of the professors was held on on Saturday, October 3, and at this function, the first of the new session, the Advisory Boards—under the deliberations and subject to the advice of which the technical work of the institution proceeds—were elected. These Boards have been functioning for twelve months, and the innovation has proved strikingly successful. Mr. Stewart Macpherson, the convener of the Advisory Board on harmony and composition, in a few words happily indicated the feelings of the staff towards this inspiration of the Principal's. He said:

> 'The meetings have been marked by a delightful friendliness. Discussion has been free and unconstrained, and many of us have been brought into touch with one another in a more or less intimate atmosphere.'

It is obvious, therefore, that this new institution will be greatly to the advantage of the business of the Academy and the good of the body corporate.

The main feature of the first fortnightly concert held on Saturday, October 10, in the Duke's Hall, was the address given in the interval by the Principal. Mr. McEwen spoke on 'Studentship,' with special reference to the recruits who had recently entered the Academy. Very aptly he quoted Kipling's poem beginning:

> 'The 'eathen in his blindness bows down to wood and stone,
> 'E don't obey no orders—unless they is 'is own.'

No more apposite text could have been chosen, for, as Mr. McEwen pointed out, young people are prone to suffer from excessive centralisation of interests and actions of the individual self, a state of affairs inimical to happiness and satisfaction in any community. These addresses, short and to the point, given at the beginning and end of each term, are admirable from every point of view. Their common-sense precepts are applicable not only to new and old students, but to many whose student days are long past, and the advice tendered is so sound, and offered in such a genuine spirit of comradeship, that all who hear must realise its worth and import. Adverting to the concert, it had many points of interest, too many, indeed, for detailed reference, but particular commendation may be given to the performance of two movements of Beethoven's Trio in C minor.

On November 5 and 19, gatherings of some eight hundred children from the schools in the Borough of Marylebone will be held in the Duke's Hall, to listen to talks on music by Mr. Stewart Macpherson. The subjects dealt with in the series are diverse, and include books, shells, the Zoo, and pictures. Mr. Macpherson will be assisted by students of the Academy, and the art will be treated in such a way as to give the young people some idea of what it means, and what is its scope. At the first of the two talks on music the chair will be taken by Alderman Sir Henry F. New; and on November 19 the chairman will be Alderman E. Sanger.

The following scholarships have been awarded: Elizabeth Stokes Scholarship (pianoforte) to Phyllis D. Sellick (Ilford), Gwenyth E. Misselbrooke, Kathleen E. Fenton, Marion G. J. McTurk, Inez M. Tognolini, and Esther Lewin being highly commended. Annie M. Child Scholarship (elocution) to Norah M. Lynch (London), Hilda M. Coxhead being highly commended, and Beryl N. Oldrey and Jacob L. A. Punt commended. Sisselle Wray Scholarship (female vocalists) to Phyllis M. Bonner (London), Vera D. B. Kneebone being very highly commended. Parepa-Rosa Scholarship (female vocalists) to Elizabeth M. Davies (Brynyfolin Dyffryn), Jane E. Evans and Mary G. Ross being highly commended. Broughton Packer Bath Scholarship (violoncello) to John M. Richards (Llandaff, Glam.), Stephen Blythe, Pierre Roberjot, and Henry Elman being highly commended. Sainton-Dolby Scholarship (female vocalists) to Gwendolene M. Embley (Blackburn), Ethel Alleway being highly commended, and Elizabeth M. Davies and Muriel G. R. Birch Jones commended. Thomas Threlfall Scholarship (organ) to Edward G. P. Biggs (Westcliff-on-Sea), William F. Glock being highly commended. Macfarren Scholarship (composition) to Robert O. Edwards (London), Monica Myatt being highly commended. George Mence Smith Scholarship (female vocalists) to Hilda Warren (Ilkeston), Agnes B. Thornton being commended. John Stokes Scholarship (baritones) to Alexander L. Morphy (Ballinorig, Tralee), Howard C. Lighten being commended. John Stokes Open Scholarship (baritones) to Francis M. Ryan (Coulsdon), Edwin Stevens being commended. Edward and Anne Seguin Scholarship (male vocalists) to Daniel E. Jones (London). Elizabeth Stokes Open (supplementary) Scholarship (pianoforte) to Dorothy Valentine Manley (Blackburn). Walter Stokes Scholarship (tenors) to Wilfred Thomas Miles (Ystradgfodwg), Frank Southwell being very highly commended, and James Topping and Thomas R. A. Hanson commended.

Ada Lewis Scholarships have been awarded as follows: Conducting, to Maurice E. Miles (Epsom). Violin, to Percy John Dyer (Croydon), William A. E. Ward, and Mary J. Townshend being highly commended, and Mary E. Davy commended. Pianoforte (two scholarships), to Mary J. Townshend (Hastings) and Josephine C. Harrison (London), Marion G. J. McTurk, Kathleen E. Fenton, Inez M. Tognolini, and Ione Constanduros being highly commended.

ROYAL COLLEGE OF MUSIC

With a very large influx of new pupils, the College assembled for the Christmas term on September 21. By the time these lines are in print some half-dozen of a list of nearly thirty concert and operatic fixtures will have taken place.

Foremost among the operatic events will be the performance of Nicholas Gatty's 'Tempest' as the first production under the new 'Ernest Palmer scheme for Opera Study,' in which Sir Ernest Palmer has followed up his generous encouragement of concert artists and composers with a similar endowment for the furtherance of opera study.

Students whose work lies in the direction of the study and practice of orchestral music enjoyed a great opportunity of making early acquaintance with the newest of new compositions early in the term, for the London rehearsals of the Leeds Festival took place in the College concert hall. Novelties by Holst, Coates, Respighi, Bax, and Vaughan Williams were rehearsed for the first time; hence a student possessed of daring, tempered with discrimination, was enabled to form his own opinion on some highly important contributions to music, unhampered or unassisted by preconceived notions acquired from other people's views. Possibly the most spectacular feature of these rehearsals was the magnificent splendour of the London Symphony Orchestra sailing in triumph through the unfamiliar and uncharted seas of Holst's new 'Choral' Symphony.

A grievous loss has been sustained by the College through the sudden death on October 14 of Mr. Herbert Sharpe, a member of the Board of Professors and a Fellow of the College. Mr. Sharpe had been intimately connected with the College for nearly fifty years, for he was one of the original scholars of the National Training School, the forerunner of the College. On the foundation of the College in 1883, he joined the teaching staff, and from that time onward enjoyed such love and affection of his fellow teachers and pupils as rarely fall to the lot of any man, save through whole-hearted devotion and unswerving faithfulness to great ideals.

TRINITY COLLEGE OF MUSIC

The past three or four initial weeks of the current term have been crowded with interest. Following Sir Dan Godfrey's widely-noticed address to students, on the subject of 'Music as a Career,' came the very useful lecture of Mr. Ostrovsky on his system of 'Hand-Training for Instrumental Players.' The lecturer showed how by special exercises calling for the aid, in a number of cases, of some mechanical appliances of his own invention, natural defects of formation or lack of developed freedom of the hand could be modified or remedied. He emphasised the point that his system was one quite apart from the question of the mental control of the hand.

Vocal and pianoforte recitals by the students have been given, also a demonstration of 'Chamber Music by Gramophone.'

A number of distributions of certificates gained by candidates under the College scheme of local examinations in music have taken place, and were attended by Prof. J. C. Bridge and Sir Richard Terry.

GUILDHALL SCHOOL OF MUSIC

Arrangements for some of the activities of the School in the current term as follows:

On October 21, a concert in the School theatre; and ten days later, on Saturday, October 31, a concert and prize distribution in the Great Hall of the City of London School for Boys.

On November 4 and 25 there will be two more School concerts, the later date being devoted to works of Mendelssohn.

Miss Linda Seymour, the young contralto singer who gained no less than eight prizes in two years, including the G.S.M. gold medal, is announced to give a vocal recital at Wigmore Hall in January next. Miss Doreen Kendall, who gained the Liza Lehmann Prize, has gone on tour with Mark Hambourg.

London Concerts

VAUGHAN WILLIAMS'S 'FLOS CAMPI'

The first of Sir Henry Wood's Saturday afternoon symphony concerts at Queen's Hall, on October 10, was distinguished by the production of a new composition by Dr. R. Vaughan Williams—'Flos Campi,' a suite for viola solo (Mr. Lionel Tertis), small orchestra, and wordless chorus (R.C.M. students). Sir Henry conducted. The composer was present, and was called to the platform at the end.

The interest of the occasion was such as could be excited by the work of only two other English musicians of to-day. The impression made was as refreshing as it was singular. We often enough apply the epithet 'intimate' to music, but what music is intimate in the way of Vaughan Williams in this 'wild-flower' mood? It seems to shrink from public light. Most music is obviously written to be heard, but this edges away, reluctant of exhibition, and is not so much heard as overheard.

By the very form it takes, the new composition seems bent on being dragged to the front as rarely as possible, reminding us, in that, of the same author's 'Delectable Mountains,' which fits into none of the every-day vehicles of music-making. Like 'intimate,' 'sincere' is another word terribly overdone in musical application, but we have to resort to it here, for this music is sincere—and past all ordinary degrees of sincerity, to the point of the barest candour in regard to the author's own mind. In such a self-communing not the shadow of a pretence can subsist.

Naturally, then, the utterance will only be explanatory enough for his own purpose, and the rest of us, especially those who look for the proper dotting of every *i*, may feel rather out of it. Well, that is the charge for a grateful deletion of superfluities. The programme provided each of the six sections with a text from the 'Song of Songs' (choosing to quote from the Vulgate). We were left to guess—and were, for that matter, quite ready to guess—whether the music had been prompted by the antique poem, or whether (as was Schumann's way) the adorning labels were affixed in after-thought. The effect of the wordlessness of the choral part contributed to the mystery.

A dialogue between viola and wood-wind was 'As a lily among thorns.' The melody of 'For lo, the winter is past; the rain is over and gone; the flowers appear on the earth; the voice of the turtle is heard in our land,' hinted at no Oriental land, but (most beautifully) at that of the 'Londonderry Air.' Solomon's 'three-score mighty men, handling the sword, and expert in war,' marched with muffled tread across the visionary stage. The Shulamite danced in the fifth movement ('How beautiful are thy feet in sandals, O prince's daughter!') a grave saraband. The *Finale*, 'Set me as a seal upon thy heart,' with the homeliest folk-song aid, dug to a profound well of tenderness.

It can be guessed what an eloquence Mr. Tertis's playing lent to the ejaculations and pleading of the viola part. Irony so had it that the next piece on the programme was a Concerto of Saint-Saëns (pianist, Joseph Hofmann), as though to insist that all sorts go to make a world. C.

SOME SINGERS OF THE MONTH

Of several of the recent concert-givers I do not propose to speak in detail. Already in the new season there have been many singers on whom criticism would be wasted. It is obvious that they have not the intention of taking seriously to their art, or they would not have lightly risked making such bad impressions—impressions which it would take years to live down, if one were to regard their exhibitions as anything but the diversions of amateurs.

Clearly there is something wrong in our musical life—some laxness of judgment, some insincerity and indolence—that these ineffectual persons should be countenanced at all on West-End concert platforms. It indicates a complete lack, in some quarters, of a realisation of what good singing and acceptable musical performance generally should be. Money is asked for admission to exhibitions where in justice every listener deserves to be handsomely remunerated. A more severe standard of judgment by the critics of the daily newspapers might clear the field. I suggest another remedy: that the names of the teachers of these aspirants should be advertised on the programmes. The result would be damaging! Singing teachers certainly are to be blamed for not discouraging more students from premature concert-giving.

It is disappointing how many recitalists come back again and again with the same faults. This argues a terrible self-complaisance. Singers ought always to be learning, always improving; their work is never done. Alone among musicians, singers often appear to consider that a certain artistic sense and sympathy dispense them from acquiring a solid technical groundwork. As though a violinist might be excused amateurish execution on the ground of his fine feelings!

It must be understood that until a cast-iron technique is established the true expression of musical intentions cannot begin. 'But he is such an artist.' Nothing is more wearisome than this excuse for faulty intonation, disgraceful tone-quality, and all the other flaws of the amateur executant. As a matter of fact, only an irreflective and inconsequent listener will resort to such an excuse for the incompetent. An architect must plan his buildings so that at least they stand erect, or he obtains no regard, whatever his interesting intentions. But in London to-day the judgment on singers is too often more complaisant than on architects.

There is one excuse possible for the prevalent disregard of vocal technique, and that lies in the nature of the vocal writing of many modern composers—composers who, one would guess, had never in their lives heard the human voice used as a musical instrument. Such a composer as Schönberg writes evidently with the vocal apparatus of the cow, the ass, or the watch-dog in mind. There are plenty whose demands are nearly, if not quite, as zoological. Naturally, if freakish music definitely conquered the field, one would say no more about good singing, and leave the vocalists in peace to cultivate, as so many are actually doing, the mere art of the *diseur*. But since at the moment of writing Schönberg and his like are of interest purely to the æstheticians, and are, musically, practically unknown, it is still worth while for the singer to learn to fulfil the demands of Purcell, Handel, Mozart, and Verdi.

Miss Noel Eadie (Wigmore Hall, October 6) is a good singer in the making. Though her lowest notes are rather meagre, and at the apex of a coloratura scale she is inclined to hardness, the voice is, on the whole, of beautiful quality. She must be praised for her concentration on the essential signification of her songs. She took large views, and, resisting the temptation to linger on favourite words and phrases, she made her voice sound bigger than it actually was. Miss Eadie missed certain niceties in her French diction, and was too afraid of opening on some vowels in that troublesome language. Her English was now and again slipshod. Before she can rank as a truly outstanding singer, she must learn to vary more her tone-colours. But here, assuredly, is the right material. Miss Eadie is a singer considerable enough for us to find it worth while to listen attentively and criticise unsparingly. The programme was good; it included the two arias of the Queen of Night from 'The Magic Flute,' with which Miss Eadie has impressed many audiences.

Miss Catharine Stewart (Wigmore Hall, October 12) is a real contralto, not a mezzo-soprano masquerading as such. She at once captured attention by her rich, full quality, and her broad phrasing. She has been well trained, and when she has mastered a slight diffidence in launching *legato* phrases (this diffidence was chiefly apparent on the first note of a phrase), and has attained generally a more sensuous quality, she will be a singer of mark. She has definitely learnt to sing on her breath, and only occasionally, when tempted to overmuch intensity (as in 'The Friend,' of Wolf), did her voice harden. Her tone was of comforting quality in Wolf's 'Anacreon's Grave,' and her calm, assured bearing made the right effect in Brahms's 'Cool night of death.'

Madame Clarke Holland, at Wigmore Hall, gave a programme of 'Songs of Many Lands,' a task that proved too much for her talents in their present development, although if properly managed her voice would give pleasure.

The old Steinway Hall was re-opened as the 'Grotrian Hall' (with more comfortable seats and various alterations) by a concert given by Mr. Gilbert Bailey and Mr. Hugh Campbell. Their best work was in the choice of a programme—largely of folk-songs. Mr. Campbell's voice sounded meagre even in that small space, and it was not well produced. Mr. Bailey was the better singer. He makes a pleasant impression of being in love with the songs he sings, and in his sense of shading and his diction there is a good deal to admire. It will be a pity if he does not add to his accomplishments a quality of tone beautiful in itself.

The Albert Hall Sunday concerts began with a recital by Mr. John McCormack. The hall was full—always a strange sight, for it is a place where the music of no concert can ever be properly enjoyed (I speak, however, without having heard a military band there). Nevertheless, it holds enough people to gratify the financial ambitions of the 'stars,' and so long as thousands and thousands will put up with music heard in such unsuitable conditions, concerts will of course be held there.

Mr. McCormack is a great technician. Personally, I feel rather weary, at times, of his mannerisms and self-consciousness. Only from the more light-hearted of the Irish songs he sings does one get an impression of complete naturalness. All other things he sings as though carefully remembering note by note, and vowel by vowel, the injunctions of some masterful teacher.

E

Madame Frieda Hempel (in her own clothes) sang some German songs well-nigh to perfection. She was misguided enough to attempt some floridly decorative pieces. In these she has never excelled, and now less than ever. On this Sunday she got harder and harder as she went up, and was frequently out of tune. The lighter songs of Schubert, Schumann, and Strauss are surg by her as by hardly anyone else in the world to-day. On the altar of pop-pop-popularity she put in a group of feeble ballads at the end.

She was followed by Madame Toti Dal Monte. If nothing she did gave one quite the pleasure of Madame Hempel's best, her florid technique was superior. Her *legato* was not as expressive, and she is not so vivid an artist, but she has thoroughly learnt the tricks of coloratura. Throughout the concert she seemed perfectly assured, and to a connoisseur it was most entertaining to observe her skilful tactics. She found Giordano's 'Caro mio ben' as difficult as anything—so, young singers, take heart!

H. J. K.

MISS GULLAN'S SPEAKING CHOIR

Though not a note of music was played or sung, the 'concert' given by Miss Marjorie Gullan with her verse-speaking choir at Æolian Hall on October 17 was of interest to musicians. It set them longing to meet singers who had given as much attention to the English language as these fourteen girls from Glasgow. We say 'English language' because there was not a hint of Scotch in it. The fact is noted and not acclaimed—this is delicate ground—as a virtue. We might be told that the purity was the Scotch part.

In chorus or in antiphonal sections Miss Gullan's pupils spoke English lyrics, Greek tragedy, Milton, and children's play-poems. Where it was necessary they posed and gestured, and vested themselves appropriately and discreetly; but the speech was the thing, and we can echo Mr. Masefield's praise of it as the loveliest that is to be heard anywhere, while we add the reservation that some—but very few—of our more intelligent and gifted actresses can equal it. The choral part of the training had been minutely carried out, for the unison was perfect in its rise and fall of voice, its rhythm of word and phrase, and in its emotional stresses.

Church choirs would do their chanting all the better for a little attention from Miss Gullan. There is, in fact, plenty of scope for her work in the musical world—take, for instance, the monotoning of the Invocation to Pan in Holst's new 'Choral' Symphony.

CHORAL SOCIETY PROGRAMMES

LONDON AND DISTRICT

ALEXANDRA CHORAL AND ORCHESTRAL SOCIETY (Mr. Allen Gill).—'A Tale of Old Japan'; 'The Creation'; 'Hiawatha' (complete); 'Te Deum' (Stanford); 'Jesu, Priceless Treasure' and 'Sing ye to the Lord'; 'Merrie England'; 'Go, song of mine.' Concerts at Northern Polytechnic, Holloway Road (formerly at Alexandra Palace).

BACH CHOIR (Dr. R. Vaughan Williams).—Jubilee Festival, May 10, 11, 12, and 14, at Central Hall. Bach Cantatas and Motets; Mass in B minor; 'Blest Pair of Sirens'; 'Alto Rhapsody' (Brahms); new work—'Sancta Civitas' (Vaughan Williams).

BARNET CHORAL SOCIETY (Mr. C. Whittington).—'The Mystic Trumpeter' (Harty); 'John Gilpin' (Cowen); 'Requiem' (Brahms).

BECKENHAM CHORAL SOCIETY (Mr. E. A. Coombs).—'Hiawatha.'

BERMONDSEY SETTLEMENT (Mr. W. H. Bullock).—Carols and miscellaneous; 'The Creation.'

CENTRAL CROYDON MUSICAL SOCIETY (Mr. H. Leslie-Smith).—'King Alfred the Great' (Hurlstone); 'The Last Post' (Stanford); Sea Chanties (Fagge); 'The Messiah.'

CENTRAL LONDON CHORAL AND ORCHESTRAL SOCIETY (Mr. David J. Thomas).—'Carmen'; 'The Rebel Maid'; 'Stabat Mater' (Rossini); 'The Messiah.'

CHISWICK AND GUNNERSBURY PHILHARMONIC SOCIETY (Mr. David M. Davis).—'John Gilpin'; 'Carmen'; 'King Olaf.'

CITY OF LONDON CHORAL UNION (Dr. Harold Darke).—'Samson.'

CITY TEMPLE CHORAL SOCIETY (Mr. Allan Brown).—'The Dream of Gerontius.'

CIVIL SERVICE CHOIR (Mr. Rutland Boughton and Mr. A. Davies Adams).—Concert of contemporary British Works at Central Hall, on December 2.

CROYDON PHILHARMONIC SOCIETY (Mr. W. H. Reed and Mr. Alan Kirby).—'The Kingdom'; 'Phaudrig Crohoore'; 'Songs of the Sea' (Stanford); miscellaneous.

CRYSTAL PALACE CHORAL AND ORCHESTRAL SOCIETY (Mr. Walter W. Hedgcock).—'Meg Blane' (Coleridge-Taylor); Sullivan programme; plébiscite programme.

DARTFORD CHORAL SOCIETY (Mr. Ernest Leeds).—'Hiawatha.' (*Also* Eltham Choral Society.)

DULWICH PHILHARMONIC SOCIETY (Mr. Arthur Fagge).—'Merrie England'; community concert; 'Judith.'

EALING PHILHARMONIC SOCIETY (Mr. E. Victor Williams).—'King Olaf'; 'Requiem' (Brahms); 'Carmen'; three performances of light opera at Queen's Hall for Messrs. Chappell's Popular Concerts.

GRAFTON PHILHARMONIC SOCIETY (Mr. Henry F. Hall).—Selection from the Mass in B minor; 'Toward the Unknown Region' (Vaughan Williams); 'Parsifal,' Act I; 'St. Matthew' Passion.

HARROW AND GREENHILL CHORAL SOCIETY (Mr. F. W. Belchamber).—'The Rebel Maid'; miscellaneous.

HITHER GREEN CHORAL SOCIETY AND ORCHESTRA (Mr. Ernest Dumayne).—'The Dogs of Devon' (Bullock); 'Sea' Symphony; 'Songs of the Fleet' (Stanford).

ISLINGTON CHORAL SOCIETY (Mr. Ronald Chamberlain).—'Inchcape Rock' (Bridge); 'Merrie England'; 'King Estmere' (Holst); 'Requiem' (Brahms); 'Hymn of Praise'; 'Hear my Prayer'; 'The Creation.'

LOUGHTON CHORAL SOCIETY AND ORCHESTRA (Mr. Henry Riding).—'Hymn of Praise'; 'The Revenge.'

MANSFIELD HOUSE CHORAL SOCIETY (Mr. C. E. Coward).—'The Messiah'; 'A Tale of Old Japan.'

NORTH LONDON PHILHARMONIC SOCIETY (Mr. Henry F. W. Horwood).—Selected from: 'The Messiah'; 'Elijah'; 'A Tale of Old Japan'; 'Toward the Unknown Region'; 'The Wedding of Shon Maclean.'

PENGE AND DISTRICT CHORAL AND ORCHESTRAL SOCIETY (Mr. Alfred B. Choat).—'The Flag of England'; 'King Olaf'; 'Elijah.'

PEOPLE'S PALACE CHORAL AND ORCHESTRAL SOCIETIES (Mr. Frank Idle).—'Sing ye to the Lord'; 'The Golden Legend'; 'The Kingdom'; 'Requiem' (Verdi); 'The Messiah.'

PHILHARMONIC CHOIR (Mr. C. Kennedy Scott).—'The Messiah'; 'The Breast-Plate of St. Patrick'; 'The Song of the High Hills'; 'Requiem' (Mozart).

PLUMSTEAD CENTRAL HALL CHOIR AND ORCHESTRA (Mr. W. Wilson).—'Tom Jones'; 'Cavalleria Rusticana' or 'Elijah'; 'Requiem' (Verdi).

PURLEY CHORAL UNION (Mr. Harold Macpherson).—'Merrie England'; 'St. Matthew' Passion.

ROYAL CHORAL SOCIETY.—'Elijah,' October 17 (Mr. Albert Coates); Carols, December 19 (Mr. H. L. Balfour); 'The Messiah,' January 2 (Mr. H. L. Balfour); 'Hiawatha,' January 30 (Dr. Malcolm Sargent); 'The Dream of Gerontius,' February 27 (Sir Hamilton Harty); 'The Messiah,' April 2 (Dr. Malcolm Sargent); Mass in B minor, April 24 (Dr. E. C. Bairstow).

SEVEN KINGS CHORAL SOCIETY (Mr. Percy Saunders).—'Hiawatha.'

SEVENOAKS MUSICAL SOCIETY (Mr. Hubert J. Foss).—'The Spirit of England'; 'Sleepers, wake.'

SOUTH LONDON PHILHARMONIC SOCIETY (Mr. William H. Kerridge).—'Faust' (Berlioz); 'Hymn of Jesus'; Selections from 'Die Meistersinger' and 'Prince Igor'; 'Sleepers, wake'; 'Song of Destiny'; 'The Blessed Damozel' (Debussy).

SOUTH-WEST CHORAL SOCIETY (Mr. Arthur Saunders).—'Acis and Galatea'; 'Song of Destiny'; 'News from Whydah'; 'Requiem' (Verdi); 'The Messiah.'

SUTTON MUSICAL SOCIETY (Mr. H. L. Balfour).—Caractacus.'

WEST MIDDLESEX MUSICAL SOCIETY (Mr. C. Stanley Smallman).—'A Tale of Old Japan'; 'St. John's Eve.'

WESTMINSTER CHORAL SOCIETY (Mr. Vincent Thomas).—'The Messiah'; 'Requiem' (Mozart); 'Song of Destiny'; 'Magnificat' (Bach); 'Tom Jones.'

WILLESDEN GREEN AND CRICKLEWOOD CHORAL SOCIETY (Mr. F. W. Belchamber).—'The Messiah'; 'A Tale of Old Japan'; 'Hiawatha's Wedding-Feast'; 'Faust' (Berlioz).

WIMBLEDON CHORAL SOCIETY (Mr. Kenneth A. Brown).—'Choral' Symphony and Mass in C (Beethoven).

WIMBLEDON CHURCH CHORAL SOCIETY (Mr. F. Wilment Bates).—'The Pied Piper of Hamelin' (Parry); 'The Banner of St. George.'

PROVINCIAL CHORAL SOCIETIES

ABERDEEN CHORAL AND ORCHESTRAL CONCERTS.—'The Kingdom'; miscellaneous.

ACCRINGTON CHORAL SOCIETY (Mr. H. B. Shaw).—'The Banner of St. George'; 'The Blind Girl of Castel-Cuillé.'

ALNWICK CHORAL UNION (Mr. G. C. Gray).—'Phaudrig Crohoore'; 'Song of Destiny'; 'Turn back, O man' (Holst).

ARUNDEL CHORAL SOCIETY (Mr. Norman F. Demuth).—'Christmas' Oratorio (Parts 1 and 2).

AUDLEM CHORAL SOCIETY (Mr. R. A. Taylor).—'The Rose Maiden.'

BARNSLEY ST. CECILIA SOCIETY (Dr. J. Frederic Staton).—'The Golden Legend'; 'The Messiah'; 'Hiawatha.'

BATH CHORAL AND ORCHESTRAL SOCIETY (Mr. H. T. Sims).—'The Messiah'; 'Job'; 'The Revenge'; madrigals.

BEXHILL-ON-SEA CHORAL SOCIETY (Mr. G. Christian).—'Hymn of Praise.'

BIRMINGHAM CATHOLIC CHOIR (Mr. Robert Eaton).—Mass in C (Beethoven); 29th Psalm (Elgar); 'The Battle of the Baltic'; 'Requiem' Mass in C minor (Cherubini); 'Lauda Sion.'

BIRMINGHAM FESTIVAL CHORAL SOCIETY (Mr. Adrian C. Boult).—'Elijah'; 'Job'; Mass in D (Ethel Smyth); 'Sea' Symphony; 'Alto Rhapsody' (Brahms); Mass in C minor (Mozart); 'The Messiah.'

BISHOP AUCKLAND MUSICAL SOCIETY.—'The Creation'; 23rd Psalm (Kilburn).

BLACKBURN ST. CECILIA AND VOCAL UNION (Mr. E. C. Robinson).—'The Spectre's Bride.'

BLACKPOOL CHORAL AND ORCHESTRAL SOCIETY (Mr. Percy M. Dayman).—'King Olaf'; 'The Messiah'; 'Cavalleria Rusticana.'

BLAIRGOWRIE AND RATTRAY CHORAL SOCIETY (Mr. E. F. Parker).—'St. Paul'; part-songs.

BOGNOR PARISH CHURCH CHOIR (Mr. Norman F. Demuth).—'Before the paling of the stars' (Dale).

BOLTON CHORAL UNION (Mr. Thomas Booth).—'Tom Jones'; 'The Messiah'; concert by the Hallé Orchestra.

BOSTON CHORAL SOCIETY (Dr. Gordon Slater).—'Christmas' Oratorio (Parts 1 and 2); 'Hosanna to the Son of David'; chamber concert.

BRADFORD FESTIVAL CHORAL SOCIETY (Dr. Malcolm Sargent). — Mass in B minor; 'The Messiah'; 'Der Freischütz.'

BRADFORD OLD CHORAL SOCIETY (Mr. Wilfred Knight).—'Faust' (Berlioz); 'The Messiah'; 'The Music-Makers'; 'Bon-bon Suite.'

BRISTOL PHILHARMONIC SOCIETY (Mr. Arnold Barter).—'Ode to Music' (Parry); 'In no strange land' (Harold Darke); 'The Kingdom'; Orchestral programme includes the 'Pastoral' Symphony (Vaughan Williams).

BRIGHTON AND HOVE HARMONIC SOCIETY (Mr. Percy Taylor).—'Faust' (Gounod); 'Everyman' (Walford Davies); 'Hiawatha'; 'The Messiah.'

BURNLEY MUNICIPAL CHOIR.—'King Olaf'; 'The Messiah'; 'St. Matthew' Passion. (Part of Municipal series that includes concerts by the Municipal Orchestra, and visits by the Hallé Orchestra, Glasgow Orpheus Choir, and Manchester Wind Quintet. Musical Director, Mr. Fred Myers. Chorus master, Mr. D. Duxbury.)

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY (Dr. Cyril Rootham). — 'Requiem' and 'Alto Rhapsody' (Brahms); 'God so loved the world' (Bach).

CARDIFF BLUE RIBBON CHOIR (Mr. Jenkyn Morris).—Five Saturday musical evenings; 'Hymn of Praise.'

CLECKHEATON PHILHARMONIC, CHORAL AND ORCHESTRAL SOCIETY (Mr. Charles Stott).—'Cavalleria Rusticana'; part-songs.

CLITHEROE CHORAL SOCIETY (Mr. H. B. Shaw).—'Hymn of Praise.'

COLCHESTER AND DISTRICT MUSICAL SOCIETY (Mr. W. F. Kingdon).—Choruses from the Mass in B minor; Fantasia on Christmas Carols (Vaughan Williams); 'Merrie England'; 'Ode on St. Cecilia's Day' (Parry); 'Songs of the Fleet' (Stanford); 'The Banner of St. George.'

COLEHILL CHORAL SOCIETY (with Wimborne Choral Society).—'Elijah'; 'The Messiah'; miscellaneous.

CREWE PHILARMONIC SOCIETY (Mr. R. A. Taylor).—Part-songs; 'Hiawatha's Departure'; Fantasias on 'Faust,' 'Tannhäuser,' 'Die Meistersinger.'

CRIEFF CHORAL AND OPERATIC SOCIETY (Mr. J. D. Turner).—'Dorothy' (Cellier); 'Hymn of Praise.'

CROSSHILLS CHORAL UNION (Mr. Clement Waddington).—'Hiawatha's Wedding-Feast'; 'The Death of Minnehaha'; 'The Banner of St. George.'

DARLINGTON BACH CHOIR (Dr. Arthur Kitson).—'St. Matthew' Passion; three programmes of shorter works, the first in conjunction with Mr. Harold Samuel.

DERBY CHORAL UNION (Dr. Henry Coward).—'Israel in Egypt'; 'Job'; 'Sea' Symphony.

DERBY CO-OPERATIVE CHORAL SOCIETY (Mr. Frederick J. Stevenson).—'Hiawatha's Wedding-Feast'; 'The Death of Minnehaha'; madrigals and part-songs.

DONCASTER MUSICAL SOCIETY (Mr. H. A. Bennett).—'The Vision of Life' (Parry); 'The Mystic Trumpeter' (Harty); 'Stabat Mater' (Dvorák); 'The Last Post' (Stanford); 'Requiem' (Brahms).

DORCHESTER MADRIGAL AND OPERATIC SOCIETY (Mr. Edgar A. Lane).—'The Yeomen of the Guard'; 'As the hart pants.'

DOVER CHORAL UNION (Mr. H. J. Taylor).—'Carmen'; an evening with grand opera; 'The Messiah.'

DUNDEE AMATEUR CHORAL UNION (Mr. Charles M. Cowe).—'Blest Pair of Sirens'; 'Caractacus.'

EAST HERTS CHORAL SOCIETY (Hertford).—'The Battle of the Baltic'; 'St. Matthew' Passion.

EXETER ORATORIO SOCIETY (Mr. Allan Allen).—'The Creation'; 'Faust' (Gounod).

FAVERSHAM INSTITUTE PHILHARMONIC SOCIETY (Mr. W. J. Keech).—'The Mountebanks'; 'Two Psalms' (Holst); 'Song of Destiny'; madrigals and part-songs.

FOLKESTONE PHILHARMONIC SOCIETY (Mr. F. E. Fletcher).—'Merrie England'; 'Blest Pair of Sirens'; 'Elijah.'

GLASGOW CHORAL AND ORCHESTRAL UNION (Mr. Wilfrid Senior).—'Requiem' (Brahms); 'The Blessed Damozel' (Debussy); Coronation Scene from 'Boris Godounov'; 'The Messiah'; 'Omar Khayyám,' Part I. (Principally orchestral concerts with various conductors.)

GRAVESEND CHORAL SOCIETY (Mr. David J. Thomas).—'Carmen'; 'Stabat Mater' (Rossini); 'The Messiah.'

GRAYS AND DISTRICT CHORAL AND MUSICAL SOCIETY (Mr. W. H. Fraser).—'Elijah'; miscellaneous.

GRIMSBY CHORAL SOCIETY (Mr. Percy Wilson).—'Elijah'; 'The Messiah'; 'The Dream of Gerontius.'

GUILDFORD CHORAL SOCIETY (Mr. Claud Powell).—'The Song of St. Francis' (Walford Davies).

HALIFAX CHORAL SOCIETY (Dr. A. C. Tysoe).—'King Saul'; 'The Messiah'; miscellaneous.

HUDDERSFIELD CHORAL SOCIETY (Dr. Henry Coward).—'Requiem' (Verdi); 'Song of Destiny'; 'The Messiah'; 'Faust' (Berlioz).

HULL HARMONIC SOCIETY (Mr. Walter Porter).—'The Mystic Trumpeter' (Harty); 'The Banner of St. George'; 'The Messiah'; 'The Nativity' (Parry); Mass in B minor.

HULL VOCAL SOCIETY (Dr. Henry Coward).—'Hiawatha'; 'The Messiah'; part-songs.

ILKLEY VOCAL SOCIETY (Mr. A. T. Akeroyd).—'Elijah'; 'Coffee' Cantata.

KIDDERMINSTER CHORAL SOCIETY (Mr. J. Irving Glover).—'Song of Destiny'; 'The Banner of St. George'; 'King Olaf.'

KIRKCALDY MUSICAL SOCIETY (Mr. Charles M. Cowe).—'Caractacus.'

LARGS CHORAL UNION (Mr. N. Macquarrie).—'The Messiah.'

LEEDS CHORAL UNION (Dr. Henry Coward).—Excerpts from 'The Immortal Hour,' conducted by Mr. Rutland Boughton; 'The Messiah'; 'Alexander's Feast'; 'The Kingdom.'

LEIGH-ON-SEA CHORAL SOCIETY (Mr. Arthur Rose).—'Hiawatha'; 'The Revenge'; 'From the Bavarian Highlands'; 'Blest Pair of Sirens'; 'King Olaf.'

LINCOLN MUSICAL SOCIETY (Dr. G. J. Bennett).—'Elegiac' Ode (Stanford); Fantasia on Christmas Carols (Vaughan Williams); 'Song of Destiny.'

LITTLEHAMPTON CHORAL SOCIETY (Mr. Norman F. Demuth).—'Toward the Unknown Region' (Vaughan Williams); 'Tubal Cain' (Dunhill).

LIVERPOOL PHILHARMONIC SOCIETY (chiefly orchestral concerts).—'Song of Destiny' and 'Re-awakening' (Weingartner), both conducted by Felix Weingartner; 'St. Matthew' Passion, conducted by Mr. Adrian Boult.

LIVERPOOL WELSH CHORAL UNION (Mr. Hopkin Evans).—'Faust' (Berlioz); 'The Messiah'; 'Choral' Symphony (Beethoven); 'Requiem' (Brahms).

MANCHESTER, THE HALLÉ CONCERTS (Sir Hamilton Harty).—The Hallé Chorus sings 'Messe des Morts' (Berlioz); 'The Messiah'; Mass in B minor; 'The Apostles.'

NEWBURY CHORAL SOCIETY (Mr. Bernard Ramsey).—'St. Paul.'

NEWCASTLE BACH CHOIR (Dr. W. G. Whittaker).—Gibbons concert; 'Ode to Death' (Holst); Mass in B minor.

NEWPORT CHORAL SOCIETY (Mr. Arthur E. Sims).—'John Gilpin'; 'Blest Pair of Sirens'; 'Toward the Unknown Region' (Vaughan Williams); 'The Kingdom.'

NORMANTON CHORAL UNION (Mr. Arthur H. Lawrence).—'The Banner of St. George'; 'The Messiah'; 'The Death of Minnehaha.'

NORTH SHIELDS PHILHARMONIC SOCIETY (Mr. Robert H. Stapleton). — 'Samson'; 'The Messiah'; 'Ruth' (Cowen).

NORTH STAFFS DISTRICT CHORAL SOCIETY (Mr. John James).—'The Messiah'; 'The Dream of Gerontius'; miscellaneous.

NOTTINGHAM ALBERT HALL CHOIR (Mr. Bernard Johnson).—'Requiem' (Brahms); 'Ecce Homo' (Johnson).

NOTTINGHAM SACRED HARMONIC SOCIETY (Mr. Allen Gill).—'The Dream of Gerontius'; 'The Mystic Trumpeter' (Harty); 'The Messiah'; 'Elijah'; 'Requiem' (Mozart); 'Stabat Mater' (Dvorák).

NOTTINGHAM, ST. MARY'S CHORAL SOCIETY (Mr. Vernon S. Read).—'Awake, my heart' (Stanford); 'Toward the Unknown Region' (Vaughan Williams); 'Two Psalms' (Holst).

PENZANCE CHORAL SOCIETY (Mr. Hugh Bramwell).—'Hiawatha'; 'Merrie England'; miscellaneous.

PETERBOROUGH CATHEDRAL SPECIAL CHOIR (Dr. H. Coleman).—'Christmas' Oratorio; 'St. Matthew' Passion.

Peterborough Co-operative Choral Society (Dr. H. Coleman).—'Hiawatha's Wedding-Feast.'
Plymouth Madrigal Society (Mr. Harold C. Lake).—'Go, song of mine' (Elgar); 'O death, thou art the tranquil night' (Cornelius); madrigals by Gibbons; 'Requiem' (Brahms).
Pontypridd Tabernacle Choral Society.—'Elijah'; 'Blest Pair of Sirens'; 'Two Psalms' (Holst).
Portsmouth North End Choral Society (Mr. Ernest Birch).—'The Martyr of Antioch'; 'Hiawatha.'
Port Talbot, Grove Place Church Choir (Mr. G. T. Llewellyn).—'God's time is the best.'
Port Talbot Temperance Choral Society (Mr. G. T. Llewellyn).—'Kynon' (Hopkin Evans).
Ripon Choral Society (Mr. P. R. Pfaff).—'Tom Jones.'
Rochdale Philharmonic Choral Society (Mr. F. Leach).—'Ode on St. Cecilia's Day' (Handel); 'Blest Pair of Sirens'; 'The Music-Makers'; 'Parsifal' excerpt; 'The Messiah.'
Rye Musical Society (Mr. Roland Roberts).—'For the Fallen'; 'The Death of Minnehaha'; 'From the Bavarian Highlands'; miscellaneous.
Sandown Choral Society (Mr. Ernest A. English).—'The Wedding of Shon Maclean.'
Shanklin Philharmonic Society (Mr. Ernest A. English).—'Songs of the Fleet' (Stanford); 'St. Paul.'
Shrewsbury Philharmonic Society (Mr. F. G. Rowland).—'The Spectre's Bride'; 'The Wedding of Shon Maclean.'
Sittingbourne and District Musical Society (Mr. W. J. Keech).—'Iolanthe'; miscellaneous.
Stockport Vocal Union (Dr. T. Keighley).—'Faust' (Berlioz); 'Jephtha.'
Stoke-on-Trent Choral Society (Mr. Ernest C. Redfern).—'I wrestle and pray' (Bach); 'Bethlehem' (Boughton); 'Judas Maccabæus'; 'The Messiah'; miscellaneous.
Sunderland Philharmonic Society (Mr. R. F. Jarman).—'Hymn of Praise'; 'The Sun-Worshippers' (Goring Thomas); 'Faust' (Berlioz).
Tamworth Choral Society (Mr. H. Rose).—'Tom Jones'; 'Faust' (Gounod); 'The Revenge.'
Taunton Choral Society (Mr. Reginald Ward).—'The Messiah'; 'The Dream of Gerontius.'
Tonbridge Choral Society (Mr. G. J. Kimmins).—'Christmas' Oratorio; 'King Olaf.'
Truro Musical Society (Mr. Hubert S. Middleton).—'Ode on St. Cecilia' (Purcell).
Tunbridge Wells Vocal Association (Mr. W. W. Starmer).—'Tom Jones'; 'The Dream of Gerontius.'
Twynham Musical Society (Mr. C. H. Flatt).—'The Banner of St. George'; miscellaneous.
Uckfield and District Musical Society (Mr. H. R. Reveley).—'Acis and Galatea'; 'Faust' (Gounod).
Wareham Choral Society (Mr. E. A. Lane).—'The Revenge.'
Warrington Musical Society (Mr. F. H. Crossley).—'Elijah'; 'Cavalleria Rusticana'; miscellaneous.
Welwyn Garden City Music Society (Mr. J. Herbert Williams).—'Acis and Galatea'; community singing.
Weymouth Choral Society (Mr. Reginald J. Swindells).—'The Banner of St. George'; 'St. Paul.'
Windsor and Eton Choral Society (Rev. B. C. S. Everett).—'Songs of the Sea' (Stanford); 'Songs of the Open Air' (J. R. Dear); Gibbons and miscellaneous.
Wolverhampton Choral Society (Dr. Darby).—'The Messiah'; 'Stabat Mater' (Dvorák); 'Hymn of Jesus' (Holst).
Wolverhampton Musical Society (Mr. Percy Pitt).—Mass in G minor (Vaughan Williams); 'St. Paul'; 'The Dream of Gerontius.'
Wrexham Philharmonic Society (Mr. T. Hopkin Evans).—'I Pagliacci'; 'The Messiah'; 'The Golden Legend.'
Yeovil Choral Society (Mr. F. G. Risdon).—'The Revenge'; 'Song of Destiny.'

We regret that circumstances have compelled us to omit our report of provincial concerts and competitions and of several London events.

Competition Festival Record

THE FESTIVAL FEDERATION CONFERENCE

By Harvey Grace

York proved an ideal centre for the annual Conference of the Federation. The social side—unusually happy throughout—had the best of starts with a reception by the Lord Mayor (Sir R. Newbold Kay) at the Mansion House on the eve of the meetings—a function that gave great pleasure to all the members, not only for its own sake, but perhaps even more because we felt it to be an official recognition of the importance of the Festival movement. Nor did the Lord Mayor's kindness stop here. The members were to have lunched together on Saturday at one of the city restaurants. It was found, however, that the accommodation was likely to be inadequate. The Lord Mayor therefore arranged for the caterers to transplant the feast to the State-room of the Mansion House, where we ate in something more than comfort, with his Lordship presiding, the magnificent civic plate on the table, and the civic butler to interest us all at the end with a racy description of these and other treasures and curiosities. Prior to the lunch two meetings had been held. The adjudicators had assembled in Dr. Bairstow's music-room, and had discussed various matters. The proceedings were private, but certain conclusions were announced at the Conference by Vice-President Bisset. They were, briefly, as follows: (1.) The meeting unanimously decided that it preferred the title 'judge' to 'adjudicator.' It did not, however, recommend that the term 'adjudication' should give place to 'judgment,' owing to the uncomfortable legal smack about the latter. (2.) There was warm condemnation of a growing practice of executives when engaging judges: a number of judges are asked (sometimes by circular letter) to quote their terms, the aim obviously being the engagement of the cheapest. The matter is frequently left in the air for some weeks—to the inconvenience of the judges concerned, owing to the difficulty of arranging dates when several are left for weeks as merely provisional bookings. A more businesslike and dignified procedure would be for executives to decide how much they can afford for fees, and make a definite offer of an engagement at a figure that suits their exchequer. The matter could then be settled in a day. (Personally, I feel sure that this method would end in some of the smaller Festivals obtaining the services of the more experienced judges, who are often ruled out by the system of inviting tenders and accepting the lowest. Judges as a rule enjoy the small, happy-family type of Festival, and are ready to meet the executive in the matter of fee.) There was also a good deal of interesting and useful discussion of matters concerning marking-sheets, certificates, &c., and in all ways this informal meeting of judges proved its right to become a regular part of the annual Conference.

THE ANNUAL REPORT

The general meeting of the Federation, which followed, ran mainly on formal business lines. The annual report showed that sixteen Festivals have joined the Federation during the past year, the total number affiliated being now a hundred and seventy-one. The increase in the general membership was eighty-eight—a small figure. A good many of these had been obtained through the personal canvassing

of Mr. G. J. Bowker, who pointed out that if all Festival centres achieved a membership equal to that reached by the Midland Festival through his efforts, the Federation would at once be placed in a sound financial state. The report showed that the past year had been one of great activity. The responsibilities of the Federation were rapidly increasing, and with the steady progress of the movement in the Dominions, the geographical area covered is immense. (Is the time coming when 'British' in the Federation's title will need to become 'Imperial'?)

ART VERSUS ARITHMETIC

Among the paragraphs at the end of the Report was one stating that

> . . . Festivals report complaints from competitors that some adjudicators do not give details of their marks, but totals only. Choirs especially have expressed their disappointment.

It happens that this question was pretty thoroughly discussed at the judges' meeting, both this year and last. Most of those present expressed the view that the time spent in juggling with the sub-totals might be more profitably devoted to writing criticism and counsel. After all, when a judge has decided that a performance is worth, say, seventy-five marks, and that its place in the award is fifth, he has arrived at the two conclusions that really matter. With another competitor waiting, and criticisms to write, he cannot spare time or mental effort for splitting hairs in the matter of sub-totals. He gets his total first, and his smaller figures have to be made to agree in sum. If at first they don't, he has to take off or put on a mark here and there. Is he justified in keeping the competition hung up while he makes quite sure that the sub-totals represent exactly the competitor's achievement under the various headings? I remember once working with a colleague who was conscientious over the matter. Timing his arithmetical struggles, I found that an average of rather more than a minute was spent over the sub-totals. In a class even so small as twenty, bang went twenty minutes. Carry on that kind of thing through a long and crowded day of soloists . . . No! the sooner the Federation brings out a new sheet with the total of a hundred marks divided into two fifties, one for technique, the other for interpretation, with ample sub-headings for underlining, the better for all concerned. Competitors who insist on the details of their marks in accordance with the present sheet are likely to get either a hasty series of figures, or sub-totals merely 'wangled' to fit the total. Time-tables are usually too crowded, and judges too pressed to allow of more, though it goes without saying that on the rare occasions when a judge is able to answer all the arithmetical demands of the sheet he is ready to do so.

THE CONFERENCE

An interesting afternoon was spent at the Conference. Sir Henry Hadow, in his brief opening address, emphasised the importance of variety in method, combined with unity of aim. Autonomous development should be the leading principle. The Festival movement was fertilising the musical life of the country as it had not been fertilised for three hundred years. (But I found myself wondering at the time limit. Has the country ever had so far-reaching and truly democratic a musical movement?)

CONDUCTORS

Mr. Adrian C. Boult opened a discussion on a scheme for training conductors. He began with some excellent practical hints on the art, rightly laying emphasis on the importance of economy in gesture. His suggestions for group rehearsals, conductors' meetings, &c., in preparation for combined performance, were evidently based on a scheme that has been worked in some happy part of the country. For most districts it seemed hardly feasible, owing to the cost. The discussion showed agreement as to the need of elementary instruction in conducting. Much has been done by the holding of an occasional conductors' class at a central point in a Festival area. But even this involves more expense than some districts can meet. A suggestion that part of the competition day should be set apart for such a class was practical. Time-tables are generally over-crowded, it is true, but even a half-hour reserved for this purpose would be so well spent as to be worth a sacrifice of some kind. Why not try to get an hour's demonstration-lecture, open it to the public at sixpence per head, and so benefit the conductors and the local funds at the same time? Something must be done somehow, for it is pitiful to see so much good and devoted work on the part of teachers and choirs being made ineffectual—sometimes entirely wrecked—by the same teacher's ignorance of the barest elements of conducting.

It was good to hear from Mr. John Graham, at the close of the discussion, that the next issue of the Year-Book will contain an article on the subject written by an expert trainer.

THOSE DATES!

Mr. Plunket Greene opened the subject of 'Congestion of Dates.' He made out a good case for his appeal that the larger city Festivals should leave the congested month of May for the country Festivals, which were precluded by weather, working conditions, and other factors from holding their Festivals during the winter, or later in the spring. They had great difficulty in securing the services of experienced judges, owing to the demands of the larger gatherings. It was all delightfully convincing, and the problem looked simple—until the urban representatives (Birmingham, Glasgow, Newcastle, &c.) rose up and pointed out that the only suitable halls in their cities were so taken up with concerts, dances, meetings, &c., during the winter, that May was generally the earliest month in which a hall could be obtained for the solid week or ten days a Festival needed. One or two representatives found June and July not too late to get competitors and public, but such centres were clearly exceptional, seeing that few choirs can be kept together after April or the middle of May. So the problem, instead of being simple, turned out to be insoluble. Or perhaps it had been wrongly labelled. Instead of 'Congestion of Dates' it should have been 'Shortage of Judges.' This ought not to be insoluble, seeing the crowded state of the musical profession. There must be scores of well-equipped men and women who, given a start, encouragement, and some experience of working in double harness with an old hand, would speedily become efficient. Some of the big Festivals would do a good work by giving openings of the kind to a few new judges each season.

SIGHT-SINGING

Dr. W. G. Whittaker set the ball rolling on this subject. He discussed various methods of school choir sight-singing competitions. He advocated the inclusion of a sight-test as a part of the ordinary competition, allotting a proportion of marks for the subject. He was opposed to very difficult sight-tests. The object was not to develop star readers, but to ensure that sight-reading became a part of a choir's ordinary work. The tests should take place in public, so that choirs should hear one another. The public was interested, too. Separate sight-singing competitions with very difficult tests were apt to lead to a few choirs specialising in reading to the detriment of other and more important work; very stiff tests also involved a risk of hopeless breakdown. Choirs had a natural objection to being made to look foolish, and so were put off the subject altogether. He would allow choirs to use either notation, but the Sol-fa, being easier, should be judged by a higher standard than the Staff. Eventually, he thought, the Staff only would be used, but choirs which sang only from Sol-fa should be encouraged to enter, with the Staff as the ultimate aim. In the case of adult choirs he advocated the keeping of new members for a short sight-singing class after the ordinary practices. A good, practical address, this. (I add that the method of including a reasonably simple sight-test in the ordinary competition is that used with great success at Newcastle, ten marks being allowed and counted in with the song total.)

TACT IN JUDGING

Mr. G. J. Bowker spoke on the judging of school choirs, with special reference to the consideration due to teachers. He drew a harrowing picture of a teacher who on her first appearance in the arena had been prostrated by some cutting criticism from the judge. Discipline was apt to be undermined when a class of youngsters heard their teacher 'ticked off' in public. It must be admitted that there was ground for Mr. Bowker's protest. Undoubtedly a good deal of the opposition to festival work shown by school teachers is based on this matter of public criticism. Genuine causes of complaint are no doubt very few; but it must be remembered that a single harsh or tactless criticism is enough to rouse resentment over a whole Festival area. The satirical remark is remembered long after the helpful and sympathetic judgment in which it occurred is forgotten.

The agenda announced also addresses on 'Folk-songs as Festival Music' and 'Sea Shanties,' by Geoffrey Shaw and Sir Richard Terry, but both speakers were unable to be present. We were sorry to miss them, but we bore up, seeing that even without their addresses, the Conference was over-long. The tea that followed, kindly provided by the Yorkshire Choral Competitions, and presided over by Miss Violet Argles, was a pleasant function that was greatly appreciated.

THE DINNER

The day wound up well with a dinner at which a very large company met under the chairmanship of Sir Henry Hadow. When we had eaten we sang three madrigals, 'The Silver Swan,' Morley's 'What saith my dainty darling,' and Wilbye's 'Adieu, sweet Amaryllis,' egged on and conducted by Dr. Bairstow. We were too big a body, and badly placed for seeing the Doctor and hearing one another, but we made a fair fist at it. (Another time we might with advantage sing table by table, the Chairman being asked to place the tables in order of merit!) Delightful speeches were delivered by Sir Walford Davies in proposing the toast of the Federation, and Sir Henry Hadow in responding thereto. Sir Walford mentioned an incident that deserves to be passed on for the benefit of choirs that read this record. Speaking of the need for 'inspired drudgery,' he mentioned that he recently had to judge a choir that sang so badly that he had much ado to temper his judgment. However, he let the singers down as lightly as possible, saying kind and encouraging things to them, 'Whereupon,' said Sir Walford, 'they came to me afterwards and said, Why, we only began to work at that piece last Tuesday week!'

Mr. F. H. Bisset had us all with him when he eulogised the work of Mr. Fairfax Jones and his staff in organizing the Conference. There was no hitch, nor was there any fuss. It might all have been improvised, so little did the machinery show.

Socially the event could not have been improved upon. It was an enormous advantage, to begin with, that well over a hundred of the delegates were housed under one roof—that of the Station Hotel. It was felt that a gathering of the kind, with all the publicity arising from the civic and other public functions, must do the Federation much good. We London members, of course, like the Conference to be held in the metropolis, but I doubt whether any Londoner who was at this York gathering would deny that the right place for such an event is a well-placed city in the provinces. (But the York standard of hospitality and interest will want some living up to.)

Dr. Bairstow and his fine choir at the Minster had arranged some music of special interest for the Sunday. The music at Matins included Walford Davies's setting of the Canticles, and we had an opportunity of hearing the Psalms chanted from the newly-issued 'English Psalter'—and so delightfully chanted, too, that it was hard to realise that the copies had arrived only a day or two before. At the Choral Celebration that followed the setting was Vaughan Williams's G minor Mass, very beautifully sung. Apart from the actual singing, with the cool, fresh voices of the boys, the effect in the Minster was such that one never wants to hear it sung again in Queen's Hall by a choral society, however good. Music and building were suited here as they rarely are.

In the evening about three thousand people filled the nave for a Hymn Festival, conducted by Sir Walford Davies in his inimitable manner. The Conference was thus rounded off in the best of ways. For the sake of completeness I mention that on Monday morning, by way of pleasant *coda*, the delegates visited the works of Messrs. Rowntree.

The 1925 Conference will long be remembered, especially for its happy fraternal spirit. All those responsible, from the staff at the London office to the York hosts and hostesses, earned our warmest congratulations and thanks.

The Festivals hitherto held by the League of Arts, the Guildhouse, the City of Westminster, and the Borough of Chelsea, will in future be combined in one event under the title of the Guildhouse Musical Festival. The first Festival under the new arrangement is to be held at the Guildhouse, Eccleston Square, S.W.1, on February 15, 16, 18, 19, and 20, with vocal and instrumental (concerted and solo) classes, poetry-speaking, and folk-dancing. Mr. and Mrs. Andrew Gibbon, 160, Hammersmith Road, W.6, are the hon. secretaries.

Music in the Provinces

BIRMINGHAM AND DISTRICT. — The Birmingham concert season opened on September 30 with a concert by the Catterall Quartet. With Mr. Leonard Hirsch as second violin in place of Mr. Bridge, the ensemble had gained in richness and nuance. The Tchaikovsky Quartet in F, Op. 22, played with telling pointedness of its alternating rhythms, prepared the way for the beautiful G minor Quartet of Debussy. If our English players do not bring to its performance quite the delicacy its changeful harmonies demand, it is probably a matter of temperament rather than any fault in the playing. The F major Quartet of Mozart, which completed the programme, was given with exquisite finish.——The first of the new series of 'Mid-day' concerts, under the direction of Mr. Johan Hock, was given on October 1. The programme consisted of Grieg's Pianoforte and Violin Sonata, with Mr. Arthur Catterall in charge of the violin part and Miss Beatrice Hewitt at the pianoforte, and Beethoven's Pianoforte Trio in E flat, Op. 70, with the addition of Mr. Hock (violoncello). In the last-named work Miss Beatrice Hewitt's nice adjustment of the pianoforte part went far towards capturing the sense of harmonic strength which is lost if any one instrument is lifted out of its place. At another concert in this series, duets for two pianofortes were given by Miss Lucy Pierce and Mr. Charles Kelly. A delightful programme was presented, Mozart's Sonata in D major and two Chorale Preludes of Bach being the principal items.——A pianoforte and song recital was given on October 9 by Miss Edna Willoughby and Miss Muriel Nixon. Works by Mozart, Scriabin, Albeniz, and Purcell figured in a well-varied programme.—— At her violin recital on October 5, Miss Kathleen Washbourne played Ireland's A minor Sonata, the G major of Brahms, and the A major of Bach. Works by Weelkes, Youll, and others were given by the Elizabethan Trio.—— Under its new conductor, Dr. Darby, the Midland Musical Society gave a performance of Gounod's 'Faust' on October 10.——The winter series of Sunday concerts by the City Orchestra began on October 11. Beethoven's C minor Symphony was the principal orchestral item, and Parry's Variations were also given.——Miss Eveline Stevenson sang an aria from Massenet's 'Le Cid,' and was especially delightful in the 'Lotos Flower' of Schumann. ——Mr. Gustav Holst was the visiting conductor at the first Symphony concert of the City Orchestra on October 13. He conducted Haydn's E flat Symphony, No. 99, and his own 'Beni-Mora' Suite. The 'Fancy' section to Holst's new 'Choral' Symphony was conducted by Mr. Adrian C. Boult. The 'Mastersingers' Overture and Ravel's 'Pavane on a Dead Infanta' completed the programme.

CENTENARY OF CATHERINE HAYES: 'THE SWAN OF ERIN'

One of the great prima-donnas of the mid-19th century was the Irish soprano, Catherine Hayes, generally designated 'The Swan of Erin.' As her birth took place on October 25, 1825, it is appropriate that her centenary should not be allowed to pass without at least a passing appreciation.

The city of Limerick boasts the honour of giving birth to Catherine Hayes, whose musical education was provided for by a fund inaugurated by Dr. Knox, the Protestant Bishop of Limerick. From 1839 to 1842 she studied at Dublin under Signor Antonio Sapio, and made many successful appearances at Rotunda concerts. Her voice attracted the notice of Liszt, when at Dublin in January, 1841, and at the suggestion of Louis Lablache she proceeded to Paris to complete her studies under Garcia (1842-43) and under Roneoni at Milan (1844-45).

Her début, at Marseilles, in 'Puritani,' on May 10, 1845, was, as Bunn would say, 'a blaze of triumph,' and in September she repeated her triumph in 'Linda di Chamouni,' at La Scala, Milan, subsequently making a series of successful appearances at Vienna, Venice, Bergamo, Florence, and Genoa.

Catherine Hayes—after a short Irish tour—burst on London, in 'Linda,' on April 10, 1850, and showed her versatility by singing in 'Elijah' (April 26), 'Figaro' (April 18 and 25), and at Osborne's concert (May 23). Previously, in the late autumn of 1849, she had captured Dublin by her inimitable impersonation of Lucia; also she appeared in 'Norma,' in an interval of which, to placate her enthusiastic admirers, she had to sing 'The harp that once.' She visited Cork and Limerick, receiving remarkable ovations in both cities. At Limerick, naturally, her reception was wildly demonstrative, and it may be noted that the then special correspondent of the Dublin Press was the genial T. D. Sullivan, author of 'God save Ireland' and father-in-law of the present Governor-General of the Irish Free State.

Between the years 1851 and 1856 she astonished delighted audiences in America, India, and Australia. In 1857 she married Mr. W. A. Bushnell, who died in 1859. Her departure abroad was made a theme by Thackeray in his 'Irish Sketch Book.' On March 29, 1860, she sang at Covent Garden in aid of the funds of the Dramatic College, and in February, 1861, she made an Irish tour, with Mr. Francesco Berger (still happily living at the age of ninety-one) as musical director.

Five months later she was taken ill at her residence, 'Roccoles,' Sydenham, and passed peacefully away on August 11, 1861, leaving all her fortune (£16,000) to Mr. George John Power, of county Waterford. Her burial took place at Kensal Green, where also sleep Balfe, Wallace, Tom Cooke, Lover, O'Rourke, George Linley, and other Irish minstrels.

On her tomb is the following inscription:

Sacred to the Memory
OF
CATHERINE HAYES BUSHNELL.
Died 11th August, 1861.
'I know that my Redeemer liveth.'

Of the merits of this great Irish soprano it is sufficient to state that she held her own even with such an incomparable singer as her contemporary, Jenny Lind. Liszt wrote of her: 'I don't know of any voice more expressive than that of Miss Hayes.' At the time of her death *The Times* commented on her singularly sympathetic voice, adding: 'In Ireland her way may be said, without exaggeration, to have been paved with gold and strewn with flowers.'

W. H. G. F.

Music in Scotland

GLASGOW.—The British National Opera Company fared much better this year with its two-weeks' season at Glasgow. Full houses were the rule, and at the close Mr. Frederick Austin made the gratifying announcement that it would not be necessary to make any call on the local guarantors. The performances maintained a good standard throughout, although the programmes could hardly be described as enterprising, the only novelty being Bach's 'Coffee Cantata,' staged as 'Coffee and Cupid.' This item attracted a large audience, doubtless in part as a result of the staging last spring by the Glasgow Bach Society of another version of the same delightful little work. The most interesting feature of the Glasgow B.N.O.C. season was to us the special matinée performance of 'The Magic Flute' for senior school-children, which quite filled the theatre with an eager and enthusiastic audience. This is a development that is full of promise.——At the annual Chamber Concert Week of the Glasgow Orpheus Choir, which to music-lovers has now established itself as one of the great events of the musical season, the Léner String Quartet played fourteen complete quartets and twenty quartet movements by Beethoven, Borodin, Brahms, Debussy, Dvorák, César Franck, Goossens, Haydn, Mendelssohn, Mozart, Ravel, Richter, Respighi, Schubert, Schumann, Smetana, Tchaikovsky, and Hugo Wolf. Of the novelties, the 'Quartetto Dorico' of Respighi, written last year for, and dedicated to, the Léner Quartet, failed to make any great impression, much as we ourselves liked it. On the other hand, the quiet charm of a Quartet by the 18th-century Fr. X. Richter created an immediate effect. The

change of venue this year to the Lyric Theatre, which holds about a thousand people, was in every way a success. Audiences were good, and increased steadily as the week proceeded, people having to be turned away at the final concert. The superb playing of the Léner Quartet earned for these artists a great ovation at the close of the week.——The Glasgow Orpheus Choir paid a week-end visit to Ireland, giving two concerts at Belfast and one at Dublin to capacity houses. Enthusiasm ran high, at Belfast many people being unable to obtain admission.——Mark Hambourg and Backhaus gave pianoforte recitals to very small audiences. Backhaus continues to show artistic growth with each visit, but with Hambourg the growth appears to be mainly in the direction of perversity of outlook. Jean Baptiste Toner, a young Glasgow pianist who has quite a following, appeared to less advantage than usual at his pianoforte recital, owing to hardness and lack of sensitiveness of touch.——A recently-formed small group of Glasgow singers, styling themselves 'The Scottish Singers,' and directed by Miss Mary L. Clements, gave an inaugural recital of Scottish songs. —— Mr. Compton Mackenzie lectured to the Glasgow Gramophone Society on 'The Future of the Gramophone.'

EDINBURGH.—The pianoforte recitals by Mark Hambourg and Backhaus are already dealt with under Glasgow. Edinburgh audiences were no larger in number.——Señor Angel Grande, a young Spanish violinist, made a very favourable impression at his first Edinburgh recital.——At the annual general meeting of the Incorporated Society of Musicians, Edinburgh section, Prof. D. F. Tovey, Miss Margaret Kennedy, Miss Aitken, Mr. Martin Hobkirk, Mr. R. T. Langdon, Mr. J. S. Anderson (hon. treasurer), and Dr. Lee Ashton (hon. secretary) were elected to be the Council for the ensuing year.——The Edinburgh String Quartet announces a Beethoven Festival, in the course of which this combination proposes to play all the String Quartets of Beethoven.

KILWINNING.—The opening concert of the series promoted by the Kilwinning Musical Society took the form of a concert performance of 'The Magic Flute' by members of the British National Opera Company.

GENERAL.—The joint-committee appointed by the Church of Scotland and the United Free Church of Scotland to devise a scheme of training in Church music has issued an interesting syllabus of courses of lectures to be given at Glasgow, by Mr. T. C. L. Pritchard and the Rev. J. Moir-Porteous, and at Edinburgh by Mr. Herbert Wiseman and the Rev. George S. Stewart. The lectures embrace a wide outlook, and the scheme also covers examinations for diploma and certificates in the following subjects, viz., 'The Function and Use of Music in Church Worship'; 'Theory of Music'; 'History of Church Music'; 'Choir Training'; and 'Organ, Harmonium, and American Organ Playing.'

SEBASTIAN.

Music in Wales

ABERYSTWYTH.—On September 25 and 26, performances of the 'Beggar's Opera' were given. The sweetness of the old melodies was much appreciated, but in the absence of an orchestra much of the charm of the work was lacking.——On October 8, the Thursday College Concerts were resumed in University Hall. Two movements of Mendelssohn's Octet for strings were among the items played, and Mr. T. J. Pickering sang a Welsh translation of the solo 'choral' from Bach's cantata 'Bide with us,' and also the Benedictus from the B minor Mass.

BANGOR.—The College re-opened for the present session on October 6. The first weekly concert, being the ninety-fourth of the series, took place on October 8, when the following programme was played: Trio in E major, Mozart; violin solos, two movements from Concerto, Bach; String Quartet, Op. 11, slow movement, Tchaikovsky; Trio in B flat, Op. 99, two movements only, Schubert. At the next concert, on October 15, the principal items comprised: Pianoforte Quartet in G minor, Mozart (viola, Miss D. Seth Hughes); Sonata for 'cello, in D minor, de Fesch; pianoforte solos, two numbers from 'The Children's Corner,' Debussy; Trio in G, No. 2, slow movement and *Finale*, Beethoven. Mr. E. T. Davies, the Director of Music, is giving a series of ten lectures on the 'Foundations of Music and Musical Appreciation' during the present term. Two have already been delivered, the illustrations including Handel's Violin Sonata in E, several folk-tune arrangements for strings and pianoforte, and movements from Trios by Beethoven, Brahms, and Dvorák.——An interesting innovation in the activities of the Music Department this session is the establishment of six school lecture-concerts for the secondary schools of the district. Four hundred children have become subscribers to the series. The concerts, which are given on Friday afternoons, are approved by the local education authorities, and are allowed to take the place of the last school lesson on that day. The first concert took place on October 16; the programme comprised: Introductory remarks on Melody and Rhythm, with illustrations; Trio in G major, Mozart; slow movement from Trio, Op. 11, Beethoven; *Finale* from the 'Horn' Trio, Brahms; movement from String Quartet ('The Bird'), Haydn; and two Welsh Miniatures for pianoforte, violin, and 'cello, by Mr. E. T. Davies, who is directing the concerts and delivering helpful explanatory notes on the pieces played and upon the 'art of listening.'——The Choral Society is preparing Bach's 'Christmas' Oratorio and Vaughan Williams's Fantasy on Christmas carols for performance in December. The orchestra is engaged on the 'New World' Symphony and Mozart's Symphony in G minor, along with some lighter items.

BRYN TANAT.—The fifth annual Festival of the North Montgomeryshire Musical Association (of which Mr. W. H. Leslie is a leading spirit) took place on October 18. Part 1 of the 'St. Matthew' Passion was given, under the direction of Mr. Arthur Fagge, a feature of the performance being the singing by school-children of the Choral in the first chorus. The principal soloists were Madame Laura Evans-Williams, Dr. Ben Davies, and Mr. W. R. Allen. Parry's 'Blest Pair of Sirens' was also sung under the direction of Mr. Adrian C. Boult; a number of orchestral selections included Beethoven's 'Leonora' Overture (No. 3). The choral side of the Festival showed great improvement. Mr. Leslie and his supporters are to be congratulated on this definite advance in art and technique.

CARDIFF.—The first of a series of 'international celebrity' concerts was given on October 12. Madame Frieda Hempel was the vocalist, assisted by Franz Mittler (pianoforte) and John Amadeo (flute).——It is proposed to arrange for a testimonial to Mr. T. E. Aylward, the veteran conductor of the Cardiff Musical Society, in recognition of his long services to the cause of music.

CARMARTHEN.—The Festival mentioned in last month's issue appears to have been a pronounced success, and it is probable that the scheme will be enlarged next year.

LLANDUDNO.—On September 23 the evening concert on the pier was devoted to Welsh compositions, vocal and instrumental. Dr. Vaughan Thomas, Mr. T. Hopkin Evans, and Mr. Gwynne Williams conducted their own works. Another composer represented was the late Morfydd Owen, who died in 1917.

MOUNTAIN ASH.—Sixteen members of the Mountain Ash Male-Voice Choir have left for a prolonged tour in Canada and the United States.

NEWPORT.—The Newport Choral Society (conductor, Mr. A. E. Sims) is inaugurating an all-British programme for the coming season. 'The Kingdom' (Elgar) is announced for the next concert, and it is proposed to study Cowen's 'John Gilpin,' Parry's 'Blest Pair of Sirens,' and Vaughan Williams's 'Toward the Unknown Region.'

There has recently been considerable activity in dramatic performances in rural districts. The League of Arts has therefore opened a Parish Play Department, for giving advice and help to amateur producers of mystery and other plays suitable for acting in parish halls, and also for pastoral plays suitable for performance in the open air during the summer. A fee of one shilling is charged for advice. Inquiries (with the shilling) should be addressed to the Secretary, Parish Play Department, League of Arts, 12, Berwick Street, S.W.1.

Music in Ireland

The Dublin Musical season opened auspiciously on September 27, at La Scala Theatre, when Mr. Hugh S. Roberton presented his famous Glasgow Orpheus Choir. Great as was the enthusiasm at Dublin, Belfast was even more enthusiastic, and was privileged to enjoy two performances, one on September 25 and the other on September 28. It is gratifying to record that bumper houses greeted the Choir in both cities.

Backhaus, 'the faultless pianist of our time' (as per bills), gave recitals at Belfast and Dublin, on October 1 and 3, and attracted fairly large audiences. Belfast responded but feebly, and Dublin did not quite uphold its great traditions. *En route* to Dublin there was an awkward delay at Dundalk owing to Customs regulations, as it is said that the authorities mistook Backhaus's special pianoforte-stool for bagpipes, on which, of course, there is an import duty payable to the Free State.

No. 1 Army Band, 'personally conducted' by Colonel Fritz Brase, gave a fine selection at a concert at the Theatre Royal, Dublin, on October 11, in aid of the St. John Ambulance Brigade. Vocal items were contributed by Miss R. Flynn and Mr. W. A. Sheehan.

Miss Denne Parker (a popular adjudicator at the Feis Ceoil) gave a song recital at the Metropolitan Hall, Dublin, on October 15, when she sang five groups of songs with rare distinction. She had the advantage of an excellent accompanist in Mr. T. H. Weaving.

Commencing on October 16, Prof. Larchet will lecture at University College, Dublin, for the School Music Teachers' Certificate, during the Michaelmas term.

At the annual meeting of the Feis Ceoil, on September 12, it was announced that a balance of some £173 on the right side was the biggest since the initiation of the Festival in 1897, and that the number of entries had increased from 117 in 1897 to 949 in 1924, this year's being 869. Mr. E. Lupton, who presided, emphasised the need for an adequate concert hall (towards which £3,000 had been subscribed), and urged the necessity for securing the interest of as many citizens as possible. He regretted that there were not more choir entries at the last Feis, but rejoiced at the progress of the children. Incidentally, he praised the magnificent support of the Dublin press.

From an advance copy of the programme of the Belfast Philharmonic Society for the season 1925-26, it is evident that the Society's watchwords are continued vigour and high aspiration. The first concert was announced to be held on October 16, with a choir of three hundred and an orchestra of seventy. This opening event would be under the direction of Mr. E. Godfrey Browne, with Mr. J. H. MacBratney as organist and accompanist.

The Queen's Island Amateur Operatic Society, under the baton of Mr. C. J. Brennan, gave six performances of 'A Greek Slave,' at Ulster Hall, Belfast, during the week October 5-10, with a change of casts on alternate nights. This Society is deserving of adequate support, but though the undertaking achieved an artistic success, the attendance was not all that could be desired, save on the last three evenings.

NETHERLANDS MUSICIANS' UNION

By Herbert Antcliffe

For fifty years past the Nederlandsche Toonkunstenaars-Vereeniging, founded by Richard Hol, G. A. Heinze, and W. F. G. Nicolai, has been doing excellent work in encouraging Dutch composers to express themselves in their own way, and to employ their own language as the basis of their vocal work. Little known as Dutch music is outside Holland, and not yet known even there as it should be, that work has had sufficient result to justify the rejoicings at the Festival which took place at Utrecht from October 15 to 18. Apart from a group of small choral works from the Golden Era of Dutch music, Sweelinck, di Lassus, &c., the programmes were made up of works of a couple of dozen composers, the first-born among them being Richard Hol, and the latest H. E. Enthoven, a composer of twenty-two years of age, whose work was a *Scherzo* from a second Symphony (Op. 12).

A name prominent among the others stood out partly because it was the only one attached to more than a single work of any importance, and partly because of the strongly individual character of such works. It was that of Willem Pijper, who is not unknown outside Holland, but who will in all probability loom large in the coming years. His second Symphony, played at the opening concert, is powerful alike in its ideas and in their treatment. It is not a long work, but is very elaborate and demands an unusually large orchestra. It is written for strings, four flutes, three oboes and cor Anglais, four clarinets, three bassoons and double-bassoon, eight horns, four trumpets, four trombones, tenor horn, contra-bass, tuba, organ, four harps, three pianofortes, celesta, drums of various kinds, tam-tam, bell, clapper, castanets, xylophone, and tambourine. The composer's rhythmic sense, his complete control of his forces, and his ability to build out of a brief motive melodies of a broad, striking quality save the work from becoming too involved or overwhelmingly noisy. Seriousness prevails in the general sentiment, though there is some piquant satire, and occasional outbursts of sheer joy, and at the end of the fourteen minutes it takes to perform there is present the feeling that not a single note is too much or fails of its significance. The Sonata for flute and pianoforte, played by Joh. Feltkamp and the composer, and the part-song, 'Heer Halewijn,' sung by Sem Dresden's Madrigal Society, had more straining after effect. The latter work, too, required more rehearsal, and possibly also a slightly larger choir, to give a right impression of its qualities. Yet it was Dresden among the moderns—or the ultra-moderns, for Diepenbrock is not yet in the historical sense a classic—who gave us the most striking work after the Symphony of Pijper. This was a String Quartet based on two old Dutch songs, 'Er was een sneeuwwit vogeltje' and 'Het daghet uijh den Oosten.' Here again we had perfect lucidity, beautiful writing for the strings, rhythm that never flagged though it was drawn out to the utmost tenuousness, and an emotional driving force that made everything in the work inevitable. So far from hindering his work as a composer, at least in quality, whatever it may have done in quantity, Mijn. Dresden's appointment as Director of the Amsterdam Conservatoire seems on the other hand to have aided it.

Even these works, however, with all their power and beauty, were put into the background by the performance of Alphons Diepenbrock's music to 'The Birds' of Aristophanes. It was a happy idea to give a complete stage performance of this work, for it was only thus that the full effect of the music could be judged. And what music it is! That lovely, rich-toned Overture, with its suggestive touches which are the artistic culmination of Beethoven's experiments in the 'Pastoral' Symphony; melody, harmony, orchestration, all are beautifully combined to express a summary of the beauty and fun and satire of the play. And then the melodrama in which the orchestra carries along the voice of the speaker (in this case by no means a powerful speaker) as a vessel along the surface of the water. Not a feature that is in the slightest degree harsh or too loud, not a disturbing element of any kind. No wonder that Mijn. Evert Cornelis and his Utrechtsche Stedelyk Orkest played as they seldom play. And to close, the fine choral number for female voices and orchestra! One need not here say much of the stage performance except that it was admirably in keeping with the work as a whole, and afforded an excellent impression of the abilities of Dutch amateurs and students.

There were not many other works of any individual character. Dina Apeldoorn produced a new orchestral sketch, 'The North Sea,' which did not attempt to be too realistic and therefore succeeded in creating a poetical impression. Sigtenhorst Meyer played his Pianoforte Sonata, a work of considerable charm though less original and less concise than some of his descriptive pieces, and Willem Landré, who is forging ahead, had in the programme a Requiem, 'In memoriam matris.' This work has some beautiful elegiac moments, and is scored in a way that is entirely appropriate. It fails, however, because it is at least twice as long as the material will stand. At the other extreme there were the jolly 'Baron Hop' Overture of Alex. Voormolen, a heavy but humorous peasant sketch,

'Zevenzot,' by F. E. A. Koeberg, and a piquantly scored Overture to 'The Taming of the Shrew,' by Johan Wagenaar.

The concert performances, given in the great hall of the Tivoli Garden and in the Gebouw voor Kunst en Wetenschappen, were on the whole good of their kind. The Orchestra and Dresden's Madrigal Choir are well known, and they sustained their reputations. Madame Noordewier-Reddingius still possesses a voice of rare beauty, though in the work of the largest dimensions in which she took part it was generally inaudible because of the brutal and inept orchestration. The Dutch String Quartet and the local choruses were admirably competent.

Musical Notes from Abroad

GERMANY

NEW OPERATIC ACTIVITY AT BERLIN

A fervent desire of all who are interested in the musical life of Berlin is fulfilled in the appointment of Bruno Walter as general-music-director of the Municipal Opera House, the institution which has grown out of the ruins of the Deutsches Opernhaus. To prophesy is to court disappointment, especially at the present economic crisis; but all that has been done in the first weeks of the new régime gives reason enough to nourish the best hopes for the future. If in the past Gustav Mahler, when director of the Viennese Royal Opera House, afforded a striking example of an artist able to transform a city's musical life by the power of his personal will and idealism, it may conceivably be the mission of his best pupil to rehabilitate the music of Berlin. The sincerity of Walter's intentions is undoubted, his experience as an operatic director is uncontested, and his kinetic ascendancy dominates that of any other conductor, so far as opera is concerned. Moreover, his particular capacity of attracting the best artists who seem intuitively to discern the potentialities of contact with him —leading to new heights—has won such singers as Maria Ivogün, Maria Olszewska, Lotte Lehmann, and Dr. Max Schipper, and this galaxy of artists will certainly be increased in the course of the next few months. But the task of creating an *ensemble* remains difficult, because all these exponents have other appointments, which, for the moment at least, they cannot relinquish. On the other hand, there remain a number of singers left as inheritance by the Deutsches Opernhaus. How are these mediocrities to be combined with the outstanding personalities above-named? Only a discerning insight such as that of Walter can succeed in making a synthesis of the best, and isolating the good and the inferior elements. The way to perfection is long, but it will be pursued. Walter, though in co-operation with the intendant Heinz Tietjen, acts not only as general-music-director, but very often also as stage-manager. This has the advantage of obtaining a unity of performance hardly to be reached by other means. The gestures and movements of the singers are determined by the music. Aside from that coincidence of gesture and *motive* which often plays so fatal a part in Wagnerian music-drama, this identity which Walter strives for, though much more elastic, is no less forceful, and its realisation depends solely upon the authority of the conductor transmitted to the acting singer. It is very interesting to see how artists of only moderate intelligence are inspired by the suggestive power of the orchestral leader to such an extent that little trace of their shortcomings remains. Of course, an inherent difficulty lies in the fact that Walter cannot always direct in person, but must relinquish the baton to assistants, who, unlike him, lack the inspiring impulse. Walter's conducting yields not only the most correct performance of ensemble pieces, but associates performance and action in the most natural way. Again, the coherence of single scenes is never disturbed nor, similarly, is the fluency of the score impeded. It is this unbroken current of music and action that endues the performances conducted by Bruno Walter with a special significance. The high aims of stately opera are very difficult of attainment in Wagnerian music-drama where tradition is so powerful, simply because of the demands in time and money entailed by such enterprise. Here, for the present, Walter deputes the stage management to other hands. Next year is to bring us the complete renewal of Wagner.

The repertory of the Municipal Opera House did not hold any surprises. There was a novelty, 'The Holy Duck' by the Viennese composer Hans Gal, which, though not uninteresting in plot and rich in exotic colour, did not win the favour of the public. This reception is explicable, for the composer lacks the capacity clearly to indicate his intentions. The 'Mastersingers,' 'Il Ballo in Maschera,' and 'Don Pasquale' have been the great deeds of Bruno Walter, who has the good fortune to be a man after the people's own heart. His mere outward personality suffices to put an audience in the right humour for enjoying a performance.

SOME ORCHESTRAL CONCERTS

Furtwängler afforded the subscribers of the Philharmonic the first Berlin performance of Bela Bártok's Dance-Suite. Strangely, the work did not win public approval. People apparently are so accustomed to sweet consonances that the least harshness startles and annoys them to the extent that they miss the logical evolution of the leading motive and do not respond to the passionate character of the whole composition. Otto Klemperer performed Bruckner and Mahler—or, rather, celebrated them with the particular intensity of his musical interpretation. In this respect he has no equal. Erich Kleiber undertook to save from oblivion the 'Don Juan' Ballet, by Gluck. It is an almost unknown composition, wherein the composer treats the same subject as Mozart, but in dance form. Part of this music Gluck afterwards employed for his operas. Oscar Fried—who has seemed always to have found difficulty in establishing his reputation at Berlin, but is very popular in Russia and elsewhere—made his reappearance before the Berlin public. Though not a classical conductor, he demonstrated that he was capable of some impressive moments.

HOLLAND

The summer season at the Scheveningen Kursaal came to an end on September 15. For several weeks there had been little that was exciting, though not to the exclusion of interesting events, one of these being the appearance as conductor-composer of Hubert Cuypers. Cuypers is known as a facile and always devotional Church composer, and these predilections were evident in his Overture to Vondel's 'Adam in Ballingschap' and in the music to Heine's 'Die Wallfahrt nach Kevlaer,' of which the words were declaimed by Rodie Medenbach. Both in thematic construction and in instrumentation the two works revealed great skill, an exceptional gift of melody, and some feeling for modern harmony. A greater effort might have resulted in more originality. At the same concert Schneevoigt conducted Haydn's Symphony in G ('Parisian') and Beethoven's 'Pastoral.' Other local artists have been Annie Tydeman (a violinist who played with some success in London last year, and who on this occasion showed excellent taste as well as ability by playing one of the more neglected Bruch Concerti) and Mia Peltenburg, the last-named singing Senta's Ballad and songs by Ropartz, Wolf, and Hendrik Andriessen in an extremely charming manner. The Musica Amateur Orchestra, conducted by F. E. A. Koeberg, accompanied Madame Peltenburg, and the players gave a good account of themselves in Cherubini's 'Anacreon' Overture, the 'Reformation' Symphony, and the 'Casse-Noisette' Suite. On September 8, Erica Morini, the young Viennese violinist, made so great a sensation by the purity of her tone and the grace of her rhythm in Mozart's A major Concerto, that she was promptly engaged for the concert on the following Friday, when she had equal success in the Tchaikovsky D major. At the 'Soloists' concert on September 13 the items were contributed by members of the Residentie Orchestra. Several of the artists had already appeared earlier in the season. In the afternoon a concert performance of 'Der Freischütz' was given by the Roman Catholic Oratorio Society under Aug. Smets, with a well-selected group of Dutch solo singers. The idea of

encouraging local and native talent seems to be growing, and among other works recently performed have been a Pavane by Leo Ruygrok and a Menuet by C. Hinderdael, both of whom are members of the orchestra. Among recent soloists mention ought also to be made of Sigrid Schneevoigt (who gave a virile performance of Tchaikovsky's B minor Concerto), and of Emmi Leisner, from Beyreuth. As matters of local history there is interest in the fact that J. A. de Zwaan has just celebrated the close of his fortieth year as carillonneur at the Groote Kerk at The Hague, where he is also organist, and Cornelie van Zanten, once famous in Europe and America as an opera singer, the fiftieth year of her musical activities.

For the remainder, a brief glance must suffice. The Vatican Choir, announced to tour the country between September 27 and October 4, would bring, it was stated, entirely new programmes. The exceedingly interesting scheme of the Amsterdam Concertgebouw will be presented under Pierre Monteux during the first half of the season, and under Mengelberg during the second half. It includes Holst's 'The Planets,' Bax's Symphonic Poem, Goossens's 'Tam-o'-Shanter,' Elgar's 'Cello Concerto, Delius's double-Concerto for violin and 'cello, and Bantock's 'Elegiac Poem' for 'cello. Vaughan Williams's 'London' Symphony was played recently, under Monteux. The work struck some of the critics as lacking in concision and varied inspiration, but its earnestness, originality, and power no one questions, and the public received it with enthusiasm. Stravinsky is to be well represented by having both his early first Symphony and 'Le Sacre du Printemps' played in one programme, and we are also to hear Loeffler's 'Pagan Poem,' Block's 'Schelomo,' and other modern works.

Several small ancient and modern British works played by the Dutch Chamber Orchestra at The Hague, under Anthony Bernard, and a group of Purcell's songs sung in the same town by Toos Hoog, a local soprano, made an excellent impression.

The season of the Residentie Orchestra is to be notable for its soloists, among whom will be Paul Loyonnet, Alma Moodie, Marthe Girod, Alex. Schmuller, Sem Swaap, Madame de Boer, Youra Guller, Lydie Demirgian, Madeleine Monnier, and Mia Peltenburg. Other concerts already announced are those of the Rotterdam Teachers' Choral Society, under Phons Dusch, which will include Lili Boulanger's 'Psaume du fond de l'abîme,' de Falla's 'La vie brève,' a Mass of Willem Andriessen, and Brückner's Te Deum; The Hague Toonkunst Chorus, which will give Diepenbrock's Te Deum, Wagenaar's 'Jupiter Amans,' and the second movement from a Symphony by Dina Apeldoorn, 'Das Ziel,' for chorus, soprano solo, and orchestra; and a series of chamber concerts alternately in the Lutheran Church and the Nutszaal, at Rotterdam. Among famous visiting string quartets are the Poulet, Bohemian, and Léner. The educational societies are announcing many lectures on musical subjects, and Dr. de Koos, who as a concert agent has almost a free run of the country with slight competition, has a long list of concerts and recitals.

With his little Chamber Orchestra, Anthony Bernard has a fine opportunity for propaganda of which he is availing himself fully, admirably supported by resident Dutch and British musicians. His recent programme, referred to above, contained short works by Weelkes, Dowland, Gibbons, and Purcell; and, from the moderns, Holst's Fugal Concerto for flute and oboes (of which the solo parts were admirably played by Messrs. J. Weyand and J. Stotijn), Goossens's 'By the Tarn,' and Peter Warlock's pleasant little 'Delius' Serenade. The novelty, Chavarri's 'Acuarelas Valencianas,' proved a pleasant, well-written work, but with little or no distinction.

Among new-comers here, Georg Kulenkampff was a pleasant surprise, and played Mendelssohn's Violin Concerto, Reger's Sonata, and a Suite by Sinding with a degree of musicianship and insight, though with wonderful power and technical resource, that entirely revitalised them. Willem Landre's new opera 'Beatrys' has been produced by Co-Opera-tie, but as the first performance clashed with the Utrecht Festival my notice of it must stand over.

HERBERT ANTCLIFFE.

NEW YORK

For several years our Fall season of serious music has opened in September with Mrs. Coolidge's Festival in the concert hall she built at her home in the Berkshire Hills. This year she is giving her Festival in the hall of the Library of Congress at Washington, and the opening concert takes place on October 28. It is not easy to understand any advantages accruing from the change. The principal critics, the most ardent and cultivated music-lovers, have flocked to the little theatre with its picturesque mountain setting, and have brought back detailed accounts of the performances they have heard. This year they will be too busy in late October with concerts of every description in their own localities to go to Washington, and there will be no space in their various papers to print any adequate account of whatever Mrs. Coolidge provides for them. She gives prizes for novelties only once in two years. Thus, in spite of the value of the choice classical selections that will be offered, diminished interest will be felt in the Festival for another reason than change of date and venue.

Coincident with Mrs. Coolidge's undertaking we have had for several years at New York the opening of the season of the San Carlo Opera Company, but heretofore it has always taken second place in our regard, owing to the overshadowing richness of the music performed at the Festival. This year, however, we have nothing else to listen to or think about so early in the season, so the performances of the San Carlo receive our undivided attention. This company has been giving opera for about ten years in America. It opens with a four weeks' season at New York, and then tours through the winter months all over the country. It never presents novelties, but its standard has risen every year both in the artistic representation of the performances and in the quality of the individual singers. In many instances a year or two with the San Carlo Company results in an engagement with the Metropolitan Opera House. Last year the San Carlo had an exceptionally fine baritone, Basioli, who, this coming season, is joining the Metropolitan. This year it is a tenor, Tafuro, whose beauty of voice and good acting will probably also bring him to the Metropolitan some time, even if it takes more than one year in the San Carlo Company to reach the goal desired by all the singers in the world.

The concert season has begun with the free Sunday performances that were inaugurated last year, when we had a series conducted by Josiah Zuro, who leads the music in one of the picture-houses. This season Hugo Reisenfeld, another picture-house conductor, will present his orchestra in the same way. Both conductors will give programmes of the best kinds of music, the composers heard at Mr. Reisenfeld's first concert being Wagner, Grieg, Brahms, Smetana, and Bizet, with a young pianist playing the first movement of the Tchaikovsky Concerto. As Mr. Reisenfeld opens his Sunday concerts with a soloist, probably Mr. Zuro will follow suit. Both of these schemes are absolutely free, the necessary expenses coming out of the pockets of the rich music-lovers whose name seems to be legion at New York. The concerts begin at 12.30, and last about an hour. Thus all the performers can appear elsewhere later, either at the picture-houses or with some leading orchestra.

The season announcements of all the leading orchestras are now published. Almost all have added educational features to their regular programmes. Next to the coming of Toscanini, as guest-conductor of the Philharmonic, the most interesting feature lies probably in the fact that at last the Philadelphia Orchestra has succumbed to the rage for guest-conductors, and that the well-known Italian composer, Ottorino Respighi, will appear with the Orchestra, both as conductor and soloist, playing his own Concerto. Respighi will tour the country, as guest-conductor with some orchestras and as soloist with others. His first appearance in America will be as soloist with the New York Philharmonic Society. Much interest is also felt in Otto Klemperer's appearance with the New York Symphony Society (which he will conduct during the latter part of the season), and it is not all on account of his musical reputation. He is said to be seven feet tall, and his personality will arouse great curiosity.

An item that attracts attention is the re-appearance of Ernestine Schumann-Heink at the Metropolitan Opera House. This famous singer is sixty-four years old, and it is two decades since she last appeared in opera at New York. 'But do not think I am a fool,' she said to one of our most noted critics who interviewed her. 'Ortrud and Brangaene are no longer for me. I am content to go back to the smaller rôles in which I first appeared at the Metropolitan, and hope I can still sing them well enough to please my public.' Such a favourite has this great artist been for so many years that it seems safe to say of her performance in the smaller rôles that even should it prove inferior to that of her younger days, she would still be received with tumultuous applause. No one imagines that her impersonations will be inferior. All that will be in evidence is her wisdom in not attempting the great rôles.

The Metropolitan announces no new singers, except a German tenor, Melchior, who pleased some and failed to please others of our critics at Bayreuth this summer. Most of the old favourites have returned to the City, but are off on concert tours for the month preceding the opening of the Opera. The Metropolitan will open its season with 'La Giaconda,' Ponsell and Gigli filling the leading parts. Jeritza appears the second night with the everlasting favourite, Scotti, in 'Tosca.' During the first week, a double bill of two new operas will be presented—'The Barber of Bagdad,' in German, and the 'Spanish Hour,' by Ravel, in French, Bender and Rethberg appearing in the German opera and Bori and Tibbett in the French production. 'Pelléas et Mélisande,' which made such an enormous success last season, will also be given in the opening week. During the season there will be a total of five novelties and some ten revivals. Perhaps the most interesting of the novelties will be Stravinskys's 'Le Chant de Rossignol,' and quite the most attractive will undoubtedly be the revival of the 'Bartered Bride.'

M. H. Flint.

Obituary

We regret to record the following deaths:

George Lawrence Harter Gardner, at Marlow, on September 20, aged seventy-two. He was a Canon of Gloucester Cathedral, and had recently, through failing health, resigned the Archdeaconry of Cheltenham, which he had held for four years. Formerly Archdeacon of Aston and Chancellor of Birmingham Cathedral, he was a keen musician, and although his interests lay mainly in the direction of Church music—especially of the plainsong and polyphonic types—he was on familiar terms with most modern developments of the art, and could discourse as easily on Stravinsky as on Palestrina. Nor was his enthusiasm of the facile, uninformed sort; he was a capable composer, and took his Mus. Bac. degree at Oxford in 1875. He wrote a good deal on musical subjects for this and other journals and for various Church magazines; was author of 'Music and Worship' (1918); and, with Mr. Sydney H. Nicholson, co-editor of 'English Church Music' (1923); and was a member of the Archbishops' Committee on Church Music and of the Church Music Society.

William Duncombe van der Horst Duncombe, at Cheltenham, on October 4. He had been connected with Hereford Cathedral for upwards of fifty years, first as assistant vicar-choral and ultimately as prebendary. He was born at Antigua in 1832, graduated at Brasenose, Oxford, where he studied music under Dr. Corfe, and made his début as a singer in Mendelssohn's 'Antigone' (1853). Upon leaving the University he went to Dresden, where he took lessons from Schneider, the famous organist. After holding various clerical posts he was appointed in 1877 Custos of the College of Vicars Choral at Hereford, an office he held until 1916. For many years he was a popular figure on the concert and oratorio platform, appearing both as vocalist and instrumentalist (usually playing bassoon or oboe) in connection with many musical organizations in the Hereford district. He was also a prolific composer, chiefly in the smaller vocal forms.

Herbert Sharpe, on October 14. He was one of London's most successful pianoforte teachers. Obtaining a scholarship at the National Training School of Music, the forerunner of the R.C.M., he later became a professor at the College. At the close of his pupilage he did a good deal of work as solo pianist and chamber-music player in the provinces and London. Since 1884, when he joined the staff of the R.C.M., he had confined his activities to teaching. He was a member of the Board of Professors and an Examiner for the Associated Board, and in these and other ways exercised a wide and beneficent influence on musical education.

Easthope Martin, the composer of 'Come to the fair,' and many other popular songs. He was born at Stourport about forty years ago. To his musical education at Trinity College of Music in years 1902-05, chiefly at the hands of Dr. Gordon Saunders, may be attributed a quality of refinement and technique not always to be found in songs that appeal widely to the public.

Alfred Kenningham, at Hull, on October 11, in his seventy-ninth year. A member of the choir at St. Andrew's, Wells Street, from 1871 to 1872, he was appointed assistant vicar-choral at St. Paul's Cathedral in 1873, and vicar-choral in 1888. He retired in 1919, and spent his remaining years at Hull, his birthplace.

Herbert Lane, organist of Lenzie U.F. Church (nr. Glasgow), a member of the musical staff of the Glasgow Athenæum School of Music, and conductor of the Kirkintilloch Musical Association.

P. A. Hope, a popular Scottish baritone, at Cologne, where he had been for some time entertaining the British troops.

Miscellaneous

The repertory of music for two pianofortes is larger than most people imagine, but opportunities for becoming acquainted with it are scarce. We therefore note with pleasure that Mr. A. M. Henderson and Mr. Wilfrid Senior, who have made a special study of this department of music, have been invited by the Musical Association to give a recital of music for two pianofortes at Central Hall, Westminster, on November 3. The composers drawn on will include Bach, Bax, Chopin, Handel, Haydn, Rachmaninov, &c., and several of the works will be heard for the first time.

Elgar's 'The Kingdom' is infrequently heard in the London district. We therefore draw attention to the performance announced by the Croydon Philharmonic Society to take place on November 28, at 8, in the Baths Hall, Scarbrook Road. The soloists will be Miss Dorothy Silk, Miss Gladys Palmer, Mr. John Booth, and Mr. Harold Williams. Mr. Alan J. Kirby will conduct.

The League of Arts has arranged an excellent series of concerts to take place at the Victoria and Albert Museum on Saturdays, at 3. The performers in November are: 7th, Reginald Paul and Joan Elwes; 14th, the Spencer Dyke Quartet and Dorothy Doria Grey; 21st, Isidora Algar, Dorothy Hudson, and Winifred Coombs; 28th, Harold Craxton and Marie Thompson.

Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

Would-be Sight-Reader—Our own experience is that the only way to improve one's sight-reading is the plain, obvious, and unornamental one of keeping on reading at sight. We know nothing of the correspondence courses to which you refer, but we shall be surprised if they supply a 'short cut.' The only plan that we have confidence in is the daily practice of the art—for it *is* an art. If we were in your

position, with your special needs as a cinema pianist, we should systematically go through a great mass of pianoforte music of all kinds, from dance music to the '48,' making a start with such simple fare as Schumann's 'Children's Albums' and other easy classical pieces, side by side with easy popular dance music. Begin your sight-reading studies quite slowly, in order to develop the co-ordination of brain, sight, and finger-work. In ordinary pianoforte playing the proportion of these three elements is different from that in sight-reading. As a piece of music becomes familiar the need for readiness of mental grasp diminishes. Hence the importance of the sight-reader's concentrating on this particular faculty. Hence, too, the need for beginning with simple things, just as a child before he can mentally realise and articulate long words and sentences must learn to deal with short ones. From the first you must resist the temptation to halt and correct mistakes. The sight-reader does not profess to give a perfect performance. His job is to provide as good a sketch as possible *at the right pace, and in the right style.* This is another reason why at the beginning you should adopt a slow *tempo—i.e.*, one that can be maintained throughout, no matter what may be the difficulties. Only thus can you avoid the habit of stammering, and of accommodating the pace to the difficulties. As sight-reading gives you the minimum of chance of looking at your hands, you should aim at developing a good sense of keyboard locality, especially, of course, in regard to long shots with the left hand. You should also practise sight-reading away from the instrument, so as to develop the faculty of mentally hearing the piece of music. Here again you must begin with the simplest of fare, such as hymn-tunes, chants, and even (if you are at present quite unable to do this sort of thing) simple chordal progressions. You should, of course, in the early stages at once verify your impressions by playing the passage on the keyboard, or getting a friend to do so. This foundation being well and truly laid, you ought to have no difficulty in imposing on it the ability to read at sight any kind of music that will be required in the normal way in your professional work. But we repeat, there is no short cut. The common mistake is to regard sight-reading as a gift, and certainly some people have a happy knack that way, but any normal musical person can, by systematic practice, make an astonishingly good fist at it. If you doubt this, you have only to see what can be done by a class of small elementary school children in sight-reading and musical dictation when the subject has been thoroughly taught; and compare their achievements with those of a choir of older children or adults who have not been so taught. On reading through the above we are so conscious of its seeming obviousness that we are tempted to run a blue pencil across the whole of it. Second thoughts, however, remind us of the experiences of pupils, and of other inquiries on the subject, so we leave it, hoping it will meet the eyes of some of the alleged sight-reading accompanists we encounter from time to time.

[Since writing the above we find that an article on the subject, by Mr. Watson Lyle, will be appearing in this issue. The duplication will be no bad thing, for so important a nail can hardly be over-hammered.]

G. M.—It is not easy to 'Name a few "comic" folk-songs, British and American,' to suit a particular singer, because the humour of such songs goes for little—indeed, it often becomes merely silly—unless the singer has just the right style. There are a few public singers able to delight any kind of audience with ditties of this type—*e.g.*, Plunket Greene, John Coates, and John Goss occur to us at once. Study their programmes and methods, and choose the items that seem best for your purpose. As an illustration of the extent to which humorous folk-songs depend on the performer, we mention that at a Scottish Competitive Festival we once heard a string of young men essay 'The Deil's Awa.' All but one were so serious as to suggest an anxious concern at the fate of the Exciseman, and the audience remained torpid. The exception came last, had us all smiling before he had sung three lines, chuckling between the first and second verses, and stifling our laughter at the third. He departed amid a storm of clapping and guffaws. Coming farther South, we have known the house brought down by such things as 'Widdicombe Fair,' 'The Tithe Pig,' 'The Brisk Young Widow,' &c. No audience can resist them if the singer has the right racy style. If he hasn't, no word can describe the desolating completeness with which they miss fire. We know of no American songs of the kind you inquire about.

E. F. J.—(1.) 'A little information on the question of scoring music' is of no use to you. If you have a knack of song-writing you should study composition, and learn to express yourself to the best advantage. There are, however, musicians who will score your tunes, &c., for you. (See our advertisement pages.) But the result will be hardly your own, will it? Much better go to a good teacher, and become a real, not a potential, composer. (2.) The fact of a poem having been already set to music need not prevent you from trying your hand at it, always provided the words are non-copyright, as is the case with the poems you mention. (When you say 'last century writers,' we assume you mean writers of a century ago.) As to the 'degree of success' likely to be attained by a new setting of 'The Village Blacksmith,' prophecy is impossible. The old setting, though, as you say, 'almost obsolete,' is still to be reckoned with. 'Almost obsolete' settings, like creaking doors, hang long, and never lack hot champions when a new (and even better) setting or door comes along.

P. S.—Strictly speaking, the term 'Elizabethan' refers to the period rather than to the character of the work. It has, however, now come to represent a certain kind of vocal polyphony. (In regard to date, it is often used loosely to cover the Tudor period as well.) You ask whether the 'Flemish and Italian madrigal schools come under the classification.' The association is mainly one of similarity of style, though on close acquaintance you will find that there is a great deal of difference between the English and foreign madrigal idiom. You ask also whether folk-songs of the Elizabethan period, arranged for choral performance by a modern, would be called Elizabethan music. Surely the label does not matter? The point is that such works, if of good quality *qua* music, would fit in well with your programme of genuine Elizabethan madrigals. The success achieved by the Oriana Choir and the English Singers in blending such things as the Vaughan Williams and Holst arrangements of folk-songs with Elizabethan madrigals is proof of this.

W. H. M.—You say you have had no experience in conducting community singing, and, having been asked to conduct such an event, you ask for advice as to text-books, &c. We know of no such books, and, indeed, it is difficult to advise on such a matter. Your best plan is to attend a function conducted by an acknowledged master of the art. If this is impossible, we can only say that the main requisites are a good voice; the ability to speak briefly, pointedly, and not without humour when that quality is required; a knowledge of the elements of singing; some experience in simple choral conducting; enthusiasm; and a genius for leadership. If you have all, or at any rate most, of these gifts and graces, and sufficient nerve to stand up before a crowd and hand them out, you will soon make a job of it. Curwens have just issued some sets of songs suitable for community singing, and there are also some books of the kind published by Stainer & Bell, in connection with the League of Arts.

NARKY.—(1.) John E. West's 'The Story of Bethlehem' would probably meet your needs. It is laid out for soprano, tenor, and bass soli, chorus, and organ, and takes about thirty-five minutes in performance. (2.) For carols you had better make your own selection. Novello's will send you a parcel on approval, from which you can choose for yourself. (3.) Beethoven's 'Es ist vollbracht' is for bass solo, chorus, and orchestra, and forms the *Finale* to his *Singspiel* 'Die Ehrenpforten.' (4.) If you mean bar 2 of p. 113 (Aria in F, Bach, Novello Edition), there can be no doubt that the C in the bass should be natural. C sharp would be possible, but the C natural here is more logical as leading to the touch of G minor that comes on the third beat of the bar. We have referred to the German Society Bach Edition, and find that the note there is C natural.

W. H. G.—Most of the public libraries in London now contain a good proportion of musical literature. We happen to have by us a copy of the catalogue of music and books on music available at the Finsbury Public Libraries. It is a remarkably fine and inclusive selection, and we should recommend you to write to the Borough Librarian, Mr. H. G. T. Cannons, for a copy of the catalogue, price 3*d.* (As the volume consists of over two hundred pages, you should include at least 3*d.* for postage.) We cannot say where in London the most extensive collection of pianoforte music can be borrowed. We can hear of none where *volumes* can be hired, but separate works can be had from the Novello Circulating Library. The subscription is two guineas per annum, plus postage in the case of country members. No catalogue is issued.

A. H.—(1.) Apparently the organ bench is too high. In any case the manual is a fixture, and cannot be adjusted. Probably you will be able to alter the height of the bench sufficiently to make your manual position comfortable without upsetting your pedalling. (2.) The direction that the *crescendo* be made with the Swell pedal does not imply 'that English writers of to-day write with the German *crescendo* pedal device in view.' In the particular piece you mention, the composer indicates the Swell pedal in order to show that the increase is to be made that way, and not by adding stops. (3.) We know of no book dealing with sea shanties, but the collection edited by Sir Richard Terry, and published by Curwens, contains a long and excellent introduction.

C. T.—The whole question of the ornaments in Mozart's operas is too big a one to enter into here. Some were conventional, and so generally understood that they were not printed, their application being left to the singer. In course of time, certain singers have added their own, or have altered the originals, so that it would be difficult to say that any edition represented the actual mind of the composer in this respect. No doubt, as in the case of the profuse ornaments in old clavier music, some of the embellishments may be omitted to-day without serious loss, if not with actual gain.

W. P.—Very little of the organ music of the old French composers you mention is obtainable in handy form. The material in the articles you cite was obtained from the collections made by Guilmant and Pirro, and published by Schott in large volumes. There is, however, a collection of 'Noels' by d'Aquin, published by Schott, edited by Joseph Bonnet. Many of these are very florid, and unsuitable for the organ; but there are a few delightful things amongst them, some of which are played by Dupré at his recitals.

A. J. L.—You ask 'what instruments other than strings would be considered necessary in the formation of an amateur orchestral society.' The word 'necessary' hardly comes in. Our own inclination, if we were working as you are in a small provincial centre, would be to welcome practically any instrument that came along, adapting or re-scoring our music accordingly. When you know what your forces will be for the coming season, write to us again, and we will do our best to advise you as to choice of music.

A. J. S.—We think you would be suited by W. G. McNaught's 'School Sight-Singing Reader,' in which you will find carefully-graded exercises and numerous songs in Staff notation. There are various sections, among them being one designed for leading from Tonic Sol-fa to the Staff notation, which we gather is what you require especially. You had better come along to Novellos and examine the series for yourself. There are also sets of two-part studies in Staff notation from the same hand.

Cantate.—We cannot give any information as to the value of old books. Your best plan would be to write to Harold Reeves, 210, Shaftesbury Avenue, W.C.2, giving a full description of the volume, or sending it for his inspection.

E. V.—For books on the player-piano try the following: On the playing side: Newman's 'The Player-Piano and its Music' (Grant Richards); Grew's 'The Art of the Player-Pianist' (Kegan, Paul); Ellingham's 'How to Use the Player-Piano' (Grant Richards). As to the mechanical: Drake's 'The Player-Piano Explained' (*Musical Opinion* Office); and 'Repairing the Player-Piano' (*Musical Opinion* Office). For suitable pieces our monthly notes will, we hope, help you.

Organ Grinder.—The tune 'Æterna Christi munera' is, we believe, now generally regarded as being in the eighth Mode, so there is no leading-note. The Harwood harmonization is, therefore, correct. We have not space to go into the modal questions that puzzle you. You should read up in 'Grove,' or some other authority.

T. M. H. M.—The object of the Franklin Taylor Pianoforte School is set forth in the compiler's Preface. It is impossible to suggest a scheme of study for one working, as you are, without a teacher. You would find the Franklin Taylor book, 'Technique and Expression,' helpful (Novello).

W. H.—We advise you to assign no copyright on such terms as those mentioned in the publisher's letter you send us. Your best plan would be to ask for a royalty or for a fee for the copyright. If your composition is good, it should bring you something more substantial than a parcel of free copies.

W. E. P.—If you will copy out the bars of the Chopin piece where the sign occurs, or, alternatively, tell us the name of the particular piece, we will endeavour to explain it. We cannot enter on a search of the whole of Chopin for a sign that apparently occurs only once or twice.

Retford.—We know of no biographies of Stainer and Barnby, but full obituary articles of both, by F. G. Edwards, appeared in the *Musical Times* for May, 1901 (Stainer), and March, 1896 (Barnby). These, with the 'Grove' articles, will probably supply your needs.

H. P. L.—For Staff sight-singing, with the bass clef, for the use of your men, try the 'Sight-Singing Course' of George Lane, in Nos. 3 and 4 of Novello's Elementary Manuals.

R. T. C.—An Irish friend tells us that the 'Phaudrig' in 'Phaudrig Crohoore' is pronounced 'Faudrig,' though there are no doubt slight variants in different parts of Ireland.

Away.—The most comprehensive work of the kind known to us is 'The Complete Opera Book,' by Gustav Kobbé, published by Putnams, 15*s.*

C. H. T.—We know of no pianoforte arrangement of Bach's 'Jesu, Joy of man's desiring.' Perhaps a reader can supply the information.

Mr. R. M. Davies, The Pharmacy, Bovey Tracey, wishes to know where he can obtain, new or second-hand, a copy of Ascher's 'Spanish Dance'—the one dedicated to the Empress Eugénie. He understands that it is out of print.

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1088	Do.	F. Schubert	3d.
385	Boat, The	R. Schumann	4d.
3	Boating Song ...	E. G. Monk	3d.
521	*Boatman's Good-night, The	F. Schira	2d.
545	*Bonnie Bell	A. C. Mackenzie	3d.
1310	*Boy, The (humorous)	Brewer	4d.
63	*Break, break on thy cold grey stones, O sea	G. A. Macfarren	2d.
99	Breathe soft, ye winds	J. B. Calkin	2d.
1307	* Do.	W. Paxton	2d.
878	Bridal Song ...	H. Leslie	6d.
639	Bright be thy dreams	Oliver King	3d.
402	*Bright-hair'd morn, The	S. Reay	4d.
584	Bright Moon ...	John E. West	3d.
1222	*Bring me a golden pen	F. H. Cowen	4d.
601	Broken Flower, The	Oliver King	3d.
447	Brook, The	C. G. Reissiger	4d.
1015	*Brownies, The	Moellendorff	4d.
1416	Bushes and Briars ...	(arr.)	3d.
223	Busy, curious, thirsty fly (A.T.T.B.)	J. L. Hatton	3d.
743	*Butterfly, The	J. Blumenthal	6d.
1095	*By a gentle river laid	John E. West	4d.
1002	*By the waters of Babylon	P. Cornelius	3d.
1141	By woodland and wayside	E. Franz	3d.
1272	Call John (humorous)	arr. W. W. Pearson	4d.
1122	Calm is the lake	F. Abt	4d
359	Calm night	J. L. Hatton	4d
380	Calm of the sea, The	H. Hiles	6d.
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314	Caput apri defero...	...Pearsall	4d.
178	*Caravan, The ...	C. Pinsuti	2d.
1251	*Cargoes ...	H. B. Gardiner	4d.
1273	Carrion Crow, The (humorous)	W. W. Pearson	4d.
607	Cavalier, The ...	C. Goodall	4d.
529	Cavalry song	C. A. Macirone	4d.
635	Cephalus and Procris	A. W. Batson	4d
482	Chafer's Wedding, A (humorous)	Lewandowski	8d
1087	Chapel, The ...	C. Kreutzer	4d
427	*Charge of the Light Brigade, The	E. Hecht	6d.
85	*Charm me asleep (6 V.)	H. Leslie	4d.
906	Do. ...	J. B. McEwen	4d
847	*Chase, The ...	E. German	4d
757	Cherry ripe ...	A. H. Brewer	3d.
583	Do.	arr. E. Land	2d.
1255	* Do.	W. G. Ross	3d
731	Do. (6 V.)	S. P. Waddington	4d
1212	Cheshire cheese, The	arr. J. C. Bridge	4d.
734	Chi la Gagliarda ...	B. Donato	4d.
315	Chieftain to the Highland bound, A	Pearsall	3d
466	* Do.	O. Prescott	6d.
94	Childhood's melody	F. Berger	2d.
101	Chivalry of Labour, The (5 V.)	J. B. Calkin	6d.
1145	Chloe, that dear bewitching prude	H. Willan	3d
1147	*Chorus of Empire	C. A. E. Harriss	4d.
66	*Christmas...	G. A. Macfarren	2d.
1109	*Christmas greeting, A	E. Elgar	8d.
314	Christmas song, A ...	Pearsall	4d.
967	Do.	M. Prætorius	3d.
845	Close to my heart...	W. Davies	4d.
677	*Clouds, The	J. Rheinberger	4d
823	*Come again, sweet days	J. Dowland	3d.
726	*Come away ...	E. German	4d.
873	* Do.	H. Parker	6d.
1169	Come away, come away, death	arr. Arne	3d.
36	Do. (5 V.)	G. A. Macfarren	4d.
51	* Do. (5 V.)	,,	4d
58	Come celebrate the May	Hatton	2d
668	Come, fairies, trip it ...	F. Iliffe	4d
102	Come fill, my boys (A.T.T.B.)	J. B. Calkin	4d.
118	*Come follow me	A. Zimmermann	2d
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With dramatic fire and energy

SOPRANO *f* The break-ing waves dash'd high on a stern and rock-bound coast; And the

ALTO *f* The break-ing waves dash'd high on a stern and rock-bound coast; And the

TENOR *f* The break-ing waves dash'd high on a stern and rock-bound coast; And the

BASS *f* The break-ing waves dash'd high on a stern and rock-bound coast; And the

With dramatic fire and energy. ♩ = 132

(*For practice only*) *f*

mf woods, a-gainst a storm-y sky, their gi-ant branch-es toss'd; And the

mf woods, a-gainst a storm-y, storm-y sky, their gi-ant branch-es toss'd; And the

mf woods, a-gainst a storm-y, storm-y sky, their gi-ant branch-es toss'd; And the

mf woods, a-gainst a storm-y, storm-y sky, their gi-ant branch-es toss'd; And the

mf

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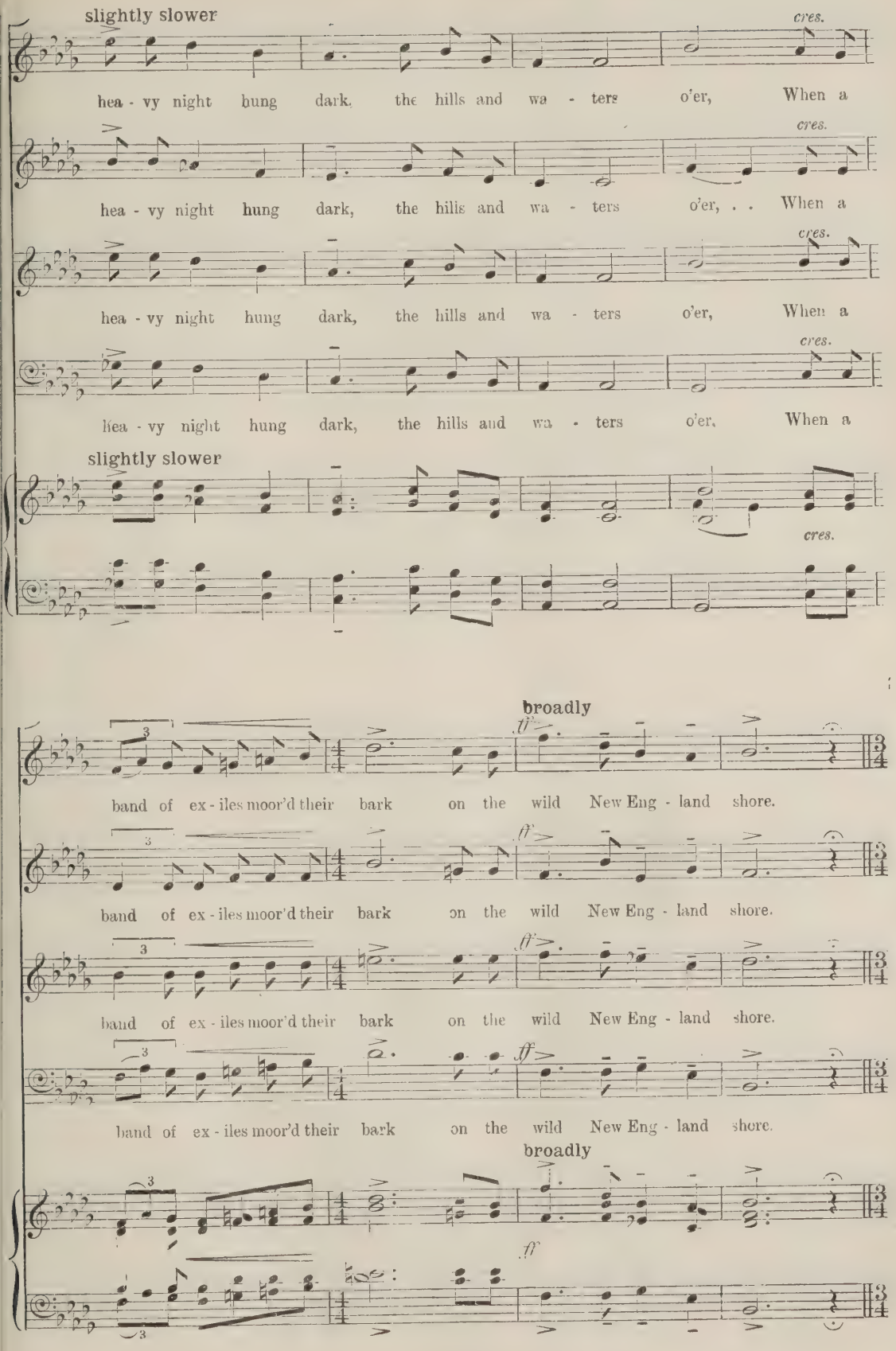
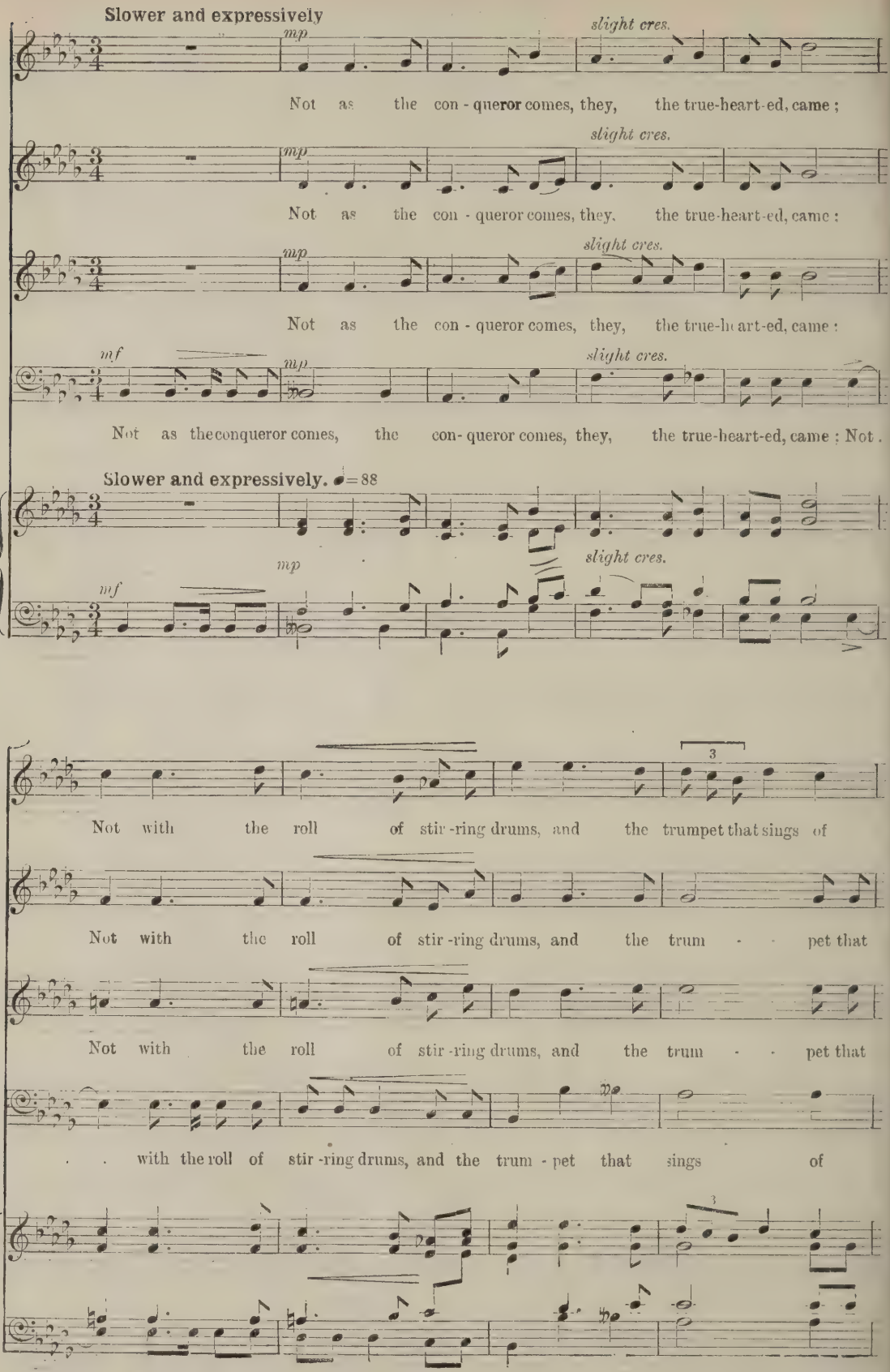
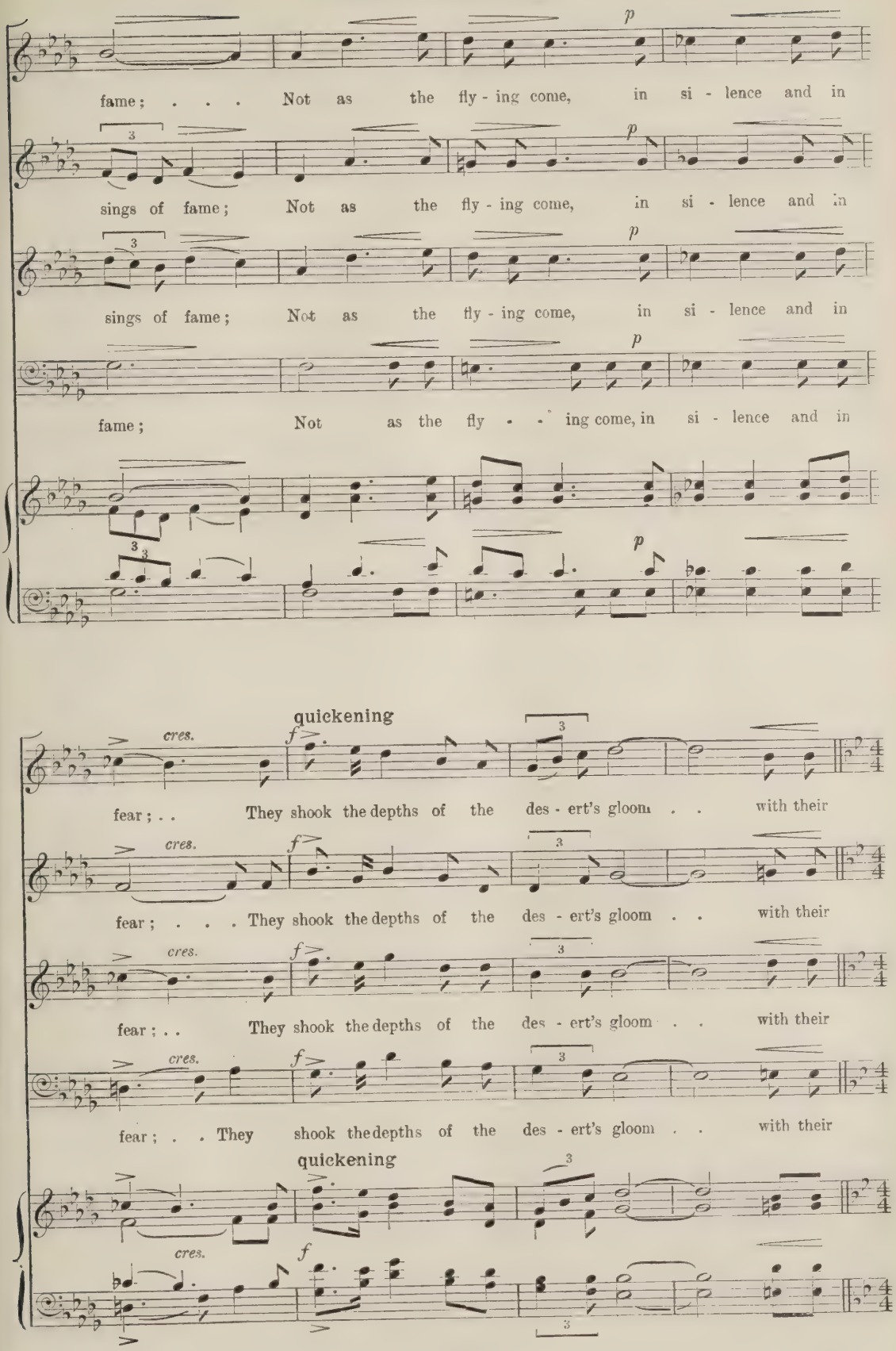
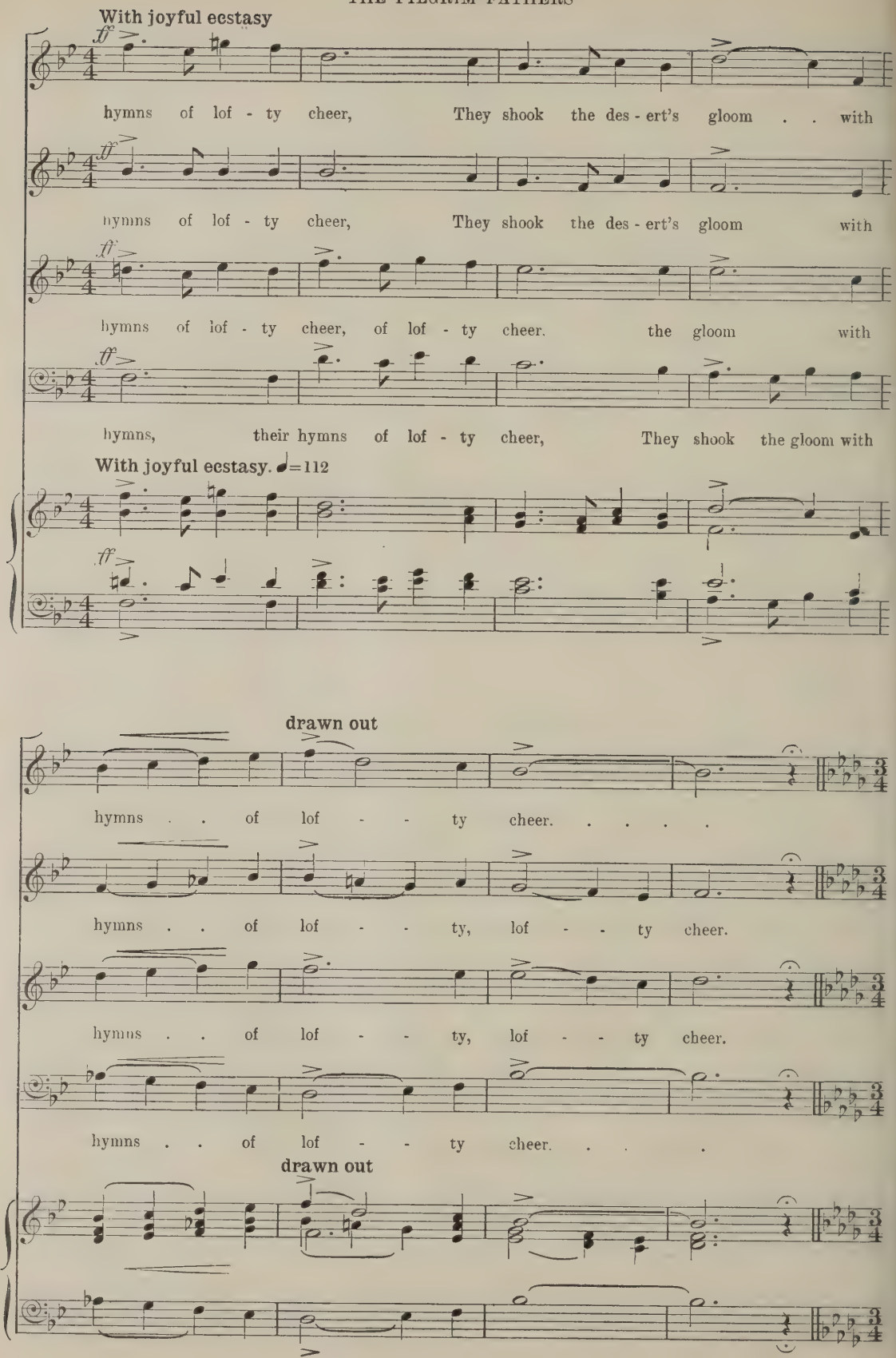
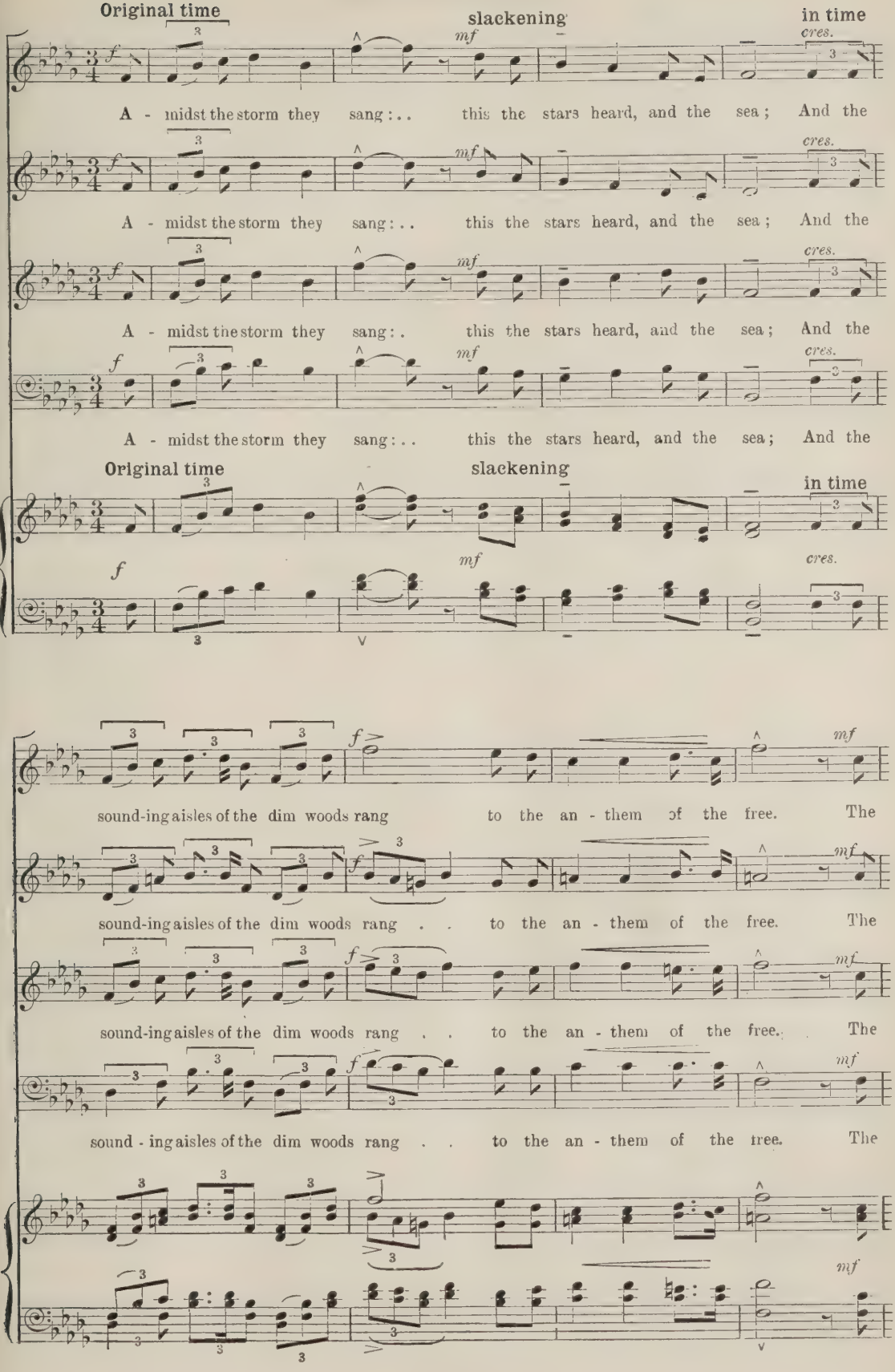

slightly slower
cres.
hea - vy night hung dark, the hills and wa - ters o'er, When a
hea - vy night hung dark, the hills and wa - ters o'er, When a
hea - vy night hung dark, the hills and wa - ters o'er, When a
hea - vy night hung dark, the hills and wa - ters o'er, When a
slightly slower
cres.
broadly
ff
band of ex - iles moor'd their bark on the wild New Eng - land shore.
band of ex - iles moor'd their bark on the wild New Eng - land shore.
band of ex - iles moor'd their bark on the wild New Eng - land shore.
band of ex - iles moor'd their bark on the wild New Eng - land shore.
broadly
ff

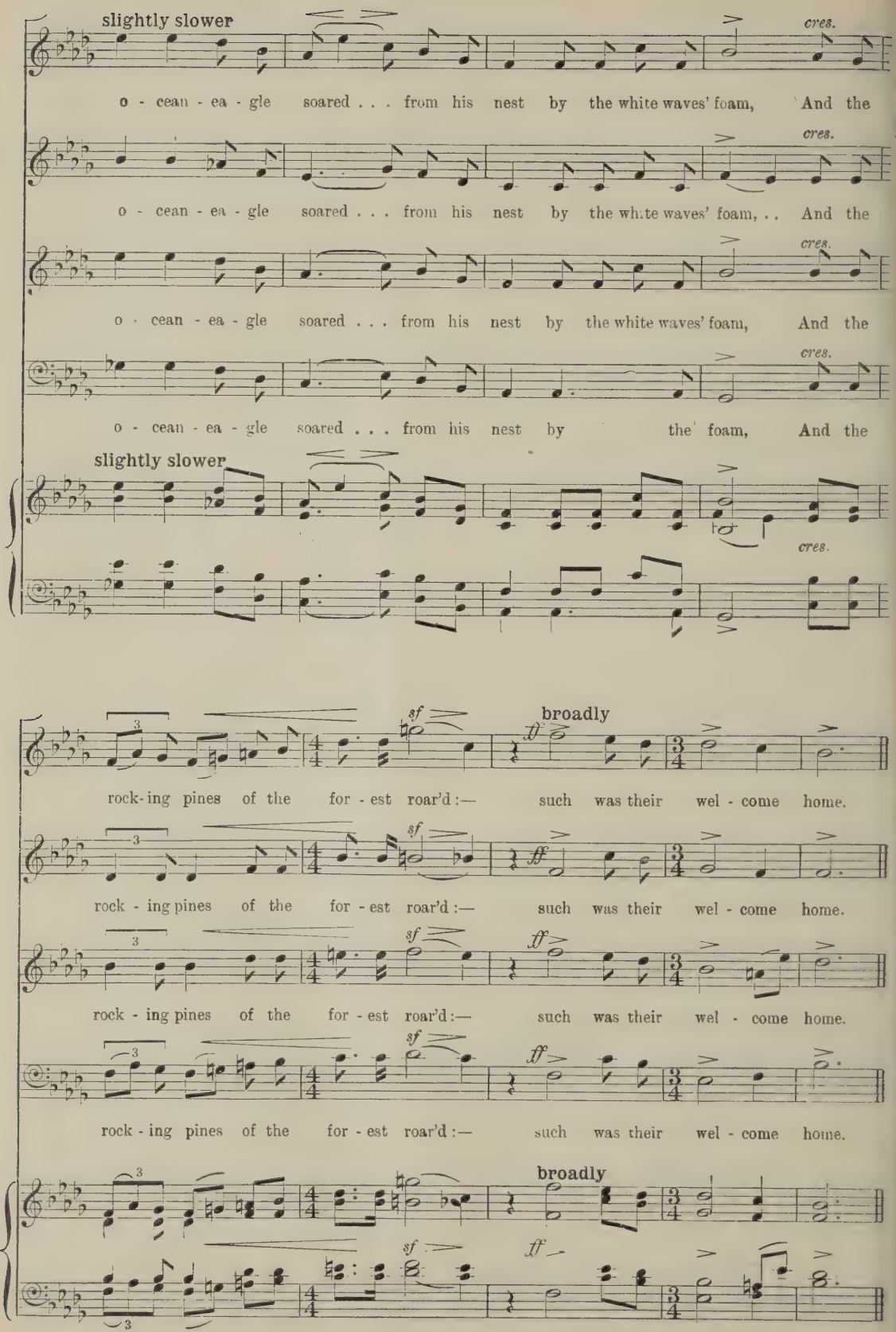

Slower and expressively
mp
slight cres.
Not as the con - queror comes, they, the true-heart-ed, came ;
Not as the con - queror comes, they, the true-heart-ed, came :
Not as the con - queror comes, they, the true-heart-ed, came :
mf
mp
Not as the conqueror comes, the con - queror comes, they, the true-heart-ed, came ; Not .
Slower and expressively. ♩= 88
Not with the roll of stir - ring drums, and the trumpet that sings of
Not with the roll of stir - ring drums, and the trum - - pet that
Not with the roll of stir - ring drums, and the trum - - pet that
. . with the roll of stir - ring drums, and the trum - pet that sings of

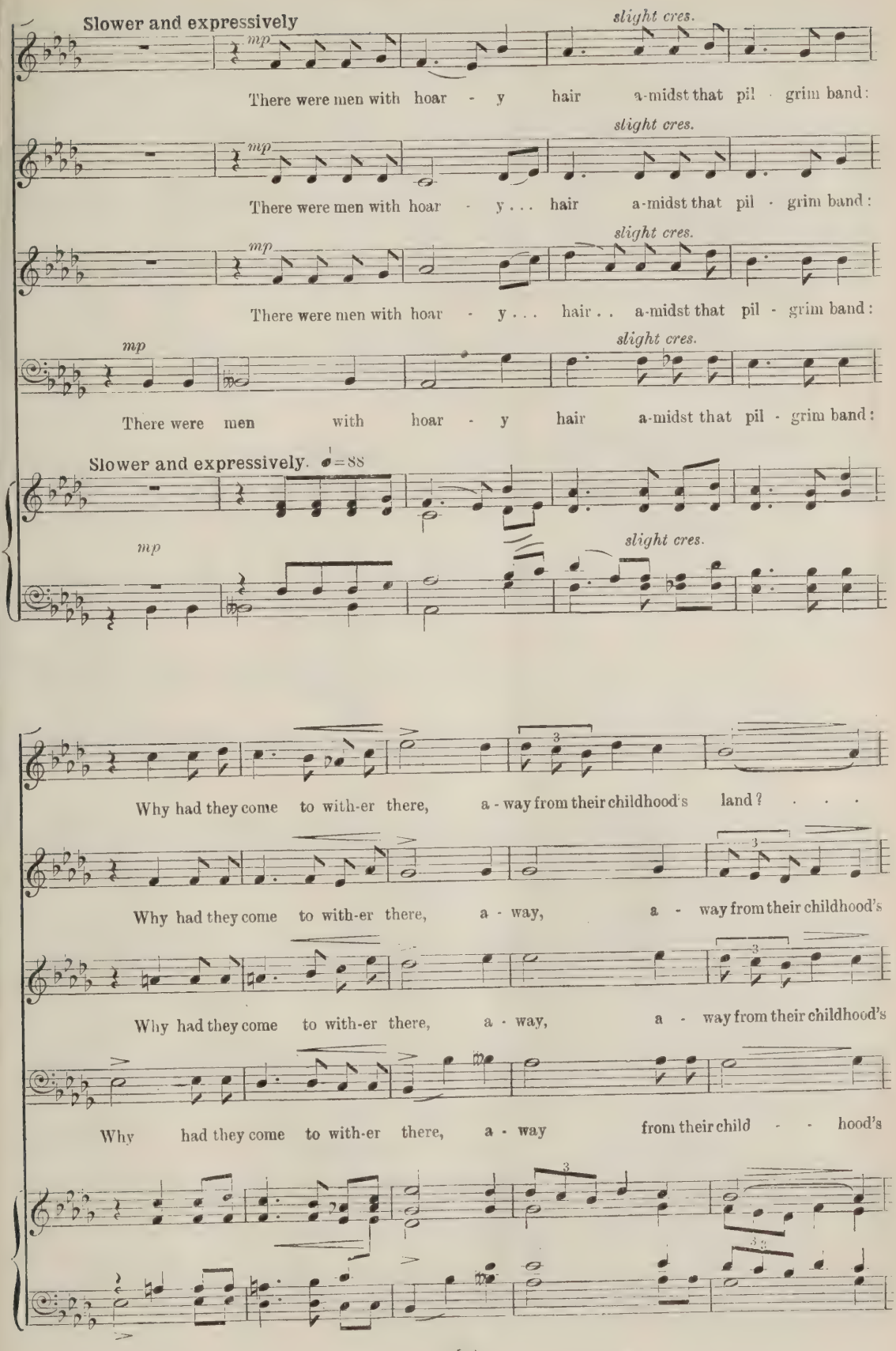
THE PILGRIM FATHERS

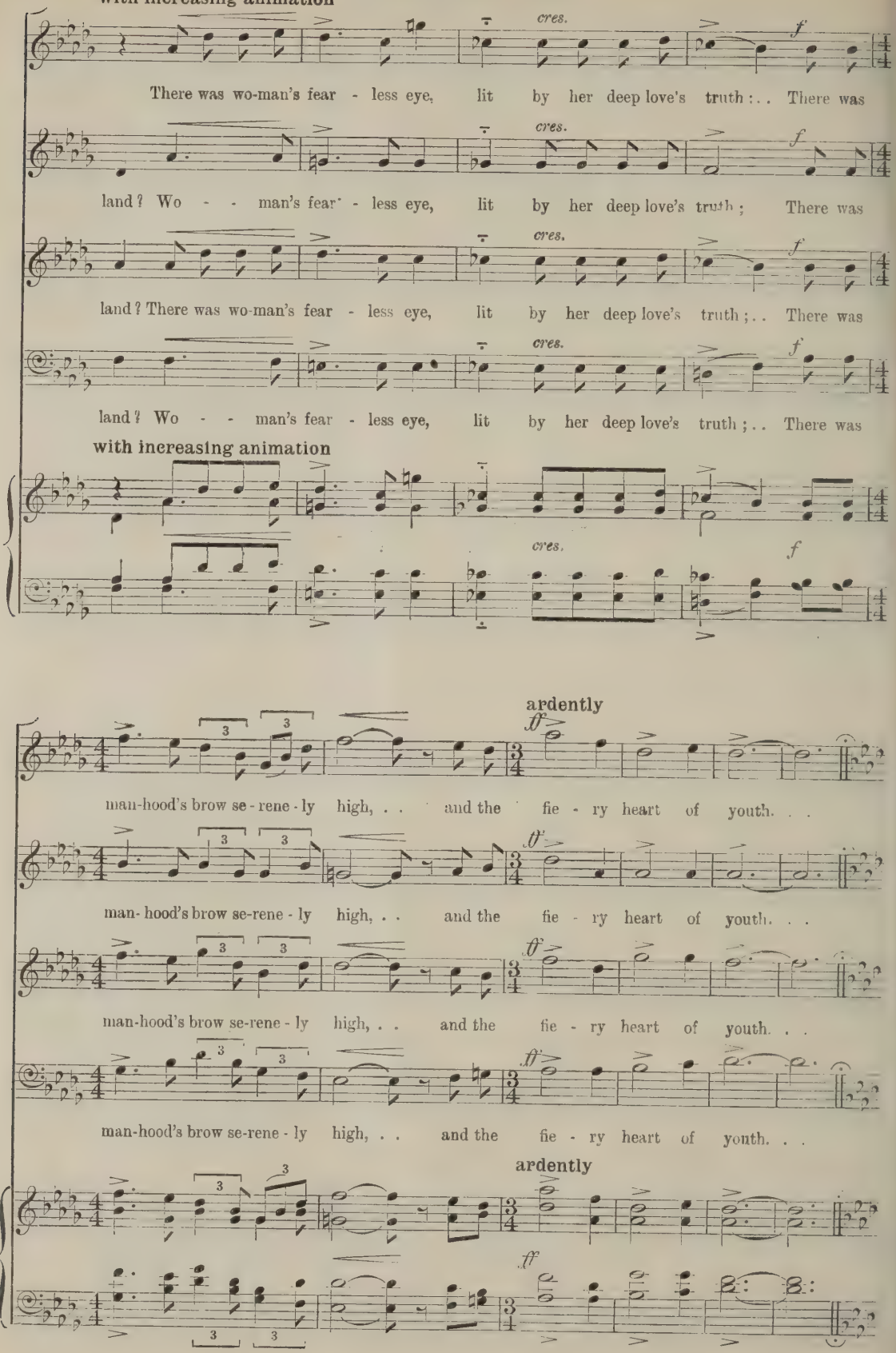

p
fame; . . . Not as the fly - ing come, in si - lence and in
sings of fame; Not as the fly - ing come, in si - lence and in
sings of fame; Not as the fly - ing come, in si - lence and in
fame; Not as the fly - - ing come, in si - lence and in
quickening
cres.
f
fear; . . They shook the depths of the des - ert's gloom . . with their
fear; . . . They shook the depths of the des - ert's gloom . . with their
fear; . . They shook the depths of the des - ert's gloom . . with their
fear; . . They shook the depths of the des - ert's gloom . . with their
quickening

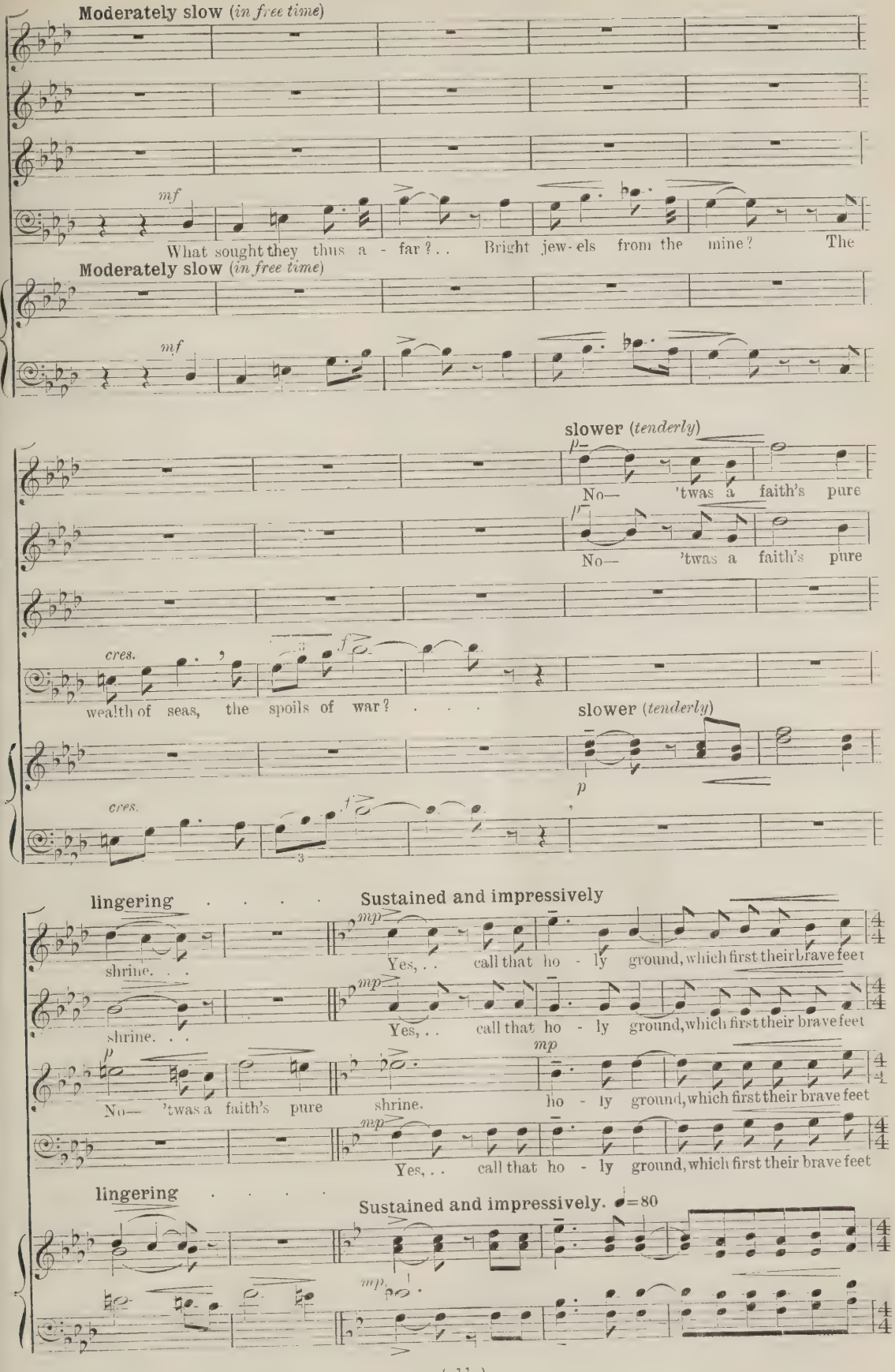

With joyful ecstasy
ff
hymns of lof - ty cheer, They shook the des - ert's gloom . . with
hymns of lof - ty cheer, They shook the des - ert's gloom with
hymns of lof - ty cheer, of lof - ty cheer. the gloom with
hymns, their hymns of lof - ty cheer, They shook the gloom with
With joyful ecstasy. ♩=112
drawn out
hymns . . of lof - - ty cheer. . . . .
hymns . . of lof - - ty, lof - - ty cheer.
hymns . . of lof - - ty, lof - - ty cheer.
hymns . . of lof - - ty cheer. . . .
drawn out

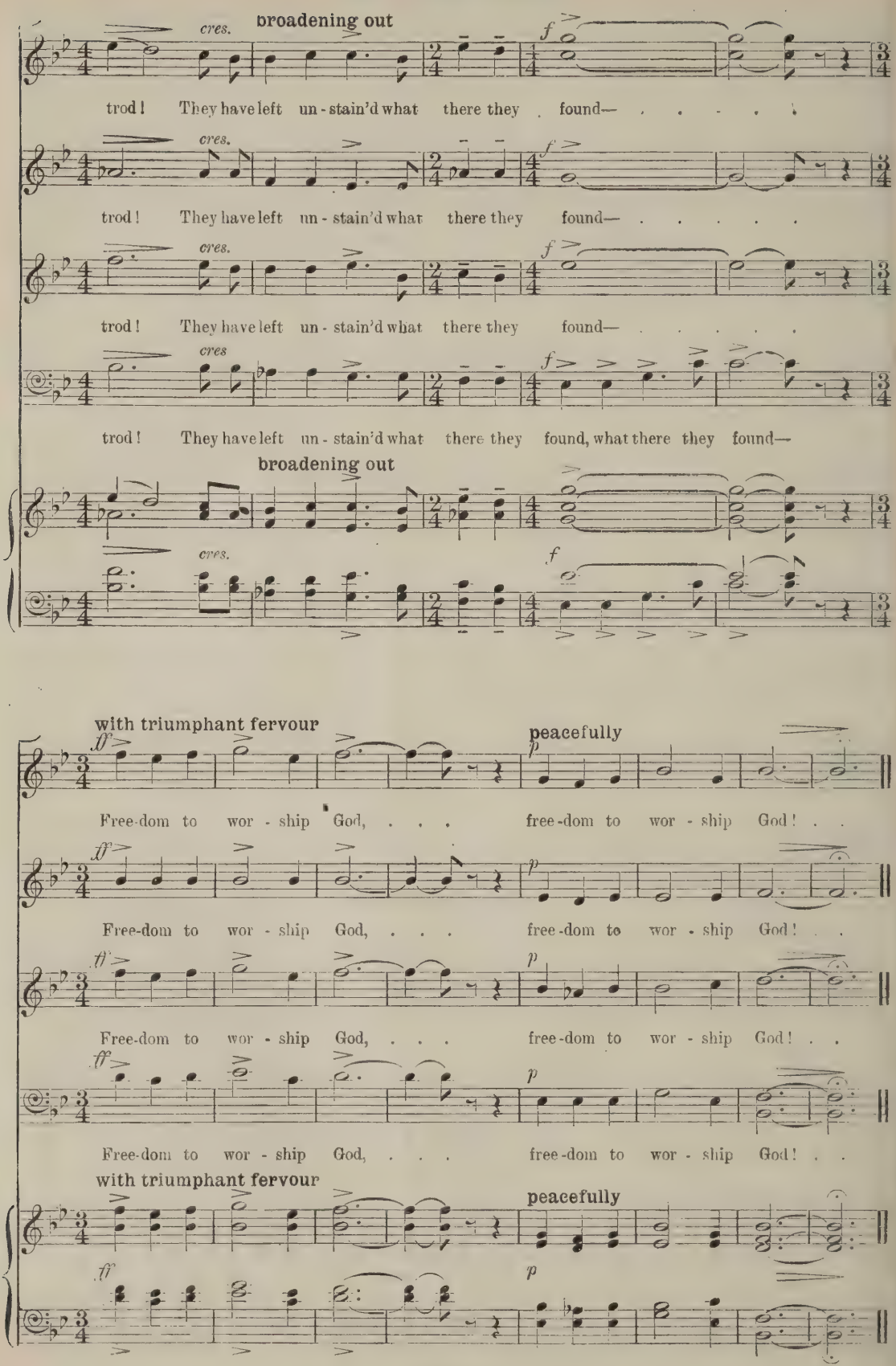

Original time
slackening
in time
A - midst the storm they sang: . . this the stars heard, and the sea; And the
A - midst the storm they sang: . . this the stars heard, and the sea; And the
A - midst the storm they sang: . this the stars heard, and the sea; And the
A - midst the storm they sang: . . this the stars heard, and the sea; And the
Original time
slackening
in time
sound-ing aisles of the dim woods rang to the an - them of the free. The
sound-ing aisles of the dim woods rang . . to the an - them of the free. The
sound-ing aisles of the dim woods rang . . to the an - them of the free. The
sound - ing aisles of the dim woods rang . . to the an - them of the free. The


slightly slower
o - cean - ea - gle soared . . . from his nest by the white waves' foam, And the
cres.
o - cean - ea - gle soared . . . from his nest by the white waves' foam, . . And the
o - cean - ea - gle soared . . . from his nest by the white waves' foam, And the
o - cean - ea - gle soared . . . from his nest by the foam, And the
slightly slower
cres.
broadly
rock-ing pines of the for - est roar'd :— such was their wel - come home.
rock - ing pines of the for - est roar'd :— such was their wel - come home.
rock - ing pines of the for - est roar'd :— such was their wel - come home.
rock - ing pines of the for - est roar'd :— such was their wel - come home.
broadly


Slower and expressively
mp
slight cres.
There were men with hoar - y hair a-midst that pil - grim band:
There were men with hoar - y . . . hair a-midst that pil - grim band:
There were men with hoar - y . . . hair . . a-midst that pil - grim band:
There were men with hoar - y hair a-midst that pil - grim band:
Slower and expressively. ♩=88
Why had they come to with-er there, a - way from their childhood's land? . . .
Why had they come to with-er there, a - way, a - way from their childhood's
Why had they come to with-er there, a - way, a - way from their childhood's
Why had they come to with-er there, a - way from their child - - hood's


with increasing animation
cres.
f
There was wo-man's fear - less eye, lit by her deep love's truth : . . There was
land? Wo - - man's fear - less eye, lit by her deep love's truth ; There was
land? There was wo-man's fear - less eye, lit by her deep love's truth ; . . There was
land? Wo - - man's fear - less eye, lit by her deep love's truth ; . . There was
with increasing animation
cres.
f
ardently
ff
man-hood's brow se - rene - ly high, . . and the fie - ry heart of youth. . .
man- hood's brow se-rene - ly high, . . and the fie - ry heart of youth. . .
man-hood's brow se-rene - ly high, . . and the fie - ry heart of youth. . .
man-hood's brow se-rene - ly high, . . and the fie - ry heart of youth. . .
ardently
ff


Moderately slow (in free time)
mf
What sought they thus a - far? . . Bright jew-els from the mine? The
Moderately slow (in free time)
mf
slower (tenderly)
p
No— 'twas a faith's pure
No— 'twas a faith's pure
cres.
f
wealth of seas, the spoils of war? . . .
slower (tenderly)
p
cres.
f
lingering . . . . .
Sustained and impressively
mp
Yes, . . call that ho - ly ground, which first their brave feet
shrine. . .
Yes, . . call that ho - ly ground, which first their brave feet
shrine. . .
p
No— 'twas a faith's pure
mp
shrine.
ho - ly ground, which first their brave feet
mp
Yes, . . call that ho - ly ground, which first their brave feet
lingering . . . . .
Sustained and impressively. ♩=80
mp


broadening out
cres.
f
trod! They have left un-stain'd what there they found— . . . . .
trod! They have left un-stain'd what there they found— . . . . .
trod! They have left un-stain'd what there they found— . . . . .
trod! They have left un-stain'd what there they found, what there they found—
broadening out
with triumphant fervour
ff
peacefully
p
Free-dom to wor-ship God, . . . free-dom to wor-ship God! . .
Free-dom to wor-ship God, . . . free-dom to wor-ship God! . .
Free-dom to wor-ship God, . . . free-dom to wor-ship God! . .
Free-dom to wor-ship God, . . . free-dom to wor-ship God! . .
with triumphant fervour
peacefully

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AND SINGING-CLASS CIRCULAR

DECEMBER 1 1925

(FOR LIST OF CONTENTS SEE PAGE 1137.)

THE PROBLEM OF INTERPRETATION: WITH SPECIAL REFERENCE TO SONG

BY ERIK BREWERTON

Interpretation in music is one manifestation of that individualism which lay at the heart of the romantic movement. When an artist claims to say what he likes in his own way, when he regards the search for self-expression as the Alpha and Omega of his mission in life, he becomes a romantic composer if he creates music, and a romantic interpreter if he reproduces it. Without the growth of this essential individualism we should have heard very little of interpretation in the world of music. When we think of the performances of a Liszt or of a Rubinstein, for example, in comparison with the earlier style of playing associated with the names of Clementi and Mozart, we are conscious of a pungency of difference which cannot be accounted for on merely technical grounds.

Whatever be the ultimate value of this claim to compose and reproduce music as the musician in each case thinks fit, it has had the support of the public, which is itself romantic in its interest in persons rather than in things, in its demand for novelty and in its taste for strong sensations. In other words, the demand for interest, to the exclusion of such ideas as pleasure or truth or beauty, comes to mean the insurgence of the individual who takes things up and makes them part of himself, infusing them with his own life until he is tired of them and sheds them as a tree its leaves. The interpreter believes that what is right and proper in general may be disregarded by some, if they are strong enough to assert themselves and convince their audience. He takes short views—those of a career—and he instinctively stretches out his hands to the flames of his own kindling. The interpreter tends to exploit music for his own advantage, as many an actor exploits a play, and, gifted with a personality, he succeeds so long as the public betrays almost as languid an interest in the name of the composer as in that of the playwright. The interpreter is a showman who decks himself in borrowed plumes. He stakes all on an immediate impression. This is the service he would say that he renders for the applause he receives—that he conducts thousands to the shrines of a Mozart, a Beethoven, a Chopin, who, left to themselves, might never make these pilgrimages at all. It is useless to deny that he is a most important and influential person. He has the prevailing charm of the child with its irresponsibility and disposition to tell lies. This only means that he is an artist like his elder brother, the composer, with a smaller sphere to work in, but with more liberty and more immediate success. Although children are charming, their evidence is admitted to be so seriously warped by their imagination as to be of little or of no value in a law-court, and how to make artists—the children who seldom grow up—responsible, is a problem which troubled Plato so much that he had, much against his will, to debar them from entrance to his ideal state of society.

In spite of what de Vigny eloquently claimed for the poet, and Liszt, following him, for the musician, there will always be a deep-seated reluctance to allow these 'music-makers' and 'dreamers of dreams' to give laws to the world with the authority of a *chef d'orchestre*. The romantic artist, transported by his inspiration, forgets that what he would like to impose on all is only his own private dream—that his vision has no overwhelming superiority over the more humble insight of others. From the composer as from the poet, we demand more than inspiration, just as from the performer and the actor we demand more than temperament. With the creative artist it is not so much his inspiration that matters, as what he says under its influence; with him who reproduces the work of others, not so much his temperament as the value of his reproduction. No critic could dogmatically pronounce on the right way to play a Beethoven Sonata or a Shakespearean rôle, but there are certain ways of playing them which a critic might pronounce emphatically wrong. If he may not do this, then art and its appreciation collapse; art, with more pleasure in it, being like the business of life, a matter of making choices, and choice implies exclusion.

The true musician is seldom conscious of that power of interpretation which is often attributed to him. He would resent the idea of being congratulated on his powers, because he would feel that he is not exerting himself so much as submitting himself to the composer he admires. The more intimately acquainted he is with the composer, the less is he conscious of himself. The dozen songs of Schubert he sings represent the hundred in which he has steeped his sensibility. Art is long, and a man might be a great Beethoven player and only play six of the Sonatas.

The expressiveness of a work of art grows and thrives on the imagination of a sensitive public. 'Piece out our imperfections with your thoughts' is what others besides Shakespeare might say. It is the work which the performer does for the composer, which the audience does for both composer and performer. But there should never be a doubt as regards the primacy of the composer, never a suggestion that the performer or listener is indulging himself at the expense of another. It is perhaps due to our lack of a national spirit in music, springing from the soil, as in Russia, or from the best traditions of Germany, that the names of great composers do

not warm us with a vigilant and cherishing affection. Wherever this feeling runs strong we ought to hear less of the performer's originality, temperament, and powers of interpretation, because we should expect a high seriousness in all he undertook, and, recognising it, should respect him more, though we talked about him less.

The musician, like the poet, interprets life and ennobles it thereby. He does this through a powerful instinct there is no need to attempt to examine here. But great things are often put to little uses, and interpretation, which in its highest sense is merely the scope of every artist, is often confined nowadays to a wanton emotionalism on the one hand and to a narrow intellectuality on the other.

It is noticeable in Mr. Plunket Greene's book on 'Interpretation in Song' that his shrewd and acute remarks are the more welcome as the music considered is the less great. What is excellent in Stanford's 'Crow' is irritating in Schubert's 'Doppelgänger.' Great music cannot be intellectualised. Certain characteristic songs may be, because here we can afford to treat the claims of music lightly. The question suggested after reading each of these analyses the author is so fond of giving is, 'Will all this enable one to sing the song?' The answer naturally comes, 'One must feel the song first through the music.' But when the song is felt in this complete and direct manner the detailed analysis is not only forgotten in the stress of the emotion, but henceforth inapplicable. There are 'reasons of the heart,' as Pascal reminded the logicians of his day, and a climax in music which is not made from the heart, but is merely an effect dictated and elaborated from the head, lacks the true ring of good metal. These instructions on 'How to sing a song' may convey many useful hints as regards details that are sometimes overlooked, but in the main, songs must convince of themselves, and need no sponsor to introduce them to some one who then takes upon himself to act as their interpreter. An actor might carry us away with his Hamlet or Macbeth, but if he wrote a series of articles explaining how he acted these parts—as Poe in an essay professed to explain how he wrote 'The Raven'—we should no doubt be interested but unconvinced, for we should know that it was what he left unexplained that moved us in his acting. The result of this growing intellectualising of art which stands in such contrast with the spirit of the earlier 'Romantics' is to degrade the artist to the level of the craftsman. The craftsman may interest and delight us, but he does not carry us away. Studying a Schubert song as a problem, classifying it, resolving it, pruning away everything in the matter of rhythm or of diction which may offend the taste, will never re-create it. Only the musical imagination can do this, and it is impossible to analyse such a power, any more than we can analyse the charm of Pachmann's playing. It was such a mistaken attitude that Liszt exposed when he wrote of some famous operatic singer of his day:

> Tout est bien appris ; rien n'est spontanément créé. On trouve presque toujours que cela est bien ; on ne sent presque jamais que cela est beau.

It is not surprising, therefore, that one who is convinced that song is music and must in the end be judged on the same parity as all other music, will find songs mentioned in this book on interpretation, which are not of great musical importance, and secondly, will complain that some of the author's remarks assume a very paradoxical appearance. As grounds for this later grievance the author permits himself to say, of 'Der Doppelgänger': 'The purely musical effects of this song are nil,' and of Schumann's 'Er, der herrlichste von Allen,' 'This song is entirely musical in its effects. It is in this respect the exact opposite of "Der Doppelgänger."' A song must stand or fall as music. We are not dealing with any outlandish form of entertainment such as a musically accompanied recitation in the style of Schumann or of Grieg, nor even with an extract from an opera in the advanced style of 'Pelléas et Mélisande.' Both are songs ; and to select them for their merits as such and then to say that one is less musical than the other is paradoxical. No pianist would think of saying that a Chopin Polonaise or Scherzo is less musical, being less melodic, than a Chopin Nocturne. Is Handel's recit., 'Deeper and deeper still,' less musical than the air, 'Waft her, angels,' that follows it? When a writer warns the singer against making 'purely musical effects,' he surely means simply that the singer should not make the wrong musical effects. When he contrasts 'Der Doppelgänger' with 'Er, der herrlichste von Allen,' he surely means that each has its own character. A singer would probably succeed better in the one than in the other because one would appeal to him more than the other. But that there is any radical difference between them, or that those who preferred 'Er, der herrlichste von Allen' were more musical than those who preferred 'Der Doppelgänger,' which the author claims to be 'the greatest song in the world,' it is difficult to see. If song is partly literature, partly drama, and partly music, it is a sorry hybrid, and it is obviously better to read literature, hear pure instrumental music, and visit the theatre for the drama. And this is what intellectual singers more or less imply.

Song can be a genuine form of art only when it lifts the words into a new world where they have a new life. Only by the absorption of the words into music can the song escape being a hybrid, the fate of opera. Just as Berlioz was the first to demoralise the symphony, introducing impurities into its system which some modern composers such as Glazounov have endeavoured to expel, so Wagner and his disciples degraded singing, robbing it of melody, confining it with merciless consistency to the words, making it heavy, unlyrical, and tedious. To have done this for something which we associate with the birds, the open air, and all that is free and noble and spontaneous, required extraordinary abilities.

It is difficult to believe that singing could ever be made tedious, but 'Tannhäuser' made it so. Now, in the interests of 'dramatic truth,' it is common to hear phrases broken up, sobs, shouts, and speech interpolated, a monotonous declamation adopted, a sensitive instrument abused. There is some truth in Nietzsche's caustic remark, 'Wagner is only sung by ruined voices; they are more dramatic.' With a Schubert Sonata the pianist has only the notes. They are sufficient for him, and he feels no call to dredge the composer's life for some dramatic episode to guide him in his playing. With one of his great songs the music is equally sufficient. The singer is more likely to give the opening phrase of 'The Wanderer' impressively by a sympathetic surrender to the introduction on the pianoforte than by thinking of the meaning of the first words of the poem. What Schubert thought of—if he thought of anything—is not our concern. In such songs he has left us something just as satisfying and supreme as in his best instrumental music. Through him and a few others who by their native genius have realised a distinct form of art, and not merely superimposed one art on another, the musician can leave the orchestra, the violin, or the pianoforte and take up song without stooping.

I recollect hearing a composer last year adjudicating on the performance of one of his choral compositions. In his remarks he spoke of the power music had of bringing out the hidden beauties of certain words, and he instanced 'pearl' and 'gold' which occurred in the piece he had set to music. He might have said with more truth that music invests words with beauty of its own exceeding power, as art in general adds a splendour and dignity to our lives. Music does not follow words; it transfigures them. Anyone can test this assertion by reading the poem over before he knows the music and afterwards when he has responded to it. It is by no means fantastic, for example, to say that Schumann has exalted the poet Heine, giving him a greater power and range. To dot the *i's* and cross the *t's* of the poem, to trot along by its side with dog-like fidelity; how many composers we have who aim at just this—and succeed! As from the speaking voice words sometimes come with a charm or pathos which gives a kind of ulterior value to their literal significance, so music has a power which makes it impossible to read certain poems without recalling notes that have enshrined them, makes it impossible to read Goethe's 'Kennst du das Land' without recalling the nostalgic opening phrase of Liszt's setting, or W. Müller's 'Das Wandern ist des Müllers Lust' without falling a victim to Schubert, or Heyse's 'Murmeldnes Lüftchen' without echoing Jensen's sweet strain. Good poems, the musician will confess, but better songs!

It is refreshing, when speculations such as the foregoing are nearing deep waters, to find precisely the opposite opinion developed by the French editor and critic, M. Chantavoine, in his book, 'De Couperin à Debussy.' In his introductory essay he is emphatic that the character of French music is inherited from the primitive 'chanson,' where it is the aim of the music to follow the words in every twist and turn of their course. From this endeavour and achievement he deduces the general unpopularity of instrumental music in France—*peu goûtée*, as he says—and points out the constant presence in it of verbal, pictorial, and intellectual preoccupations, as may be illustrated from early days in the curious titles Couperin gave to the pieces he composed for the clavecin. The author is not slow to demonstrate the advantage of such a keenly alert, nimble, intelligent, and adaptable music, but he admits that these qualities are only compensations, though great compensations, for something weak, thin, and anæmic in French melody, which lacks both the richness of Italian and the capacity for development of German melody. French music so critical, interesting, and ductile, has not, according to M. Chantavoine, a strong, vigorous life of its own. It neither lives, nor is loved, for itself, and therefore easily suffers from the invasion of foreign elements. It remains analytical music, always tributary to some thought, gesture, or action, which it seeks to emphasise or evoke. Such a view makes it quite clear that this music cannot be approached from the same angle of appreciation as Italian, German, or English music. For the foreigner it will retain the attractions and the drawbacks of the exceptional. Its art-song should be of a very different order from that of other countries—notably from that of Germany, which owes so much to Schubert and Schumann, instrumental composers of songs to this extent, that it is impossible to admire their best songs without having an admiration for instrumental music also; and Liszt nobly vindicated this view in making his famous Schubert transcriptions. When we read:

> La musique instrumentale réussit peu en France, elle n'amuse pas les Français; il leur faut du chant, une musique où, tandis que les notes plaisent à l'oreille, des mots sollicitent l'esprit. Dans la musique purement instrumentale l'intelligence perd pied et le Français a l'horreur de ne pas comprendre—

we feel that it is only necessary to translate such a book as 'Interpretation in Song' into French, and read it overlooking a boulevard in Paris, to endorse everything within its pages.

Meanwhile we remain in solid England, and are forced to the conclusion that the French, like other peoples, have the defects of their qualities It is unfortunate that instrumental and vocal music have not, with them, achieved a more lasting and favourable *rapport*. For to their mind there is evidently something quite pointed and invidious in the antithesis we often hear expressed in common parlance, 'music *and* singing.' Or, if 'music should be song,' as Chopin once declared, we must add that song should also be music. If this were so, an otherwise excellent Italian writer, Roberto Bracco, would not have been moved to write a perfectly sincere eulogium on the romances of Tosti.

In the long run, the reluctance our vocalists often betray to sing good songs is due not so much to a lack of intelligence as to a lack of musical sensibility, or at any rate to a lack of trust in it. There is the musical side of the imagination, just as there is the poetical and the pictorial. The better a man sings his Schubert, the better he will sing his Handel, and *vice versâ*. Both wrote for musical people, and if species differ in music, the genus remains the same. The singer who finds no joy in a sonata, or the instrumentalist who is untouched by a song, is a defective. The message which comes through the artist and arouses an answering thrill in the breast of the listener is the same message in the sonata and in the song. It can neither be analysed by the critic nor superimposed on the notes by the performer. When there, it is there like light, and gives the musician certain inalienable powers which may be abused, but are none the less real, privileges of true breeding, and authentic signs.

The usurpation of æsthetics over art, of the craftsman over the artist, of the interpreter over the creator, augurs ill for the instincts of the generation which allows and encourages it. When music is abandoned to the mercies of the busy and curious intellect, many must share the resentment of the Greeks when Socrates set about to convert into a science what to them was the art of life—a profound feeling of alarm and irritation.

A POSTSCRIPT TO A 'MUSICAL CRITIC'S HOLIDAY'

By Ernest Newman

(*Concluded from November number, page 981.*)

III.

When I began this 'Postscript' I intended to discuss at length the question raised by Mr. Evans of objectivity in criticism, but as I cannot inflict myself indefinitely on the Editor and the readers of the *Musical Times*, I must reserve for another occasion the bulk of what I had proposed to say on that subject. Perhaps I may be allowed a personal explanation on one or two points. After what I said in the first of these articles, it should be unnecessary for me to add that in my discussion (in 'A Musical Critic's Holiday') of the problems of objectivity *v.* subjectivity in criticism, consistency of opinion over a number of years, and so on, I was not, as Mr. Evans seems to imagine, claiming certitude for either my own principles (if I have any) or my own practice, but arguing a certain case. On the problem of objectivity and subjectivity there is a vast amount to be said on both sides, and so far am I from supposing that I know what the solution of the problem is, that I was secretly rather glad when circumstances put it out of my power to go on with the consideration of it. One or two reviewers have quite rightly pointed out that an apparent promise, in the early part of the book, to take up the question of objectivity in criticism later is not fulfilled. The truth is that the writing of the book was several times interrupted by ill-health and by other work, and, finally, for some five or six months, by my visit to America. Three-fourths of it had been in the printer's hands for months before the concluding sections were written. When I came to write these, and I considered taking up the thread I had abandoned, I found not only that it was impossible to take it up again without running on to an inordinate length, but that the more I thought about the problem the more thinking it seemed to call for. In the end, the promise to take up again the question of objective criticism had to be left unredeemed, it being impossible then to alter the earlier pages of the book, which had been long in type.

I only trouble the reader with these personal details to assure him, and, I hope, to convince Mr. Evans also, that I am very far indeed from imagining I can see light at the end of the dark tunnel in which this age-long controversy of subjective and objective is carried on. I have let my Imaginary Critic point out certain fallacies in the subjective theory; and Mr. Evans has in turn pointed out certain fallacies in the objective theory; and the list might be almost indefinitely extended on both sides of the case. One thing, however, seems to me to be tolerably certain. When two people allege diametrically opposite things, they cannot both be right. Now what does 'right' mean in musical criticism? In the last resort, in art or anything else, it can mean only what the vast majority of people think, not because they have any reasons for wanting to think it, but because the logic of things has forced them to do so. We have no real ground for declaring positively that Shakespeare is a greater poet than Longfellow, except that practically every one who cares for poetry thinks he is. There are no doubt people who prefer Longfellow to Shakespeare; and if the two camps were about equal in numbers we should be compelled to admit that the one side was about as likely to be right as the other. But the numbers are so overwhelmingly the greater on the one side that we have no hesitation in saying that the Shakespeareans are right and the Longfellowians wrong.

The antithesis here is an extreme one. The case becomes more difficult when it is contemporary art that is in question. Which of us, when dealing with this art, is entitled to claim that he is right and those who differ from him wrong? Right and wrong have surely no certain meaning except as applied to centuries, or at least generations, of opinion; therefore to claim that we are right and the others wrong is to claim for ourselves the gift of prophecy. If anyone tells me that Vogler's music is more vital than Beethoven's, I take the liberty to laugh at him, because my own experience in the matter is confirmed by that of millions of other people during the last hundred years. I cannot say at the moment whether in their own day there were

people who regarded Vogler as being the equal of Beethoven. I have not looked into the records, but I do know there were people—Weber was one of them—who thought Vogler a man of the future. Had I told Weber, in 1820, that he was wrong on this point, he would probably have asked me heatedly who the devil I thought I was to say I was right and he was wrong on a matter of opinion; and he would have had some justification for doing so. It is time that has proved the Beethovenians to have been right and the Voglerians to have been wrong.

Apply this now to present-day conditions. If a man chooses to say that Milhaud is a greater composer than Elgar, who can gainsay him? It means only that he prefers the Milhaud flavour to the Elgar flavour; and there is not the slightest reason why he should not do so, just as there is no reason why he should not prefer burgundy to sauterne. It is the expression of a purely personal preference, of a personal constitution of the palate and a personal state of the digestion—a matter of diet, in fact, about which it is futile to quarrel, for in art, as in life, each man must be allowed to eat what he likes best and what best agrees with him. It is time that will decide whether Elgar matters more than Milhaud, just as it is time that has decided that Beethoven matters a good deal and Vogler not at all. We no longer say of a man who in 1850 preferred some inferior French composer to Berlioz that these things are all a matter of subjective taste, and that nobody is objectively 'right' and nobody 'wrong.' We say quite positively that such a man was wrong, and we are entitled to say so because, and only because, time has shown him to be wrong. This brings us round again, it will be seen, to something like an objective standard; by 'time' we mean the pressure upon the consciousness of the vast majority of a certain logic inherent in things.

But the passion for prophecy is ineradicable in us; each of us tries to strengthen himself in his opinion of his contemporaries by persuading himself that the Great Assize of the future will think as he thinks. To keep on merely shouting party or personal cries at each other is worthy only of school-boys or clansmen; and it was because I was tired of this absurdity that, in my book, I tried to find out whether some light on our present problems could not be thrown by the past. For the problems of judgment in our day are essentially no different from those in previous periods. We know just where previous periods were right and where wrong; is it not possible, then, to derive from a study of the past some guiding principles, if only negative ones, for our own practice? But for A and B to bellow contrary cocksure affirmations at each other without giving any reasons why the personal taste of the one should be accepted more than that of the other is quite puerile.

Some months ago, Mr. Cecil Gray published a volume on contemporary composers in which, I understand, he laid it down that my own opinions were 'generally wrong.' The book appeared during my absence in America, and so did not come to me for review. It would, indeed, have been an exceedingly difficult task for me to review it: for if I had ventured to disagree with Mr. Gray on any point, then, on his own admission, I should have been wrong, while if I had agreed with him, that would automatically have put *him* in the wrong. I cannot imagine a reviewer to be in a position of greater embarrassment. The only review of Mr. Gray's book that I read was a short but decisive one by M. André Cœuroy, in *La Revue Musicale*, and this was very interesting to me because of the light it seemed to throw on subjective criticism:

> This book [said M. Cœuroy] does not bore you for a moment, and is often amusing: the author thinks he is a Ravachol, and is only a Homais.* All the commonplaces of the small bourgeois musician are to be met with here.

M. Cœuroy then gives the reader a hint of what Mr. Gray's opinions are on Stravinsky, Ravel, the French school in general, the 'Six,' &c. He finds Mr. Gray's innocence and energy 'very sympathetic':

> What is less so is that this book, which, to judge by its title, is a survey of contemporary music, devotes whole chapters to Strauss, Delius, Elgar, Debussy, Ravel, Stravinsky, Scriabin, Schönberg, Sibelius, Bartók, Busoni, van Dieren, contains three pages on Puccini, and *does not even mention the name of Fauré*. However, no great harm is done, for no one will take this comical little book seriously.

Now I am not to be understood as agreeing with everything that M. Cœuroy says. I have read various articles of his, and, able writer as he is, on most matters I think I should be more in agreement with Mr. Gray—if the latter can bear the shock of my saying so. I quote the review only to show the absurdity and the tiresomeness of merely subjective criticism. Mr. Gray could not be more convinced that he is right and M. Cœuroy wrong than the latter is that *he* is right and Mr. Gray wrong on any point on which the two disagree. What for Mr. Gray is an apodictic certainty is for M. Cœuroy merely comical. In our school-days we used to be invited to try to imagine what would happen if an irresistible force were to meet an immovable body. Our awe at the possible result is nothing to what we feel when the irresistible force is itself an immovable body, and the immovable body another irresistible force, as is the case when two subjective critics lay down the law to each other. Can it be wondered at that the public, tired of all this dogmatic confrontation of one purely personal opinion by another, gives up reading musical criticism as a pure farce that, so to speak, cannot be taken seriously?

* The stupid chemist, the type of the self-satisfied bourgeois, in 'Madame Bovary.'

I make no claim to be any less absurd than my colleagues. I too, in my younger days, suffered from a superiority complex, and thought, like Mr. Gray, that the mere fact that anyone differed from me on a point of art proved him to be wrong. One becomes less confident as one grows older, more inclined to leave to the next generation but two the business of settling who has been right and who wrong in this matter or that. All we can venture to be fairly sure of is that though individuals may be wrong in their judgment of contemporary musical values, the community as a whole is right; the extremes cancel each other out, leaving the commonsense of the majority in permanent possession. This conclusion, I know, is unpalatable to the gentlemen who constitute the extremes, but after hearing all they have to say my original opinion, based as it was on a study of the past, remains undisturbed. Once more let me say that it is only by an anatomy of the dead past that we can hope to get any light upon the perplexing present; there is nothing we can think or say that was not thought or said by our ancestors in the same line of business. Mr. Evans, with his usual passion for ignoring facts and painting pretty but fantastic pictures, divides the critics into two neat parcels, one—a very small one—of 'progressives,' the other—a very large one—of 'reactionaries':

> One type [he says] clings tenaciously to what is, and therefore dedicates itself to the past, or, at most, to such composers of more recent date in whom the inventive element is not paramount. The other is curious as to what may be, and on the alert for all that offers a hope, however faint, of growth and development.

And so on and so on. It is a pretty picture, but it is based upon a complacent ignorance of the facts, both present and historic. Some of the 'alert' minds of the past prided themselves on their 'alertness' as much as Mr. Evans prides himself on his; but we can see now that their 'alertness' did not guarantee their wisdom in the matter of critical judgment. We call some of these people reactionaries now; to themselves, however, they were the progressives of their time. I cannot give the evidence in detail here. It is a subject for a book rather than an article; but evidence in plenty can be found by any one who, instead of repeating the current *clichés* about the mistakes of the critics of the past, will take the trouble to get a first-hand acquaintance with the facts. We call Chorley a reactionary, but in his own opinion he was a progressive. He saw Rossini as the daring innovator who was carrying opera to heights hitherto undreamed of, and the new German school as people who, if they had their way, would ruin opera. Chorley was no fool, let me repeat; when we get inside his mind, and also manage to place ourselves at the point of view—or one of the points of view—of his epoch, we see that he thought as hard, and, in his way, as logically, about the problems of his day as any of us are doing about the problems of ours. The trouble has been simply that the commanding genius of Wagner in his great period completely altered all the factors of the problem.* One of the points I have tried to establish in my book is that all the theories, all the calculations of a period are liable to be upset by the coming of a genius who himself is incalculable, something that cannot possibly be deduced from the general trend of the art at the time—an explosive force after whose coming music will never be the same again, and who consequently makes the problems of his age bear a very different look to posterity from what they bore to the men of that age. I suggest that the history of previous phenomena of this kind should teach us a lesson in prudence and humility.

To this it may be objected that the 'alert' minds that picked out Wagner have justified themselves. I would counter this by saying that equally 'alert' minds have gone lamentably wrong, and, believing themselves to be the daring progressives of the day, exist for us now only as melancholy warnings against the vanity of prophesying. Suppose I were to tell of a composer of the 19th century who was described by his admirers as the greatest dramatic composer the world had ever seen; a master of expression; the creator of heart-searching melodies; the man who, for the first time in the history of music, had made opera a *contemporary* art, *i.e.*, one that voiced the thoughts, the moods, the aspirations of the best intelligence of the day; the man who, in his restless quest for perfection, found it necessary to break all the older moulds and forge a new dramatic instrument for himself; a composer so far in advance of his time that he had to watch in person over every detail of the production of his operas, and create a new type of singer and actor to bring out all the subtlety there was in his music: a composer whose glory would assuredly grow from generation to generation. Suppose I were to ask the reader to guess the name of this marvellous composer. He would almost certainly reply, 'Wagner.' He would be wrong; it was Meyerbeer. Practically everything that is now said in praise of Wagner was at one time said of him also. It will not do to sneer at the writers who said it; they were quite as intelligent, quite as well-informed, as the critics of to-day. We must once more try to place ourselves at their point of view. They surveyed the past and the present, and from them forecasted the future; that they were not the ignoramuses that modern criticism is inclined to see in them is evidenced by the fact that so fastidious a musician as Chopin could say that Meyerbeer had

* It is constantly forgotten by modern writers upon this subject that they and the earlier critics of Wagner are really talking about two quite different Wagners. The Wagner that most of the earlier critics treated so critically—and quite rightly in some respects—was the Wagner of the first period. Schumann, for instance, heard nothing of Wagner's later than 'Tannhäuser.' People to-day do not generally realise that *no new opera of Wagner's was produced between 'Lohengrin' in 1850 and 'Tristan' in 1865*. The 'Meistersinger' followed in 1868. All the earlier critics had to go upon, then, were the operas of his youth *plus* his confused and confusing prose works, which I am convinced from a study of the documents of the time, were the chief agent in arousing opposition to him. Their arrogance especially irritated many readers. It was only with the superb operas of his later period that Wagner justified himself; and we cannot blame the critics of the mid-century for not foreseeing that the muddled theoretician of the 'Lohengrin' period would develop into the superb practician of a decade later. The reader should constantly bear these details in his mind when he is reading quotations arbitrarily selected to show how wrong 'the critics' were about Wagner.

'made himself immortal' with 'Robert the Devil.' Had Wagner never been born, perhaps we should still be seeing in Meyerbeer something of the great man he was for his contemporaries. The trouble has simply been that the Wagner dynamite charge has blown that old world of opera sky-high; and the Meyerbeer partisans who plumed themselves on being the progressives of their day now seem to possess the progressiveness only of the crab. Again I suggest the necessity for humility and caution. We are all 'alert,' in that we are all keen to know what is going on around us in music; but to succumb to the vanity of calling ourselves 'progressives' is to claim a foreknowledge of the musical history of the next fifty years or so. Only our posterity can say whether our activities have meant progress or not—progress as distinct from fermentation. The tendencies that we imagine to be progressive may prove to be really no more progressive than those of Rossini and Meyerbeer were; they may all be put in the lumber-room by some man of high genius, like Wagner, whose coming no one can predict.

But I must stop. The subject is infinite. I have no desire to dogmatise; I suggest only doubts and lines of inquiry. It is impossible to spend one's life in the practice of criticism without arriving at a feeling of doubt about it all; but it is also impossible to go on doing one's work in doubt as to the fundamental principles of it. May I suggest once more that it is only from an anatomy of the music and the criticism of the past that we can derive any principles at all (and those, perhaps, mostly only negative), and urge upon some student with the necessary leisure the desirability of writing a carefully documented history of musical opinion?

'THE CORPORACON FOR REGULATEING THE ART AND SCIENCE OF MUSIQUE'

By Jeffrey Mark

It has often seemed to me that artists do not sufficiently emphasise the professional nature of their activities. There is something of art in every profession, but little of profession in any art. (Here, of course, I am using 'profession' in the strict sense of the word. I am not thinking, for instance, of 'professional' musicians.) The actual difference between a profession and an art is that the first *professes* its direct usefulness to the community, and insists, therefore, on a scheme for the support of its individual members, whereas artists are simply content to 'go on,' and occasionally appeal for interest and reward. Doctors and lawyers, for instance, have imposed themselves on humanity at large in a truly remarkable manner. They have managed to persuade people outside the mystery of their practice that what they do is absolutely necessary for their safety and comfort. What is more, they have an organization behind them which, although it disdains to use the more ordinary methods of advertisement, is yet able to persuade us to a conviction about anything else it can possibly conceive as 'necessary' or 'beneficial.'

Musicians would benefit considerably, in material matters, if only they would adopt some of the methods of the lawyers and doctors. I do not recommend that they should do so, but only say that this would be the result. Even if they began to insist on the dignity of their profession, and, among other things, to cut away all musical quacks and cheap-jacks from the sacred circle of qualified practitioners, it is fairly certain that the best of musicians would still remain outside that circle.

This preamble, irrelevant as it may seem, will serve to bring to notice a 17th-century effort in this direction, evidences of which I came across in the British Museum (Harleian MSS. 1911), about a year ago. This is a book of Minutes relating to the meetings of 'The Corporacon for Regulateing the Art and Science of Musique,' re-founded, apparently, by Charles I., and containing direct evidence of its activities intermittently between 1661 and 1679.

The intention behind the work of the Corporation was no new one. The unattached minstrel had been a problem for two or three centuries. As early as 1469, Edward IV., finding that all sorts of greasy knaves were earning good livings under the colour of his own livery, established a Guild of Minstrels to restrain all unqualified songsters and instrumentalists, and insisting that all such should practise at home until they were considered sufficiently expert. When they attained to the pass standard, they were admitted to the Guild on payment of 3*s.* 4*d.* Similarly, the series of severe ordinances against strolling players, minstrels, tumblers, and the like, culminating in the famous Act of Elizabeth classing them as 'rogues, vagabonds, and sturdy beggars,' was not only designed as a necessary measure for the public safety, but was brought about to some extent, at least, by pressure from the professional classes of musicians, whose fears for the dignity of their profession were strengthened (as in the case of the doctors and lawyers to-day) by the more powerful contingency that these nondescripts were capable of influencing the security of their own livelihood.

It would be interesting to trace the various stages in the struggle between licensed and unlicensed musicians, and to determine to what extent music was professionally developed between, say, 1300 and 1700. Much of the evidence as to minstrel guilds, town waits, and the various bodies of private (*i.e.*, noblemen's) musicians will be found in E. K. Chambers's 'The Mediæval Stage' (vol i., chap. 3). Here it will be sufficient to say that a good deal was done in this direction even before 1469, and that everything points to a conclusion that Edward's Guild continued its existence, intermittently and in rather a vague way, right up to the time of Charles I., when the Corporacon was definitely re-founded.

I have not been able to find anything (indeed I have not looked) as to the doings of the new

Corporation before 1660. Perhaps this is just as well, as I can see already that an account of its activities even in Charles II.'s time will take up a good deal of space.

It is interesting to note, at the outset, that Edward IV.'s original foundation—a Marshal, two Wardens, and an Assistant—still holds good in Charles's Corporation, the only difference being an increase to five, six, or more in the number of Assistants. This in itself is fair evidence as to some sort of continuity. The first date under which Minutes are recorded is October 21, 1661, and from then until July 12, 1664, they are signed by the Marshal only, Nicholas Lanier (who received his appointment under Charles I.), or by (Captain) Henry Cooke (Deputy-Marshal). There is a gap between this early date and June 24, 1662, when it was

> . . . ordered that John Hingston and George Hudson are chosen Wardens . . . (and that) Assistants shall pay five ppounds for their Admission.

It is evident either that the Corporation met at irregular intervals, or that Minutes were taken haphazardly, or perhaps only when business of some importance was transacted. The meetings for the most part would seem to have been

> . . . holden at Durham Yeard in the Strand in the County of Midd.,

as appears in an entry:

> Upon the 31st day of August in the nineteenth year of our Soveraigne Lord King Charles the Second;

although on two occasions they were 'holden in Yorke buildings,' and on two others 'at y^e^ 3 tunns Talvern.'

The third record of a meeting is on June 27, 1662, while on October 28, 1662:

> Henry Cooke, Charles Colman, Christopher Gibbons, Matthew Lock [were] nominated Assistants.

On October 23, it was decided that

> . . . Thomas Laniere be chosen and admitted Assistant in the Roome and place of Henry Lawes deceased.

The next meeting recorded is on January 13, 1663, and a week later we come across the first evidence of the Corporation's disciplinary activities, when it was

> . . . ordered that Edward Sadler for his insufficientie in the Art of Musique be from Henceforward Silented and disabled from the Exercise of any kinde in publique houses or meetings:

—which would seem to indicate that the officers took a very wide view of their activities. Other cases, however, had already been dealt with, or at any rate summoned to appear before them, for under the same date it was

> . . . ordered that John Gardner be fined for his non appearance the sum of four shillings, and John Howard and John Mosse the sum of five shillings each of them.

On February 3, the Corporation's activities in this connection were increased, and one member of a respectable family of organists (Wanlesse*) came under its censure rather heavily, when it was

> . . . ordered by the Marshall, Wardens and Assistants of the Art and Science of Musique that Joseph Galloway, John Howard, Thomas Wanlesse, and Thomas [Helgele?] be and are hearby fined for their non appearance upon sumons three poundes each person.

Evidently about this time the officers began to feel the strain of controlling such offenders too much for them, for at the same meeting it was resolved

> . . . that Mr. Richard Graham be ordered their Solisotter at Law to be imployed from tyme to tyme accordingly as there shall be occasion for him.

Possibly the hiring of the new 'Solisotter' had some effect, for a fortnight later (February 17) we find the refractory Mosse under a still more ponderable indictment:

> Ordered by the Marshall, Wardens and Assistants for Regulateing of those that doo *use, exercise or teach* Musique that John Mosse of London: for his contempt in not appearing before them upon severall sumons be and is hearby find the sum of three pounds.

A meeting is recorded on February 24, then there is a sudden gap until November 10, when, no doubt, the winter sessions began. On November 24, it is noted that

> Whereas Symon Hopper one of the Assistants to the Corporacon of Musique, surrenders his Interest in the same, it is ordered that John Bannister be and is hearby elected to his Roome and place.

Meetings were continued through December 1 and 15, and then held over into the New Year, when, on January 13, 1664, it was ordered that

> . . . Matthew Lock, Chr. Gibbons, Doctr. Charles Colman and William Gregory . . . do come to the Chamber at Durham Yeard on Tewsday next at too of the Clock in the Afternoon and to bring each of them four poundds or to show cause to the Contrary.

Evidently then, as now, subscriptions were very hard to gather in, for on March 23 we find a resolution to the effect that

> . . . those of the said Corporacon that have not paid in their five pounds a man do bring it each of them on Wensday next for the use of the Coporacon . . . and if any faile the Corp. . . . do proceed to an election of others in his or there Roomes and places.

On March 1, it had already been decided that

> . . . their be a peticon drawne and presented to the Kings Matie for the Renewing of their former patent.

And they were fortunate in getting the Royal confirmation very quickly. Meetings are recorded on April 20 and June 21, but on June 24,

* A John Wanlesse was organist at Lincoln Cathedral from 1616 until, possibly, 1625. An anthem by him is included in Adrian Batten's organ-book at St. Michael's College, Tenbury. A Thomas Wanlesse was organist of York Minster in 1691; Mus.Bac. (Cantab.), 1698; died, 1721. Church music by him is in the B.M. (Tudway Collection, Harleian MSS. 7341, Add. MSS. 17,820). This may be the delinquent of 1663, grown wiser with years—or possibly his son.

feeling their 'solisotter' and the new patent behind them, the officers proceeded to a re-affirmation of their policy that

> . . . the Corporacon do proceed to a Suite in Law against all such that make any Benefitt or advantaige of Musique in England and Wales, and that doe combine or doe not obey the Kings Maties Gratious Graunt under the great Seale of England to the said Corporacon.

A trifle vague, perhaps, but otherwise very impressive!

On June 24, John Bannister and John Lilly were appointed Wardens. Next comes a misplaced entry under the date March 31, that

> . . . Henry Cooke and George Hudson, John Hingston and John Lilly doe meete fower of the musique of the cittie of London to treat upon such Matters and things as concerne the good of the said Corporacon.

On June 28, it was ordered that

> . . . John S[. . .]er and his Company doe appeare before this Corporacon.

An entry, under July 2, gives us an inkling as to how the practical examinations as to 'suffitientie' were carried on:

> That Richard Hudson doe sumon all the comon Minstrell from tyme to tyme before the Corporacon and also to sumon all such as have been approved by us

—which would seem to suggest that once a musician had attained to the pass standard, the Corporation insisted on his keeping his technique up to scratch.

Under July 9, we read that

> Mr. Thomas [Purc]ell be and is hearby chosen . . . assistant in the roome and place of Dr. Charles Colman deceased.

Apparently, also, the Corporation exercised some sort of professional supervision over the Royal Musicians, for on July 9, 1664, it was ordered that

> . . . all his Maties Musique doe give their attendance at the Chamber at Durham Yeard for practise of Musique when the Master of the Musique shall appoyent them upon forfeature of 5^{d} each neglect.

Another meeting is recorded three days later, but a big gap appears between this date and January 21, 1671. In the interval, Cooke had become Marshall—probably in 1666, when Lanier died. The new records begin with the following announcement, that

> Mr. Pelham Humfrey be and is hearby chosen one of the Assistants of y^{e} Corporacon of Musique in the Roome and place of Gregory Thorndon deceased.

The Minutes are signed as follows: Henry Cooke, Marshall; John Hingston, George Hudson, and John Lillie, Wardens. From this time onwards the records become very scrappy and perfunctory. Meetings were held on February 3, 1672 (when Hingston became Deputy-Marshall), on March 2, and on June 24, when Henry Cooke, 'by reason of sicknesse unable to attend the businesse of the Corporacon,' resigned his position, and was succeeded by Thomas Purcell, the uncle of Henry Purcell. (Thomas became an Assistant on July 9, 1664.) The Minutes under this last date bear the following signatures: John Hingston, Dept.-Marshall; Hum. Madge and Pell. Humfrey, Wardens; Antoni Robert, George Hudson, John Strong, John Lillie, John Rogers, Alphonso Marsh, John Harding, Assistants.

On July 18, John Blow was appointed an Assistant; on December 19, we read 'George Hudson deceased'; and on June 26, 1673, John Blow and William Gregory sign as Wardens. There are mere records of meetings on December 4, 1673, and on June 24, 1674. On July 23, W$^{m.}$ Gregory signs as Marshall, and John Hingston and Robt. Strong as Wardens. Meetings are noted on April 16, 1675; June 24, 1675; December 17, 1675; and January 10, 1676. Under the December date we read:

> Nicholas Staggins chosen Assistant and admitted Deputy-Marshall.

Staggins, the composer of the music to Dryden's 'Conquest of Granada,' was later to become Master of the King's Music. Although a musician of little ability, he early gained the favour of Charles II., and his immediate appointment to Deputy-Marshall was no doubt directly due to the King's influence.

The remaining dates of meetings are as follows: July 1, July 6, September 9, September 21, December 7 (1676); January 4, February 8, June 25, December 6 (1677); June 24, 1678 ('holden in Yorke buildings'); June 24 and July 20, 1679 (both 'holden at y^{e} 3 tunns Talvern'). No Minutes are recorded on any of these dates.

Whether or not the '3 tunns' proved too much for the discipline of the Corporation is not known, but it is certain that no meetings of the Marshall, Wardens, and Assistants are recorded after these two. At the back of the book, however, are a few entries 'made the 24th July, 1668,' by the Clerk of the Corporation, relating to the payment of 'quartridges' as below:

> Mr. Hazard } pd. their quartridges till Midsom̄er
> Mr. Galloway } day last.
> Mr. Jaques pd. allsoe till the 24th of June, 1668.
> Mr. John [Warren?] pd. allsoe till 24th June last.
> Mr. Lowe pd. his quartridges untill the 29th Sept., 68.

The difficulty of getting in quarterly dues from the members of the Corporation has already been referred to, and the only other entries in the book relate to this same matter. Under date August 31, 1679, are noted 'certain Acts and Orders at an Assembly of the Marshall, Wardens, and Assistants of the Science of Musique,' whereby members who had defaulted were fined 'fforty shillings' for 'refusal to pay' and 'contempt.'

The contents of this Minute-book have been given here in some detail. The book is valuable in that it contains a direct record, in part, of the activities of most of the principal musicians we know of between the time of the last of the great 'Elizabethans' and the rise of Purcell. It is remarkable how many of the better-known of them found it worth their while, for one reason or

another, to act on the Corporation in some capacity. At best, it was not a great period for music production, and it is arguable that D'Urfey and Playford did more for music than the whole of them put together; but the Corporation, with John Bannister, Captain Cooke, Charles Colman, Christopher Gibbons, John Hingston, Pelham Humfrey, Nicholas and Thomas Lanier, Henry Lawes, Matthew Locke, Thomas Purcell, and Nicholas Staggins acting for it, certainly got the pick of the bunch. Thinking rapidly over the period, the names of George Jeffries, Christopher Simpson, and John Jenkins are the only ones which occur to me as missing, and of these, Jeffries was too busy otherwise (he was steward to Lord Hatton of Kirby, and a prolific composer besides), while Simpson is chiefly known as a theorist (his famous 'Division Violist' was first published in 1659).

The Corporation is chiefly interesting, however, because of the nature of its activities—particularly in that of restraining musicians from performing 'by reason of their insuffitientie.' It is possible that some such Corporation will be formed again.

There will be the old blind (to some extent true, of course) about the purpose and dignity of the profession, but the chief care will be—as always—the maintenance of a system securing adequate remuneration for the members. There are many ways of doing this, besides the stigmatising of quacks and cheap-jacks—it would be an interesting thing to draw up a list of practices possible to professional musicians as a parallel to those already established by the doctors and lawyers. However, I have no space to tell.

It will be a sorry day in many ways! But there are geese and swans in every profession and in every art. In music, at any rate, the swans still live largely on their inspiration, and the geese are an underfed and scraggy-looking lot—there is, indeed, little corn for either. The geese would become better fed, better looking, and more aggressive probably; and perhaps the swans would be left with more opportunity and more leisure—to sing!

THE NATURE OF HARMONY

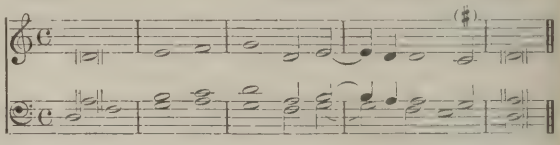
By Matthew Shirlaw

(*Concluded from September number, page 795.*)

III.

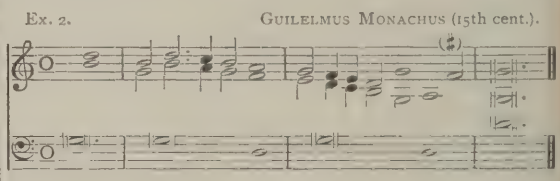
The Faux-bourdon, with its parallel thirds and sixths, does not of course constitute a true polyphony. For this, independence of the parts, diversity, is necessary: a diversity, however, that can be gathered up into an all-comprehending unity or harmony. In the polyphonic music of the 13th and part of the 14th centuries, while diversity exists in abundance, the union of the diverse elements in an appropriate harmony is still evidently a matter of considerable difficulty. Although composers did their best to make their three- or four-in-hand melodic teams run smoothly together, the result frequently led to confusion and intolerable clashing of the various voices. Beyond all question, the faux-bourdon helped greatly to clarify the harmony of polyphony, and to secure greater artistic unity. Before long, as in the case of the Organum, its strict parallelism was broken, and contrary as well as similar motion was introduced. It is highly significant that one of the principal factors in bringing about such a change was the Cadence:

Ex. 1. Franchinus Gafurius (15th cent.).



Another was a device that contains, as Prof. Wooldridge has remarked,* the obvious suggestion of an important principle which perhaps more than any other has contributed to the formation of modern music, viz., the harmonic bass. Thus while the two upper voices in Ex. 2 move in parallel thirds, the lowest voice seeks for the most part the bass or fundamental note of the harmonic triad:

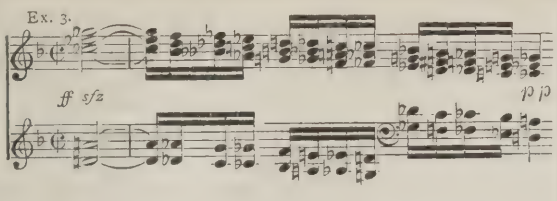
Ex. 2. Guilelmus Monachus (15th cent.).

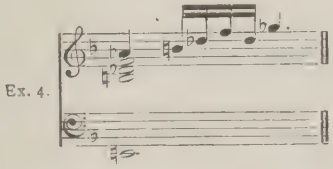


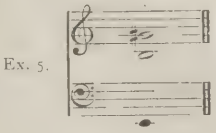
The influence of the faux-bourdon on the further development of polyphonic music was widespread and powerful. Faux-bourdons continued to be composed and written up to and even after the culminating polyphonic epoch of Palestrina and Lassus. The famous 'Miserere' of Gregorio Allegri consisted in large part of music written in this style. Nor did the principle of harmonic parallelism decay with the overthrow of the old polyphony. We find it flourishing in the new art that began to develop in the 17th century. Abundant examples of its employment may be discovered not only in the works of Scarlatti, Corelli, Handel, or in those of their contemporaries and immediate successors, but also in the works of composers right up to our own day. In new forms, and consisting of dissonant as well as consonant intervals, it presents one of the most characteristic features of 'modern' harmony.

The following example from Strauss's 'Elektra' differs in no respect from the ancient organum or faux-bourdon except with regard to the dissonances employed and its use of the chromatic instead of the diatonic scale:

* 'Oxford History of Music,' vol. ii., p. 118.

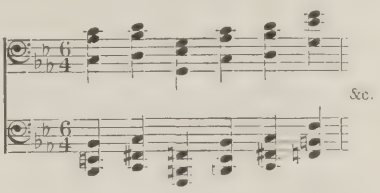
Ex. 3.

This is sufficiently obvious. Fairly obvious, also, is the composer's reason for tearing the ear with anything so violently discordant. Discord, even harsh discord, is not infrequently æsthetically justifiable, so long as the composer is able to preserve a due sense of proportion, and to remember that realism is not always necessarily artistic. What is not so obvious, however, is the manner in which Strauss arrives at such a super-discord. He first uses the chord as follows:

Ex. 4.

If this chord be played with the omission of its lowest note, we hear a harmonic formation that is quite familiar to us. It corresponds with what we know as the last inversion of a dominant 7th chord. The fact that Strauss employs the notation he does is of little moment. He writes exactly the same chord later as *b*, *c*♯ *e*♯ *g*♯, and at a different pitch as *f g b d*. And if the passage in Ex. 3 be played with the lowest note omitted, we have a chromatic succession of such chords, sweet and even cloying in effect. What, then, of the lowest sound of the chord. Whatever learned or unlearned explanations we may advance in order to account for this sound (and of course the full import of such chords can only be discussed later), the simple fact remains that it is actually heard, whether placed in the score or not, as the combination tone resulting from the sounds *b*—*g*♯, the two extreme sounds of the chord *b c*♯ *e*♯ *g*♯:

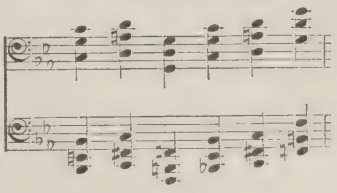
Ex. 5.

And when Strauss first writes the chord (*see* Ex. 4) he takes care to place its lowest note exactly where we hear it as a resultant sound. Every one who has conducted an orchestral rehearsal is but too well aware of the existence of such sounds, for they are sometimes very unpleasantly prominent. Strauss's method of procedure differs in no respect from that of the old discanters of the organum, except that with a familiar harmonic formation already present, he adds to this a lower resultant instead of a higher harmonic sound.

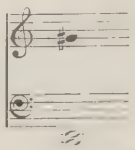
The same in principle, except that the harmonies do not proceed by successive degrees of the scale, is the following by Debussy, from his 'Pelléas et Mélisande':

Ex. 6.

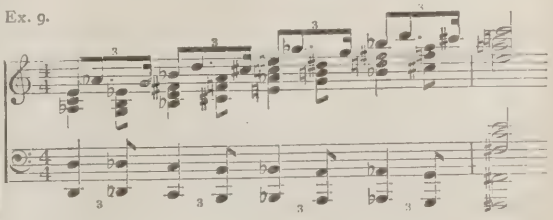


Let the passage be played as below:

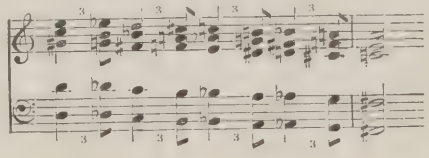
Ex. 7.

and it will be found that we have a succession of perfectly familiar chords. The harmonic basis of the first chord is simply *c e g*. Now if the sounds *c e* (or the inversion *e c*) be played:

Ex. 8.

the fifth harmonic sound above *e*, viz., *g*♯, will be heard very distinctly. Although he writes it as *a*♭, this is the sound that Debussy uses instead of the more familiar *g*, the third harmonic sound of *c*. And similarly with the other chords, which are the same in every respect as the first.

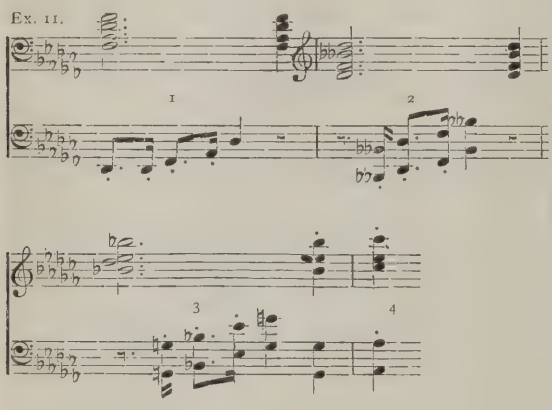
Our last example of harmonic parallelism, from the same music-drama, is characteristic enough to satisfy the most ardent Debussyite:

Ex. 9.

At first sight it appears to be entirely different in character from the other examples, seeing that it exhibits contrary, not similar, motion throughout. A glance at Ex. 10, however, informs us of the real nature and explanation of the passage:

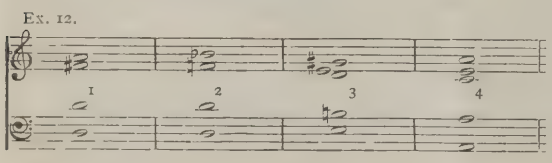
Ex. 10.



It is indeed nothing more than a parallel succession of chords on a descending chromatic scale. Debussy's discord here is the same as in Ex. 6. The first chord is familiar to us in the form *e g♯ b d*. For *b*, however, Debussy substitutes *c*, really *b♯*, the fifth upper partial of the sound *g♯*. The chords which follow are exactly the same in character. Debussy's employment of contrary motion in what is in reality a parallel harmonic succession is extremely ingenious, but not new. Chopin gives an instance of it in his Pianoforte Study in E major, Op. 10, No. 3, bars 38-42, and again in bars 47-53, where we find a descending succession of chords of the diminished seventh. But in fact the device of using familiar things in an unfamiliar way, of producing an original, even a startlingly original, effect by means of well-worn chords and tiresomely conventional harmonic successions, is at least as old as the time of Bach and Handel. It is an effect that is mightiest in the hands of the mightiest, for, as is often said, it is an attribute of genius to produce great effects by simple means. A passage that must have appeared somewhat daring to Beethoven's contemporaries is to be found in a comparatively early Pianoforte Sonata by that master, viz., the Sonata, Op. 26, in A♭ major:

Ex. 11.

Transposed to the key of A minor, the simple explanation of this is as follows:

Ex. 12.



It is extremely interesting to observe how the methods of the old discânters of the organum agree with those of such modern composers as Strauss and Debussy, especially with regard to the requisition of partial tones for the purposes of chord formation. *Solvitur ambulando.* Let the musical sound be produced, and harmony begins to reveal itself. Or, in an ethical sense, as Carlyle puts it—'do the duty that lies nearest thee: thy next duty has thereby already become clearer.' The source of the consonances is no longer a mystery. Early peoples attributed to their music a divine origin. But just as man, abandoning his search for the divine in some dim region external to himself, as the French scientist is said to have searched the heavens with his telescope, finds it at length in his own heart, so we have learned to recognise that the source of the consonances, and therefore of harmony, resides in musical sound itself, and in its resonance. The first six partial tones of the harmonic series produce all the consonances, and at the same time the major harmony. This is one of the only two consonant harmonies used in music. The other is the minor harmony. We know enough, it may be said, concerning the major harmony; let us now turn to the minor, and then get on with the explanation of the dissonant chords. Writers on harmony, however, have too frequently assumed that the principal difficulty in harmonic theory is the explanation of these dissonant chords. The major and minor harmonies, presumably, need no explanation! Kirnberger, J. S. Bach's pupil, who sets out to explain the mysteries of the key system, and of chord formation, blandly informs us that we may place a triad on each degree of the scale, quite evidently unaware of the nature of the problems he has set himself to deal with. He regards the diminished triad as consonant; although he does not tell us that the major second, as *d e*, or the minor second, *e f*, and still less all three, blend together in consonance, or dwell together in unity.

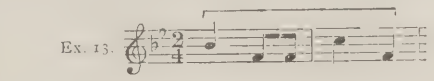
Just as dissonant intervals arise from consonant intervals, and cannot be accurately determined otherwise, so dissonant chords arise from consonant chords. It is therefore waste of time to attempt to explain the former until we have ascertained the nature of the consonant chords from which they spring.

What we know of the nature of consonance is of a negative rather than of a positive character. In his 'Sensations of Tone,' Helmholtz explains consonance as due to the absence, or comparative absence, of beats. This is a distinct, if not an entirely original contribution to our knowledge of this subject, and we cannot well object that it does not inform us what consonance is, but rather what it is not. Consonance may be of such a nature that it does not admit of a positive explanation. Already, in the 16th century, Gioseffo Zarlino perceived clearly that the perfection, or, as Helmholtz would say, the smoothness of a consonance depended on its nearness to the fundamental tone represented by unity. Thus the octave and fifth, represented by the proportions 1 : 2 and 2 : 3, were more perfectly consonant than the thirds, represented by the proportions 4 : 5 and 5 : 6. Some connection exists, then, between smoothness or perfection of consonance and simplicity of proportion. But here a feeling of scepticism can scarcely be avoided. Music and mathematics! It is true that ratios, proportions, mathematical formulæ, do influence us in a material way. The scientist or chemist who is unfortunate enough to make a mistake in his proportions may be suddenly sent flying through the roof of his laboratory.

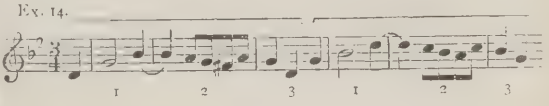
And if we are doubtful as to whether proportion can affect us æsthetically, can produce in us a sense of the beautiful or of its opposite, the ugly, we need only recall our first impressions of the Alps or of the Apollo Belvedere; or to go to the other extreme, the streets in some of our large towns. But music and arithmetic! Lives there a man with soul so dead as to relate the one to the other? Not the musician: perhaps not even the mathematician. Certainly not the writer of this article. But, alas! how small is the step from the sublime to the ridiculous! For do we not find that one of the first and most necessary duties of a conductor is the working out of certain simple arithmetical calculations, the results of which he communicates to the orchestra by means of a small baton: in other words, he must count 2, 3, 4, &c., in a bar, and this he does perhaps a few thousand times during the performance? Of course! 'How sour sweet music is, when time is lost and no proportion kept.' Even if it be admitted that we cannot hope to find in proportions the ultimate explanation of consonance, if indeed it be possible to find the ultimate explanation of anything, we cannot afford to neglect them, in so far as they are capable of shedding some light on an obscure and difficult subject.

Proportion in music undoubtedly has an æsthetic significance, and produces in us an æsthetic effect. Musical sound itself has its birth in proportion, and it is just this proportion that differentiates it from noise. In musical sound, the aerial vibrations must be periodic, must fall on the ear at regular intervals. And in the intervals which form part of the resonance of musical sound, such a periodicity also obtains. Now it is a remarkable fact that the proportions existing in harmonic resonance reproduce themselves in various ways in musical rhythm. Thus the proportion of the octave, 1 : 2, is found again in the bar of two beats, as $\frac{2}{4}$ Here the minim, or the accented beat, represents the fundamental sound, or first term of the proportion 1 : 2, and the two crotchets the second term. We have here, in fact, in the beats or impulses of the bar of duple time, only a reproduction of what already exists in the sound vibrations of the octave, but taken at a greatly slower rate of speed. Conversely, were it possible to perform, or tap the beats in such a bar at the rate of fifty to a hundred beats a second, we should hear the interval of the octave. And we might proceed in a similar way with 3, 4, 5, 7, 9, &c., beats in a bar. The bar of three beats, appreciated without difficulty by us, is nevertheless not quite so obvious a rhythmical construction, is not apprehended by our rhythmical sense quite so immediately and directly, as the duple bar. This fact may be readily appreciated if, using hands or feet in a regular succession of right and left, and taking due care to emphasise the accented beat, we compare our sensations in thus marking out a few bars of duple, and thereafter a few bars of triple time. Another means of noting the peculiar æsthetic effect of a triple rhythm is the following. If we compare Exx. 13 and 14, we find that while in the former the two bars readily combine so as to form a fresh and larger rhythmical organism, the latter presents slightly more difficulty to our rhythmical sense, and the three-bar phrase is not so readily appreciated as a rhythmical whole:

Ex. 13.

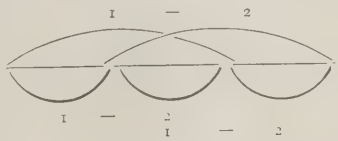


Ex. 14.



Indeed, Dr. Riemann and Prof. Prout consider such a phrase to be in reality a truncated four-bar phrase. Not many musicians will agree with them. On the other hand, such authorities cannot be lightly set aside. Only those who have investigated this subject of rhythm are fully acquainted with its difficulties.

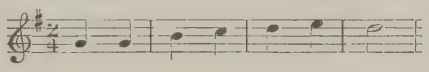
The binary division and binary grouping appeal most directly to our sense of rhythm, and this is reflected in musical notation itself. Thus a crotchet is equal in time-value to two quavers, and is itself the half of a minim; and so with other note-values. For the division of a note into three equal parts a special sign is necessary—the dot. And such a primary predisposition towards a binary grouping may be observed in triple time itself. Hauptmann, in his 'Harmony and Metre,' after remarking that the three-part in time is not metrically intelligible as a succession of three members strung together, explains the rhythm of three beats as brought about by an interlacing of two and two, as indicated by the following diagram:



Hauptmann's views correspond in alarming fashion with those of Riemann and others, for just as these authorities consider the three-bar phrase to be in reality a truncated four-bar phrase, so does Hauptmann consider triple time to be a truncated quadruple time, arising from the interlacing or overlapping of two duple bars. Other writers of consequence, some of whom have made a particular study of the nature of rhythm—*e.g.*, R. Westphal, in his 'Theorie der Rhythmik'—are of a similar opinion. And certainly Hauptmann's views on the subject of ternary rhythm are infinitely to be preferred to those of writers who have no difficulty in accepting such a rhythm as being as direct, simple, elemental, as binary rhythm and grouping itself. Somehow, in some way, the binary element appears to enter into, perhaps even is the ultimate source of, the ternary rhythmical structure. On the other hand, the explanation of such a structure as arising from

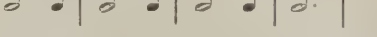
a quadruple rhythm, one of whose members has been lopped off, does not satisfy us as to the real nature of this rhythm.

So important is this question for rhythm in general, and for melody, harmony, and consonance in particular, that the writer may be permitted to advance the following considerations in an attempt to throw some additional light on the problem. In the binary measure, as | ♩ ♩ | consisting of an accented followed by an unaccented beat, we find a proportion of 2 : 1; that is, two crotchets are heard against the minim which represents the complete bar. Now there is a natural tendency, especially in folk-music, to emphasise the accented note by lengthening it. Thus:



becomes:

In such a simple fashion there emerges from the binary construction something new—the ternary measure. And both arise from one and the same proportion 2 : 1, for in the ternary measure, as | 𝅗𝅥 ♩ |, the minim has twice the time-value of the crotchet. The whole process is displayed in the clearest possible manner in verse. In the poetical foot of two syllables, consisting of an accented followed by an unaccented syllable, *i.e.*, the trochee, we have a metrical arrangement that corresponds to our bar of two beats. The trochee may therefore appear in musical notation as | ♩ ♩ |. But in trochaic verse, how naturally the accented syllable is emphasised by lengthening it. Even as children we recited the appalling tragedy of Jack and Jill in a lilting triple, not duple, measure:



and this lilting kind of measure is characteristic of many of the oldest melodies in triple time that we possess.

The remarkable fact, then, stands out clearly: ternary, as well as binary, rhythm arises from one and the same proportion, 1 : 2 or 2 : 1. But in its evolution from such a proportion the ternary measure does not appear as a truncated quadruple, or a distorted duple measure: its true nature is revealed, and it appears as a new and fresh rhythmical formation. The whole process is as simple as it is natural, and it is possible to regard its very simplicity as evidence of its truth. It may also be pointed out that in our musical notation, where the binary principle prevails, and where the ternary division of a note has to be indicated by means of a dot, such a dotted note—*e.g.*, 𝅗𝅥.—represents a minim and a half, that is, the proportion 2 : 1.

These simple duple and triple rhythms form the basis of our entire system of time-signatures, simple and compound. Thus 4-4 time consists of two bars of 2-4 time grouped in such a way as to form a larger binary structure. Similarly 9-8 time is a grouping of three bars of 3-8 time, or it may be regarded as being evolved from 3-4 time by means of a ternary division of the beat. In the bar of 5-4 time, as in that of 7-4, the grouping is not that of equals but of unequals. Still the simple and duple times form the basis of even such groupings, for in 5 time the grouping is 2 + 3, or 3 + 2, and in 7 time 3 + 4 or 4 + 3. But inasmuch as 4 admits of a binary division into 2 + 2, other groupings are possible. The bearing of all this on the question of consonance, the intimate relationship existing between consonance, rhythm, and proportion, and the effect on the ear of the various intervals as they arise in the harmonic series, has perhaps already been grasped by the reader: for if such rhythms as

and so on, could be performed at a greatly accelerated pace, say, at the rate of 100 to 200 beats or vibrations a second—and it is possible by means of such an acoustical instrument as the syren—we would hear the musical intervals corresponding to these proportions. And conversely, if the rates of vibration of the various intervals that arise in the harmonic series were correspondingly reduced, we should hear successive bars of 2-4, 3-4, 5-4, &c., times. Is it possible to doubt that an intimate connection exists between rhythms expressed by time-signatures such as 2-4, 3-4, 7-4, 11-4, &c., and the musical intervals corresponding to these proportions?

Ad Libitum

By 'Feste'

Having recently said a good deal on choralism, I had intended keeping off the subject for a time. I feel, however, that some frank things have to be said on the Leeds Festival Choir's performance of Holst's 'Choral' Symphony at the recent Philharmonic concert, and, at the risk of boring some readers and offending others, I am going to say them. It is a lonely and unpopular job, and will no doubt bring me a shower of half-bricks and accusations of partisanship and cantankerousness; but no matter. My head will probably be bloody; I will undertake to keep it unbowed.

There was a curious difference of critical opinion as to the relative merit of the Leeds and London performances of the Holst work. Reading between the lines, it appears that the verdict depended largely on whether the critic's standard in choral singing was as exacting as it ought to be in the case of a choir so drastically chosen and intensively trained as the Leeds body. There is no injustice

in demanding from such a choir a technical perfection, a dynamic range, and a beauty of tone that we expect from a professional orchestra. Very few critics set the public a lead in making such demands, and the result is seen in the absence of a standard on the part of the average audience. I was not present at the Leeds performance, so I can make no comparisons. But if the eulogies that greeted the singing in the Holst work at Leeds were well founded (as they seem to have been), I am disposed to believe those who say that the London performance showed a marked falling-off: for the singing at Queen's Hall, judged by the standard mentioned above, was far from good. It was not even note-perfect. There were some poor leads, several moments when the ensemble was shaky, and at least one passage in which a part failed completely—on p. 62 of the vocal score, where the mezzo-soprano lead at bar 4 was inaudible. The diction was less incisive than we had been led to expect, and the monotoned recitative in the Prelude was disappointing in its failure to achieve the perfect unanimity and subtlety of verbal accentuation on which the passage largely depends. Only occasionally throughout the work were the words clearly audible, and in the *Scherzo* there was not only a want of clearness, but also of alertness. There were some truly thrilling climaxes, of course, and it is impossible to avoid a conclusion that audiences (and even some critics) are as easily and obviously bamboozled by a shattering choral *fff* as the groundlings at a ballad concert are by a singer's high note. Both feats seem to be readily accepted as a set-off against a good number of faults.

But what of the other end of the dynamic scale? Where were the *pianissimos*, even the *pianos*? Ernest Newman did not exaggerate when he said that the singers gave us instead 'a hefty Yorkshire *forte*.' *The Times* report suggested that the choir was too big for the 'Ode on a Grecian Urn.' Certainly this movement would be better suited by a small force, but a Leeds Festival Choir ought to be able to moderate its transports and give us at least an approach to the intimate style the Ode demands. We do not find it necessary to silence four-fifths of an orchestra in order to obtain *pianissimos* and intimacy. A big choir, no less than a full orchestra, ought to be able to cover all the ground from a whisper to the loudest ever. The Leeds singers were at their best—and a very fine best it was—when concerned with the butt end of the wedge; at the other end they were disappointing. Apropos of this, John Graham, in the *Musical News and Herald*, says:

> I only wished that when the score was marked down to *pppp* I could have heard the clock tick as I have heard it in Yorkshire rehearsals long ago.

In regard to quality of tone it is significant that whereas no critic, so far as I recall, found it notable for beauty, several made adverse comment. Mr. Graham wrote that the contraltos:

> . . . seemed to magnify the usual defect of solo vocalists of similar compass, white quality above and dark in the low register, intensified in the blanching of open vowels.

This is what I felt even before the Holst began. 'Jerusalem' and the National Anthem were quite enough to show the altos to be lacking in unity of tone, and the defect became even more apparent when the difficulties of the Holst work had to be dealt with. Mr. Graham considers that the sopranos had 'a floating quality in their first freshness; later the tone hardens'; E. C. Rose, another *Musical News* writer, found the choir 'brilliant, if somewhat hard.' Everybody seems to be agreed that the basses were fine.

I doubt if many will be found to dispute the above criticisms, and I quote them for two reasons: First, it is only fair to Holst that those who were disappointed with his 'Choral' Symphony at Queen's Hall should realise that the performance did the work a good deal less than justice. Second, I have so often groused at certain defects in Yorkshire choralism that I am glad to bring forward some support for views that may have been regarded as prejudiced or faddish. My conscience is clear on both points. After reading the glowing reports of the choral work at the Leeds Festival, I went to Queen's Hall prepared to be enthusiastic. Instead, I was disappointed. I heard a magnificent lot of voices, but a choir with curious limitations and lacking in vision and subtlety. I don't know any choir that could sing so loudly, or that could so brilliantly meet the physical demands of the Ninth Symphony; but I know several in various parts of the country that could show more musicianship, alertness, and appeal. The fact is, either the choir or the conductor, or both, took their task too lightly. The singers left Leeds before eight in the morning, and most of them must have risen before any but the most foolish and restless of larks. (The Huddersfield contingent, I understand, left before 5 a.m.!) They reached London at 1.30, rehearsed the Ninth Symphony, but *not* the Holst—at all events, only a bit of it, and that without orchestra; went straight off and spent the interval till tea-time making gramophone records; took tea, and went to Queen's Hall to dress for the concert. This is not the way to ensure a first-rate performance of a new and exacting work. The Holst Symphony ought to have been rehearsed thoroughly. A performance, however good, at Leeds some weeks earlier, was no guarantee of similar success at Queen's Hall, especially after the fatigues of the journey, and in a hall that was unfamiliar to many of the singers. Despite the eulogies in the press, no one who heard the subsequent discussions of the performance can avoid the conclusion that the prestige of Yorkshire singing had suffered a nasty jar. However good the choir may have been at the Leeds Festival (and with such splendid material it might well have been superlative), it was nothing to write home about at Queen's Hall. If, as Mr. Newman says Yorkshire choirs are far below their best

when singing in London, the explanation lies in the fatigue of the journey and the shortage of sleep on the night before. Let us hope, for their sake and ours, that when they come again the travelling may be got over on the preceding day.

It happened that two days after this Queen's Hall performance I spent a day listening to competitive choirs at Nottingham. For the second year in succession I was struck by the sheer beauty of tone in female, male, and mixed choirs. I have heard nothing in Lancashire or Yorkshire to beat the pick of the Midland bodies for lovely, expressive quality. They can achieve a *pianissimo* too, and—a prime virtue—they rarely, if ever, sacrifice quality to quantity. The music they sang was only moderately difficult, it is true, but that does not affect the point. They have the instrument: a pure, unified, expressive, and well-coloured tone, and when a choir is so equipped, all other things shall be added unto it. In a word, we ought to withhold superlatives from any choir that cannot give us pretty much the same command of tonal beauty, colour, variety, and nuance that we expect from a solo singer of the front rank; and when we are as critical as we ought to be in regard to choralism, we shall refuse to be satisfied with thrilling climaxes and feats of virtuosity in the *Finale* of the Ninth Symphony. We want these, of course, but they represent only one part of a choir's equipment, and the part that, in an unusually powerful set of voices, is most easily attained.

In the October issue of *Vogue* appeared an article by Miss Edith Sitwell on 'The Work of Gertrude Stein, a Modern Writer who brings Literature nearer to the apparently irrational World of Music.' The interest of Miss Sitwell's article lies chiefly in that it shows certain of the extremist composers to be not alone in their amusing pretences to originality, and their methods of work. Thus, one would have regarded it as an obvious and accepted fact that a poet worthy the name always considered, not only the sense of his chosen words, but also their sound, singly and in combination. That is one of the prime differences between poetry and prose. Thus (to take two lines that at once come to mind) when Milton wrote:

> And birds of calm sit brooding on the charmèd wave,

and Kipling:

> And we drowsed the long tides idle till Thy trumpets tore the sea,

their choice of words was not guided by considerations of sense and metre only. They had their eye on euphony as well, and so gave us lines that we can enjoy as mere sound. But according to Miss Sitwell, this ingredient of poetry has just been discovered, or revived, by Gertrude Stein:

> Miss Gertrude Stein is, I am convinced, one of the most important living pioneers, quite apart from the intrinsic value of her work. Language had come to be a threadbare thing, too tired to move—with words grouped together in their predestined families, bloodless and timid. Miss Stein brings back life to these dead creatures by what appears to us, when we read her first, as an anarchic process. First she breaks down the predestined groups of these words—their sleepy family habits; then she rebrightens their use by building them into fresh shapes.

Mutatis mutandis, naven't we heard something like this claimed on behalf of such composers as 'The Six,' and others?:

> Then, too, she is making new discoveries in what my friend Mr. Robert Graves calls texture. In his book, 'Contemporary Techniques of Poetry,' published by the Hogarth Press, Mr. Graves defines texture thus: 'The term "texture" covers the relations of a poem's vowels and consonants, other than rhymes, considered as mere sound, and supplementing the rhythm and images. It will . . . include the variation of internal vowel-sounds to give an effect of richness; the use, perhaps, of liquid consonants and labials and open vowels to give smoothness, of aspirates and dentals to give force, of gutturals to give strength; the careful use of sibilants, which are to texture what salt is to food.' Miss Stein is making inquiries in the exact result which is to be obtained from this rough material.

Miss Stein need not search far in her inquiries. Any collection of poetry, old or new, will provide plenty of examples of all the points mentioned by Mr. Hogarth. Miss Sitwell admits that Miss Stein 'is, at present, mainly a writer's writer—and often exceedingly difficult at that.' When, however, she goes on to claim that 'it is worth any amount of tiring work, to a writer, to come to understand her,' most of us will part company with her. The main difficulty, we are told, is that we are 'unaccustomed to abstract patterns being built of words, though we have long been accustomed to abstract patterns in the pictorial art and in music.' Precisely; but music is not concerned with the expression of definite ideas, and pictures only occasionally; whereas such expression is the prime function of words. Miss Sitwell goes on to explain that by abstract patterns in words she means

> . . . the use of words, not for the sake of their philosophical content, but for the sake of discoveries whereby we may know more about the intrinsic atmosphere of each word, apart from its group-soul as part of a family.

Miss Stein, we are told,

> . . . places words in contexts hitherto unknown, so as to gain their exact personality, deprived of that produced by their usual surroundings. This is not just playing about with words; it is an urgent necessity. There is always a connecting thread in each pattern, otherwise it would not be a pattern.

If the reader can see the 'urgent necessity' for the following 'pattern in words' he will enjoy it, though he is not likely to understand it:

> With the flag.
> With the flag of sets.
> Sets of colour.
> Do you like flags.
> Blue flags smell sweetly.
> Blue flags in a whirl.
> The wind blows.
> And the automobile goes.
> Can you guess boards.
> Wood.
> Can you guess hoops.
> Barrels.
> Can you guess girls.
> Servants.
> Can you guess messages?
> In deed.

Miss Sitwell admits that she does not find this as beautiful as other work: she quotes it because 'we see the processes of her thinking':

> Flags make her think of irises. Flags make her think of the wind. The wind makes her think of the speed of automobiles. Then she goes off on another track. Boards make her think of wood. Wood makes her think of barrels, of hoops, which make her see little girls, and so on. In much of her work she is too apt to take our sympathy and understanding for granted. She eliminates too much of her thought processes. As her work is exceedingly strange to those unaccustomed to it, if they are only made acquainted with the farthest end of this thinking and not with the gradual steps that led up to it, how can we hope that they will jump the intervening stages?

Again, doesn't all this sound familiar? Don't we know composers who make such a fetish of 'elimination of the unessential' that they end by becoming incoherent.

Here is another sentence that has an amusingly familiar ring:

> It is unfortunately impossible to give a concrete explanation of Miss Stein's work. Either one understands it, or one doesn't. For it is a very crippling fact that there has not been sufficient preparation for this writer. She is often at the disadvantage of having gone so far ahead of our time that she is almost out of sight, and between her and her reader there is a gap.

This is real 'progress,' and of a type that is painfully frequent in modern music.

Perhaps the most amusing thing in the article is Miss Sitwell's quoting of the following 'lovely phrases,' and then solemnly trying to explain them:

> Oh the bells that are the same are not stirring and the languid grace is not out of place and the older fur is disappearing. There is not such an end.

On this Miss Sitwell naïvely comments:

> To my apprehension, this means (if we put it coarsely and roughly)—that youth has passed, spring comes again, with the same flower-bells upon the trees,—but they no longer sound the same music,—yet the older, furrier leaves have gone. I can imagine this phrase ending,—though it does not end so, with the knowledge that soon we, too, shall be gone from the forests and the gardens. . . . That is what I read into this.

Here is another gem:

> A pale rose is a smell that has no fountain, that has upside down the same distinction, elegance is not coloured, the pain is there.

Says Miss Sitwell:

> This is, to me, an abstract pattern of very great beauty. The answer to the inquiry, 'What does this mean?' is— 'It means exactly what a rose means.'

Still, in our reactionary way, we shall go on preferring a rose, by a long chalk.

However, this is a trifle to what Miss Stein can do in the way of mystification. In the following she leaves even Miss Sitwell in the dark:

> Puzzle is more than a speck and a soiled collar. A pound is more than oatmeal and a new institution. A silence is more than occasional. It respects understanding and salt and even a rope. It respects a news-stand and it also it very also respects desert. All the ice can descend together.

C

There is a plaintive touch in Miss Sitwell's remark on this conglomeration:

> I do not gain any idea whatsoever from this. My respect for Miss Stein makes me presume it is an abstract pattern with a thread, with a beauty, which I have not caught, but it appears to me quite incomprehensible, even as an abstract pattern.

It beats me also—in fact, very also.

Let me try my rough, unpractised hand at 'an abstract pattern':

> It is true, it certainly is true and a coat, any coat, any dress, all dress, a hat, many hats, all colours, every kind of colouring, all this makes shadows longer and birds, makes birds, just makes birds. . . . Not much limping is in the back, not much limping is in the front, not much limping is circular, a bosom, a candle, an elegant footfall, all this makes daylight.

How's that for a beginner? . . .

Perhaps a Stein-ite objects that this is an absurd exaggeration, and that here, as in 'advanced' music, it is easier to poke fun than to imitate; that, in fact, the game is less easy than it appears to be. I hope such an objection is made, because it enables me to point out that this passage, so far from being an absurd exaggeration, is actually a quotation from Miss Stein! Miss Sitwell gives it, assuring us that 'it needs great experience to produce beauty in a passage like this.'

Yet one more analogy with some aspects of modern music is shown in the following remarks of Miss Sitwell:

> Here, and in paragraphs like this, we find the danger of Miss Stein's method—a danger less to herself than to the people influenced by her. I hope the influence she is bound to have will be over able and experienced writers, not over the very young, incapable, and silly. These very young, incapable, and silly people who imitate and ruin all the modernist work of the time are a terrible problem. They mean well, but they hamper the movement, harass the real artists, and are, frankly, a great nuisance, as they bring ridicule on the modernist art.

Modernist art of this kind appears to be able to provide itself liberally with whatever it deserves in the way of ridicule. In fact, the more you look at it, the more certain you are that the pain is there, and that all the ice can descend together.

P.S.—Since the above was set up, this particularly choice example of Miss Stein's 'poetry' has been reprinted in a daily paper:

> Tingling they were they were they were tingling pink ice leads to trees they went twice they went parrots fall gently across glass where they see Spain they see nothing nothing is greener where are bronze it cannot save from what is unbalanced in February in March in April is undivided in three undivided it is undivided it is indivisible it is.

Very well; who says it isn't?

The Audrey Chapman Orchestra will give a concert at Queen's Hall on December 15 at 8, in aid of the Fund for Orchestras in Poor Districts. The programme includes the Franck Symphony, and Suggia will be heard in a Haydn Concerto, as well as in solos. Mr. Frank Bridge will conduct.

WAGNER AND THE NINTH SYMPHONY

By Edith A. H. Crawshaw

The Ninth Symphony, which played quite an important part in the life of Wagner, has received varying criticisms, from positive hatred to real affection. Sir Michael Costa, writing in 1877, said :

> The 'Choral' Symphony, except the *Andante*, is an awful work, and a perfect infliction on principals and chorus. It failed at the Philharmonic, at Bradford, Exeter Hall, Birmingham, and at the Crystal Palace.

And Costa was probably glad it *had* failed ! How different was Schumann's criticism in a letter to Hirschbach, in 1838 :

> In our opinion the Ninth Symphony is still, in spite of everything, the mightiest work in recent orchestral music.

The late Prof. Niecks says it is 'a musical exposition of Beethoven's philosophy'; and Stanford calls it 'the culminating point of Beethoven's life-work.' Dr. Agnes Savill speaks of it as 'the culminating point of spirituality, the purest height possible to human expression through the medium of music.'

It seems strange to read that Richard was the only child in the Wagner family who did not have music-lessons. Intercourse which Weber had with the Wagners helped the boy to an appreciation of music. 'Freischütz' and 'Oberon' fascinated him, and he delighted to hear his favourite music. Wagner tells us ('My Life') that the mere tuning of the instruments put him in a state of mystic excitement ; and the striking of fifths on the violin seemed like a greeting from the spirit world which had a very real meaning for him. The first music of Beethoven's which he heard appears to have been the Overture to 'Fidelio'; then the music to 'Egmont.' At one of the Gewandhaus concerts he heard the A major Symphony, and the effect on him was indescribable. Wagner had but recently heard of Beethoven's death, and he was much impressed by the composer's features, which he saw in the lithographs circulated at that time, and by the fact that he was deaf, and had lived a quiet, secluded life. Wagner tells us his musical instruction did him no good, even when he was allowed to have lessons. But he spent his time in copying out the scores of his beloved masters, and he believes his copies of the C minor Symphony and the Ninth Symphony are still preserved as souvenirs. This latter attracted him particularly because it was the opinion of musicians at Leipsic and elsewhere that Beethoven was half-mad when he composed it. But to Wagner it became

> . . . the mystical goal of all my strange thoughts and desires about music. . . . It was considered the *non plus ultra* of all that was fantastic and incomprehensible, and this was quite enough to rouse in me a passionate desire to study this mysterious work. At the very first glance at the score, of which I obtained possession with such difficulty, I felt irresistibly attracted by the long-sustained pure fifths with which the first phrase opens: these chords, which had played such a supernatural part in my childish impressions of music, seemed in this case to form the spiritual key-note of my own life.

Wagner made an arrangement of the Symphony for pianoforte solo, and offered it to the firm of Schott, the publishers of the score, at Mainz. They replied that they had not yet decided to issue the Symphony for pianoforte, but they would gladly keep Wagner's laborious work, and offered him as remuneration the score of the great 'Missa Solemnis' in D, which Wagner gratefully accepted. Concerning his early work, the Overture in B flat major, Wagner says this was the outcome of his study of Beethoven's Ninth Symphony, as 'Leubald und Adelaïde' had been the result of his study of Shakespeare. During the winter of 1831-32 Wagner attended some of the Gewandhaus concerts, and heard a rehearsal of the Ninth Symphony with Pohlenz as musical conductor. At this time, Wagner tells us,

> . . . instrumental works were not conducted by what we call 'a conductor of the orchestra,' but were simply played to the audience by the *leader* of the orchestra. As soon as the singing began, Pohlenz took his place at the conductor's desk.

The first movements were played straight through like a Haydn Symphony, as well as the orchestra could manage it, says Wagner. But at the *Presto* movement in 3-4 time (the last movement)

> . . . the wild shrieks of the trumpet (with which this movement begins) resulted in the most extraordinary confusion of sound.

Wagner's idol, Beethoven, was near to falling ! One of the double-bass players suggested that Pohlenz should put down his baton, after which things went better. It led Wagner to feel, however, that this work was still beyond his comprehension.

In 1839, Wagner arrived at Paris, and attended the concerts at the Conservatoire. The Ninth Symphony of Beethoven was rehearsed for three years before being performed in public, the capacity for taking pains being then, as now, a feature of French orchestral concerts, so Mr. Lidgey tells us in his 'Wagner.' Wagner says in his 'Life' that the rehearsals which he attended exercised a decisive influence in the crisis of his artistic development :

> This was due to the fact that I listened repeatedly to Beethoven's Ninth Symphony, which, by dint of untiring practice, received such a marvellous interpretation at the hands of this celebrated orchestra, that the picture I had had of it in my mind in the enthusiastic days of my youth now stood before me almost tangibly in brilliant colours, undimmed, as though it had never been effaced by the Leipsic orchestra, who had slaughtered it under Pohlenz's baton. Where formerly I had only seen mystic constellations and weird shapes without meaning, I now found flowing from innumerable sources a stream of the most touching and heavenly melodies which delighted my heart. . . . I owed the recovery of my old vigour and spirits to the deep impression the rendering of the Ninth Symphony had on me when performed in a way I had never dreamed of. This important event in my life can only be compared to the upheaval caused within me when, as a youth of sixteen, I saw Schröder-Devrient act in 'Fidelio.'

At Dresden, Schumann and Wagner became friends, and 'as far as it was possible with a person so sparing of words,' as Wagner puts it, he and Schumann exchanged views on matters of musical interest. Schumann was looking forward to hearing the Ninth Symphony produced under Wagner's baton, having been very much disappointed by Mendelssohn's conducting, who year by year took the first movement at a distracting speed.

The Symphony for Palm Sunday, 1846, fell to Wagner's lot to conduct. As the Ninth Symphony was almost unknown at Dresden, Wagner chose this work. It was with great difficulty that the directors of the orchestra allowed him to carry out his

intention. Wagner borrowed the orchestral parts from the Leipsic Concert Society, as the directors were dubious about the outlay needed for procuring them :

> Imagine my feelings [writes Wagner] on now seeing for the first time since my earliest boyhood the mysterious pages of this score, which I studied conscientiously! In those days the sight of these same pages had filled me with the most mystic reveries, and I had stayed up for nights together to copy them out. . . . It is not likely that the heart of a disciple has ever been filled with such keen rapture over the work of a master as mine was at the first movement of this Symphony. If any one had come upon me unexpectedly while I had the open score before me, and had seen me convulsed with sobs and tears as I went through the work in order to consider the best manner of rendering it, he would certainly have asked with astonishment if this were really fitting behaviour for the Conductor Royal of Saxony!

Wagner drew up a programme to act as guide to the understanding of the work, and in the Dresden *Anzeiger* wrote 'all kinds of short and enthusiastic anonymous paragraphs in order to whet the public taste,' as the work had not been favourably received at Dresden hitherto :

> Concerning the artistic side of the performance [he continues], I aimed at making the orchestra give as expressive a rendering as possible, and to this end made all kinds of notes myself in the various parts, so as to make quite sure that their interpretation would be as clear and as coloured as could be desired. It was principally the custom which existed then of doubling the wind instruments that led me to a most careful consideration of the advantages this presented, for in performances on a large scale the following somewhat crude rule prevailed : All those passages marked *piano* were executed by a single set of instruments, while those marked *forte* were carried out by a duplicated set. As an instance of the way in which I took care to ensure an intelligible rendering by this means, I might point to a certain passage in the second movement of the Symphony, where the whole of the string instruments play the principal and rhythmical figure in C major for the first time; it is written in triple octaves, which play uninterruptedly in unison, and, to a certain degree, serve as an accompaniment to the second theme, which is only performed by feeble wood instruments. As *fortissimo* is indicated alike for the whole orchestra, the result in every imaginable rendering must be that the melody for the wood instruments not only completely disappears, but cannot even be heard through the strings, which, after all, are only accompanying. . . . I made the strings play only moderately loudly instead of real *fortissimo*, up to the point where they alternate with the wind instruments in taking up the continuation of the new theme : thus the motive, rendered as it was as loudly as possible by a double set of wind instruments, was, I believe, for the first time since the existence of the Symphony, heard with real distinctness. I proceeded in this manner throughout, in order to guarantee the greatest exactitude in the dynamical effects of the orchestra. . . . Many brains had been puzzled by the *Fugato* in 6-8 time which comes after the chorus, 'Froh wie seine Sonnen fliegen,' in the movement of the *Finale* marked *alla marcia*. In view of the preceding inspiriting verses, which seemed to be a preparing for combat and victory, I conceived this *Fugato* really as a glad but earnest war-song, and I took it at a continuously fiery *tempo*, and with the utmost vigour. . . . Furthermore, I devoted special attention to that extraordinary passage, resembling a recitative, for the 'cellos and basses, which comes at the beginning of the last movement, and which had once caused my old friend Pohlenz such great humiliation at Leipsic . . . After twelve special rehearsals of the instruments alone concerned, I succeeded in getting them to perform in a way which sounded not only perfectly free, but which also expressed the most exquisite tenderness and the greatest energy in a thoroughly impressive manner.

In order that the choral parts might be successfully performed, Wagner enlisted the help of the Dreissig 'Academy of Singing,' the choir from the Kreuzschule, with its fine boys' voices, and the choir of the Dresden Seminary : thus he had a chorus of three hundred singers, whom he tried to get 'into a state of genuine ecstasy' at the frequent united rehearsals. Gade, who was present at the general rehearsal, said he would willingly have paid double the price of his ticket in order to hear the recitative by the basses once more. Hiller considered that Wagner had gone too far in his modification of the *tempi*. The performance was a complete success, and Wagner was particularly pleased with the praise of the philologist, Dr. Köchly, who said it was the first time he had been able to follow a symphonic work from beginning to end with intelligent interest.

On Palm Sunday, 1849, Wagner again conducted the Ninth Symphony at Dresden. The work had been chosen in order to secure a financially successful concert. Mr. Lidgey writes :

> To Wagner, Beethoven represented the fulfilment, not only of what had already been achieved, but of all that was *possible* in the domain of absolute music. With unerring instinct the great tone-poet had followed up the varied springs of emotion, until in his colossal Ninth Symphony he had set himself to exhaust the limits of the sea of sound. And in the end, to satisfy his inner yearning, to express all that he meant that Symphony to reveal, he joined speech to tone and cried, 'Rejoice! Breast to breast, ye mortal millions! This one kiss to all the world!' Only by the aid of poesy could the message of his crowning work be fully conveyed—that was the meaning to Wagner of the 'Choral' Symphony. To him it was no mere species of art-variety—a symphony with a chorus—it was Beethoven's tacit acknowledgment of the limitation of absolute music, the confession that poetry as well as tone was essential to the art-work of the future.

In 'The Work and Mission of My Life,' Wagner says it was his introduction to Beethoven's Symphonies, which he heard at Leipsic at the age of seventeen, that first stirred the pulse of music in his being. These gave to music in his eyes

> . . . an altogether supernatural power: their harmonies and movements appeared to me rather like ghostly, spiritual forces, which seemed to address themselves to me individually, and to put on the most fantastic shapes! . . . I had suddenly become a musician.

In his 'Beethoven,' Wagner writes thus of the choral section of the Ninth Symphony :

> Never has the highest art produced anything more artistically simple than this refrain, whose childlike innocence breathes on us (when we first catch the theme given in a unison of perfectly even whispers by the bass strings of the orchestra) with holy awe. The refrain now becomes the *Cantus firmus*, the Chorale of the new Commune; and round it, as round the Church Chorale of Sebastian Bach, the voices harmoniously entering group themselves in counterpoint. Nothing equals the pure depth of feeling with which each new voice as it enters animates this primitive song of perfect innocence; until every adornment, every splendour of growing emotion is united to it and in it, like the breathing universe round a final revelation of purest Love.

Can we doubt that Beethoven's influence did indeed make Wagner a musician?

THE FETISH OF FORM

By J. H. Elliot

In this age, when the high-priests of musical culture are bestirring themselves towards the education and improvement of taste among the uninitiated, one sees with misgiving the tendency towards an idolatrous ritual which may be termed the Fetish of Form.

Far be it from me to belittle the canons and codes of musical composition. I have no desire to be associated with the historic gentleman who 'spoke disrespectfully of the solar system.' I realise, as we all must, that composition is governed by rules, and that music without any form, established or improvised, would be impossible even if it were desirable. But I do protest—with some reason, as I hope to show—against the exaggerated emphasis which is so often placed upon the purely mechanical aspect of the art.

I hope and believe that the bias is achieved unconsciously. There may be professors whose idea of teaching 'musical appreciation' is to parade their pedantry before the uninitiated, but their number, let us hope, is small. Yet there is danger for the most sincere and earnest.

Let us consider for a moment the attitude of the person who 'doesn't know much about art,' but is none the less anxious to discover what there is in Bach, Brahms, or Wagner. He takes up a book, or listens to a lecture, on musical appreciation—and either of these, emanating from one whom he knows to be of the initiated, cannot but inspire him with confidence and trust. What does he find? Too often, he is merely told exactly what happens (on paper) in a symphony, &c.—a theme is set forth and treated in such and such a manner; this is followed by that and the other, and so to the bitter end. What does he infer? Almost inevitably that 'classical' music is really an arid, dull, and desperately logical succession of sounds, without any genuine opportunity for poetic beauty or feeling—or, at least, that if the latter be admitted, it can remain only for a moment, and must always be followed by a prolonged douche of cold water in the shape of a 'development' passage or some such irksome necessity.

This is, perhaps, putting the matter a trifle strongly; but from the insistence laid upon musical form in so many quarters, it must appear to the uninitiated that this is the only aspect of the art which matters. Why are they not told at the outset that the value of a musical work rests not upon its form, but upon the degree in which it rises above that form? Why should the 'development' bogey, &c., always be presented as a necessarily pedantic exercise, as though its very nature at once precluded all possibility of poetic feeling? Tell them, if you will, that a lengthy musical work cannot be *always* at a hundred per cent. white-heat (though no one but an imbecile would expect or wish it to be); but, in the name of music, why not admit that if a 'development' fails to stimulate the intellect through the ear (as opposed to the eye), it at once falls to the ground, an empty and vapid display of mechanical pedantry?

How many novices may we expect to take an increasing interest in great music if they are told, or as good as told, that they cannot really enjoy it unless they can recognise at once all the dry bones beneath the living flesh, especially when the bones are meticulously described while the flesh (that is, the æsthetic value) is totally ignored? When will our professors remember to emphasise that 'variety in unity' and all its offspring are, primarily, under the direction of an abstract sensibility? As soon as a technical device becomes acceptable to the intellect—which, aided by its subordinate the ear, is the representative of the unseen and unknown judge, the musical sensibility—it mechanically becomes an admitted rule.

Sonata-form, Rondo-form, Binary, Ternary—what, then, are these if not the simple means by which the masters have attained infinitely greater ends? If musical appreciation cannot be taught by any known method (and I do not think it can), at least we may guard against this everlasting harping upon scientific machinery as opposed to artistic inspiration. We cannot, it is true, explain the latter, but at least we can avoid the erection of false standards by mitigating our insistence upon the former. It is highly desirable to explain in simple terms what is meant by melody, harmony, &c., and to point out the necessity of training the ear to follow complicated inter-weavings; but to commence the instruction by dissecting an entire work into subjects, developments, and recapitulations is as misleading as it is wearisome.

'But,' it is urged, 'by learning first to understand the formal outline of a work, the appreciation of its æsthetic value will follow as a matter of course.' I reply (and here is the very crux of my protest): It is more likely that nothing at all will follow, for unless the learner has already become a slave to form-worship (which is valueless in any case), he will probably lose interest altogether, convinced that listening to 'classical' music demands dreary and irksome studies for which he has neither time nor patience, and that the reward of such studies would be nothing better than the possession of a stagnant and futile pedantry. Tell him what you will concerning musical form, but let it be emphasised clearly and constantly that it is useless, empty, and dead, unless it be the channel for the pure white flame of æsthetic truth.

I have, perhaps, spoken a trifle strongly; I will now be even bolder. I do not believe for an instant that a knowledge of musical form (that is, Sonata-form, &c.) can help anyone, intrinsically, to appreciate and enjoy great musical works. If the formalism be present—subordinated, as it should be, to artistic value—the ear will acknowledge it unconsciously. To tell the beginner that such and such a passage is a development of such and such a theme is to tell him what his own senses would discover in any instance. This may not be achieved at once, for a certain number of repeated hearings are necessary to the appreciation of a great work, whether its form be previously understood or not.

The whole trouble, I think, arises from a confusion between the qualifications necessary to the elementary stages of coherent composition and the degree of knowledge necessary for listening intelligently to what has been composed—as I conceive them, two vastly different things. The exact knowledge of form may assist us to realise the extent of the composer's mechanical ingenuity—to worry out, in fact, the dry bones which he has been at pains to conceal, because they can have no true efficacy until they are so concealed, and to all intents and purposes are subordinated to the point of obliteration; but for the

aspects of the art which really matter, and by which that art must ultimately be judged, such knowledge is useless—worse than useless where it detracts from the vital considerations.

I shall be answered, no doubt, that to look minutely into musical works and 'see the wheels go round' does add to one's enjoyment. I can only reply that I doubt it, and that if it be true, this form of enjoyment is not only negligible (compared to the æsthetical stimulation), but totally irrelevant. And why? Because musical form and all technical devices, in themselves are of no artistic value. Any bungler could invent a few 'motives' and juggle with them contrapuntally for a given period: it requires a Bach or a Wagner to employ this method and create music of sustained vital interest. If in any part of a musical work it becomes necessary consciously to direct the attention to formal devices in order to sustain the interest, I hold that such a passage fails æsthetically, and is therefore musically worthless. This is perhaps a sweeping statement, but surely a purely mathematical interest arising from a musical work is as far removed from the true spirit of the art as a naïve astonishment at the virtuosity of an agile pianist. We all unite in condemning the latter viewpoint, but what is musical form, *qua* form, if not the mere external virtuosity of the composer?

It will perhaps be argued, however, that the mathematical and the æsthetical viewpoints do not of necessity exclude each other. I admit this to be true, but only to a limited extent. In listening to Bach, we cannot avoid hearing the melodies running together and gloriously interweaving; but who stops consciously to admire the music as a *chef d'œuvre* of counterpoint? Who has a thought for Sonata-form when hearing the Symphonies of Beethoven or the Quartets of Mozart? Or who, having stopped to think of it, can honestly claim to have enjoyed music any the better? The enjoyment derived from form-study is purely extra-musical; and, practised to its full extent elsewhere than on paper, it cannot but detract from the enjoyment of music in the spirit in which, at its best, it is conceived. No one will deny, surely, that æsthetic value forms the *raison d'être* of all the music which counts, and that to achieve their end the great masters have made their own rules—or, at least, adapted and developed those which their predecessors made, which is much the same thing. Therefore to emphasise the means rather than the end is, to my mind, a superficial and ludicrous procedure.

Let me repeat, however, that I am in no way deprecating the exposition of musical form to the listener; I merely protest against the extraordinary insistence which is so often placed upon it—a course which is not only misleading, but definitely discouraging to beginners; and while I admit that it is difficult to make some points clear without going into technicalities, I venture to suggest that the emphasis should at all events be laid in the right place.

The Destra Choir gave a capital performance of 'Merrie England' at Fulham Town Hall on November 6, with Miss Lillian Stiles-Allen, Miss Edith Furmedge, Mr. Walter Glynne, and Mr. Herbert Heyner as soloists. Mr. William S. Lewis conducted.

THE CLEMENTI MYSTERIES

By HERBERT WESTERBY

An able résumé, by Dr. Orlando Mansfield, of some of the biographical problems connected with the life of Muzio Clementi has recently appeared in this journal. Clementi, as the 'Father of the Pianoforte,' bulked largely in the musical history and activities of this country, and, like Handel, is buried in Westminster Abbey. What is said by E. Dannreuther in his article on Clementi in 'Grove' is still true as regards his pianoforte works, that 'they are indispensable to pianists to-day and must remain so.'

Unfortunately no 'life' of Clementi has appeared in English. Unger in his (German) 'Muzio Clementi's Leben' (1914) seems to have gone to the proper sources and worked with system on the 'mysteries' of his life. Parabeni in his 'Muzio Clementi nella vita e nell' arte' (1921) has touched on other aspects. The present problems may be discussed in order, thus:

WHO BROUGHT CLEMENTI (IN 1766) FROM ROME TO ENGLAND?

This has been variously asserted to be: (*a*) Lord Mayor Beckford of Fonthill Abbey, who died in 1770. (*b*) His son William, the author of 'Vathek.' (*c*) Peter Beckford of Steepleton House, Dorset—cousin of the Lord Mayor.

Dr. Mansfield and Mr. H. Southern both assert it was Peter Beckford, and that Clementi resided at Steepleton House, but they do not give proof in support. Previous to Dr. Mansfield's article, there appeared (Spring, 1925) in the Year-Book of the Dorset Society,* a most interesting contribution by Mr. H. Southern entitled 'Clementi in the Dorset Park Country.' Mr. Southern shows that Clementi's patron could not have been the author of 'Vathek,' because in 1766 he was only seven years old. It follows that if Lord Mayor Beckford did not go to Italy, he could not have brought Clementi here, so we must fall back on Peter Beckford. Unger in his German 'Life' seems to be the first to quote in proof from Peter Beckford's 'Familiar Letters from Italy,' vol. 2, p. 228, thus:

> . . . the famous Clementi whom I found here in the year 1766 and bought of his father for seven years.

This point seems settled therefore, though it introduces a new problem, because the period of his adoption has always been given as four years: but of this later.

WHERE DID CLEMENTI RESIDE?

Dr. Mansfield and Mr. Southern say at Steepleton House in Dorset, but there is no actual apparent proof. Unger and other authorities say Fonthill Abbey.

Meanwhile, if Clementi were adopted for seven years, he probably would not go to London until 1773, and the English biographers say 1770, *i.e.*, after four years' residence. If Clementi went first to Fonthill, he would probably leave there on the death of the Lord Mayor and go to Steepleton House for the rest of the time. If he went to Steepleton House, he might have spent seven years there, or made a change in 1770 and gone to stay with the young author of 'Vathek,' who afterwards (in 1780) himself went to Italy and wrote an anonymous account of his travels there. This problem is still unsolved.

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* 274, Gresham House, Old Broad Street, E.C.2, 3*s.*!

WHEN DID CLEMENTI COMMENCE HIS CAREER IN LONDON?

No account of Clementi's appearance in London has been found earlier than that of April 3, 1775. What did he do between? Probably he was establishing himself first as a teacher. The *Harmonicon* of 1832 (which seems to have had personal information) states that on reaching London he was 'speedily' appointed cembalist or conductor to the Italian opera. This appointment was from 1777 until 1800, when he went to Paris and met with a great reception. Mereaux the Paris publisher also states that the success of Clementi's Op. 2 (published in 1773) determined him to go to London, so it was apparently between 1773 and 1775.

WHERE WERE HIS EARLIEST WORKS, OPP. 1 AND 2, PUBLISHED?

Prosniz says Op. 1 at Paris, and Op. 2 by André, of Offenbach. In the British Museum I have recently seen original editions of both as published by S. A. & P. Thompson of 75, St. Paul's Churchyard, London, and dedicated to Peter Beckford, Esq. This also points to his patron, but does not prove where he resided.

WHAT WAS HIS BIRTH-DATE?

English notices all say 1752, but birthday unknown. This I found after an examination of the funeral book extract in Chester's Registers of Westminster Abbey. Clementi died on Saturday, March 10, 1832. The extract is, 'Interred, March 28, from 26, Newman Street, Oxford Street, aged 80 years, 1 month, 15 days.' Parabeni quotes from this, and calculates Clementi's birthday as '25 Gennais del 1752,' *i.e.*, January 25, 1752. The day is right, but the year must be wrong. Dr. Mansfield writes 'the life of Clementi opens with mystery. . . . His career closes in like manner.' Prosniz says that Clementi died 'in the neighbourhood of London' ('in der nahe London's'), which is doubtless intended for his house at Elstree; others have named Elm Lodge, Evesham. The well-informed *Harmonicon* of 1832 (p. 86) states that he 'died on Saturday the 10th of last month [March] at his cottage in the vale of Evesham, Worcestershire, in his eighty-first year.' Here a foot-note occurs, 'His age is thus stated in the public prints, but we have good reason to think that he was at least four or five years older.' A predecease biographical notice in the same journal seven months previous (August, 1831) stated that the year 1752 'is not authorised'; the notice continues, 'we think that it admits of correction and ought to be three or four years earlier.' In the 'Life of Moscheles' (by his wife), on p. 263, vol. i., we read, 'Clementi died at the age of eighty-four years, and was followed to his grave in Westminster Abbey by many of his brother artists.'

Parabeni points out that four different authorities—Gerber's Lexicon (1st ed.), G. Bertini's Dictionary, 1812, Choron's Dictionary, 1810, and Hauser's Lexicon, 1833—all state the birth-year to be 1746, which makes Clementi six years older than usually given, *i.e.*, the prodigy would be twenty when he left Rome, twenty-nine at his first London concert, and thirty-five when he met Mozart in competition in 1781.

The probability is that Clementi's father understated the age of his son at an early stage of his career, as was similarly done by Beethoven's father, and Mozart's. It only remains now for some one at Rome to see the parochial registers and note if the date (January 25) is in one of the years 1746 to 1748.

In the Funeral Book, Clementi is mentioned as being 'late of Lincroft House, near Lichfield (Staffs), and then of Evesham.' As the family would be present at the interment it is likely that these details are correct, though as the former prodigy might not be sure of his age, his family would not.

Dr. Mansfield says that 'the Staffordshire story is an invention.' Why? I am curious to know. Note the elapse of eighteen days between the date of decease and the interment, of which, by the way, the Philharmonic Society took charge. To harmonize the various versions it is likely that the body was brought from his 'cottage' near Evesham, to his residence at Elstree, and from thence to 26, Newman Street and the Abbey.

WHERE ARE THE CLEMENTI 'SYMPHONIES'?

These seem to have disappeared. They were specially associated with the Philharmonic Society, of which Clementi was a founder and first conductor, and as such 'presided at the pianoforte.' The first concert of this historic Society took place on March 8, 1813, with Clementi at the pianoforte. The *Harmonicon*, speaking of Clementi and the Philharmonic Society, says:

> To this Society he presented two of his MS. Symphonies, the first of which was performed on the 1st of March, 1819. The venerable musician last presided at the pianoforte in 1828.

I have made inquiries, and Mr. W. Wallace, one of the Trustees, writes to say that though Clementi's name

> . . . does not appear in the catalogue of the Royal Philharmonic Society's Library now housed at the Royal Academy of Music . . . it may be that some MS. of Clementi's has been bound up with the score of some other composer.

In M. B. Foster's 'History of the Philharmonic' there are references to 'Symphony—Clementi,' but no indication of what this was.

I have seen this Library, with its huge piles of scores (about six hundred) and numerous parcels of band parts. Many students will be interested to know what an examination of these will yield.

Perhaps the above will help to settle various points in doubt. Nos. 2 and 6 still remain—mysteries. Those interested in Clementi as the 'Father of the Pianoforte' can see his tombstone in the South Cloister of Westminster Abbey.

JOSEPH FRANCK

By Andrew de Ternant

Joseph, the elder brother of César Franck, will probably have a niche in the future annals of music similar to that of Michael, the younger brother of Joseph Haydn. Michael Haydn was a meritorious musician, but, of course, he has long since been completely overshadowed by the fame of the composer of 'The Creation.' Joseph Franck, however, has other claims for remembrance than being the brother of a now more famous composer than himself. Joseph, who commenced his professional career in his native Liége, and afterwards divided it equally with that town and Paris, was one of the most unselfish of musicians. Two noble traits to his credit were

his untiring championship in Belgium of the 18th-century Bach, and the 19th-century Rheinberger. Before Joseph undertook the task of making him better known, Bach was generally regarded in Belgium as 'a dull and dry Protestant musician, only of interest as belonging to an antiquated period of the history of music.' Joseph Franck founded no Bach Society, but he soon convinced his fellow-countrymen that the Leipsic cantor, though a Protestant musician, was also a loyal subject of a Roman Catholic Elector of Saxony, and had composed a colossal Mass in B minor and a beautiful Latin Magnificat. Fortunately for Joseph, music plays an important part in the education of the Belgian Roman Catholic clergy, and although Belgium is the smallest country in Europe, the percentage of musical culture is higher in the priesthood than in any other country in the world, excepting the much larger German Empire (or now Republic). When Joseph Franck commenced his teaching connection in the seminaries for the training of priests and in the convents in Belgium, the Alexandre harmonium was coming into fashion, and he had the happy thought of arranging a selection of the Preludes and Fugues for that instrument. Lithographed copies made by himself were used (long before he published a series), and these soon created a demand for more works of John Sebastian. Joseph was a pianist, organist, and violinist, and had a good baritone voice. With the assistance of his clerical pupils and the nuns he had no difficulty in arranging Bach concerts. The 'Christmas' Oratorio was one of the earliest undertakings, and for many years performances of that work were an annual event in some of the Belgian seminaries and convents.

The Organ Sonatas of Rheinberger were entirely unknown in Belgium until Joseph Franck took them in hand, and played them at public recitals and privately in Catholic Cathedrals and churches before his fellow professional organists. Though Rheinberger's Sonatas were first heard in Belgium before any other country—excepting, of course, Germany—there was no epistolary correspondence between the Belgian musician and the Bavarian composer.

It was not until Joseph Franck was sent by the Belgian Government to make a special report of the various systems of teaching in German music schools, that he became personally acquainted with Rheinberger at Munich Conservatorium. Rheinberger was delighted to see his Belgian champion, and insisted that he should leave his hotel and live in his (Rheinberger's) house while he stayed in the Bavarian capital. At this time a concert of Rheinberger's choral and orchestral works took place at Munich Conservatorium, but the Belgian musician was not much impressed with the programme, and was heard to mutter on leaving the hall: 'That man has left all his soul in the organ-loft.' Fortunately the remark was not heard by the thin-skinned Bavarian composer, and Joseph Franck on his return to Belgium continued with the same zeal as before his propaganda of Rheinberger's Organ Sonatas; but he never ventured to recommend his choral and orchestral works to conductors and concert-givers.

Joseph Franck's first regular appointment at Paris was as choirmaster and organist of the Church of the 'Missions Étrangers,' and afterwards at the more fashionable St. Thomas-d'Aquin. Joseph, in his selection of music for the church service, did not allow personal preferences to prevail, and it embraced all periods and all styles. Anyone who attended the churches under his musical direction could in less than twelve months become acquainted with practically the whole history of Roman Catholic Church music from the early part of the 16th century down to near the end of the 19th. The early Flemish, Spanish, Italian, and English Tudor composers were represented, as well as the most modern. Byrd's Masses and Motets were performed under Joseph's direction in the 'fifties and 'sixties, when these works were considered only of antiquarian interest by the composer's own countrymen. But Franck said it was not advisable to produce 16th-century Church music consecutively, as constant performances were likely to prove monotonous to modern congregations, who were not necessarily all serious students of the art—many barely understood even the musical idiom of their own day. Franck had no love for Rossini's 'Stabat Mater' and 'Messe Solenelle,' and often remarked facetiously that the 'artful' Italian *maestro* made up the so-called sacred works from fragments of his forgotten and unfinished operas. But there was no denying the fact that many of the clergy warmly approved of the performance of Rossini's works in churches, and they were received with rapturous enthusiasm by the majority of congregations. It was the duty of organist-choirmasters, Joseph said, as well as the clergy, to attract the people as much as possible to church, and for the sake of peace it was advisable to satisfy their demands.

Joseph Franck, however, subsequently gave up his organist appointments, because they rather interfered with his periodical visits to Belgium. In his native town of Liége he was considered a 'great man.' Here he had opportunity for playing his own Pianoforte Concertos (in the style of Beethoven) before appreciative audiences. He gave concerts wholly of his own compositions, was requested to select the entire programmes for the season at the leading societies' concerts, acted as chief adjudicator at musical competitions, and was consulted generally on the appointments of music teachers in the schools and the choir and organist vacancies at the churches of the city of Liége. He was also often asked to compose for important municipal functions. At Paris he was lost in a crowd of men better known than himself, and he possessed none of the qualities adapted to allure the popular taste. He dressed like a provincial man, and was ill at ease in Parisian society. He eventually became a naturalised French citizen, but this did not place him on the same footing as French musicians of established reputation, and his change of nationality offended many of his old Belgian friends.

But Joseph, like his more distinguished brother César, belonged to a patient stock. He soon drew popular attention to himself by composing a number of pianoforte pot-boilers, and likewise polkas. His 'Feringliëd polka des Thugs' was one of the 'best-sellers' of the Paris Exhibition year of 1867. It was played by command of the Empress Eugenie at the Tuileries Imperial State balls, and soon found its way to the notorious 'Mabile' Gardens.

Joseph Franck died in 1891, having outlived his brother César by some seven months. He was seventy-one years of age, but looked much older. A more prolific composer than César, his contributions to Roman Catholic Church music alone number more than a hundred, but few

were printed and published in the ordinary way. The majority were mainly circulated through the medium of lithographed copies (done by himself), and subsequently by means of other duplicating processes. The following, however, are among the most important issued by well-known Parisian musical publishing firms, viz.: Huit Motets avec accompagnement d'Orgue, Op. 1 (Choudens, second edition, 1885); 1er Messe Solonelle en Ut majeur, à quatre voix, Op. 13, 2me Messe Solonelle, en Fa majeur, à trois voix, Magnificat en Ré. majeur, à deux voix égales (Bibliothèque Leduc, 1885); and 'Panis Angelicus,' solo de mezzo-soprano et chœur, Op. 96 (Durand, 1899). In the 'Lyra Sacra' are included Veni, Sancte Spiritus, pour tenor ou soprano, Op. 134; Kyrie Eleison pour tenor ou soprano, Op. 162; Veni, Creator, solo et chœur à l'unison, Op. 189; and Ave Verum à deux voix égales, Op. 190. He also contributed some tunes to the collection 'La Chapelle du Couvent,' of J. Lecocq and L. D. Besozzi (1867).

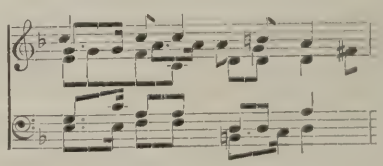
Some of Joseph Franck's compositions were at one time not unknown in English Roman Catholic churches. From 1850 to about 1882, the Redemptorists Order in England was largely composed of Belgian priests, and some of the members brought over with them lithographed copies of Joseph's works. They were frequently performed during the 'seventies at the Redemptorists' Church of St. Mary's, Clapham Park, S.W., under the direction of the English organist, the late Mr. Shepherd, who was a personal friend of the composer. By a curious coincidence also a prominent member of the congregation of that time was the late W. H. J. Weale, a former keeper of the National Art Library, South Kensington, who is as well-known in Belgium as in England by his many volumes on ancient Belgian art, and whose 'Bibliographia Liturgica' (1886) is still considered a standard work on the subject by foreign musical antiquarians.

MONTEVERDE'S 'ORFEO'

By J. A. Westrup

'L'Orfeo, Favola in Musica da Claudio Monteverdi,' was first produced in 1607, and published two years later. Since that date it has had a peculiar, almost a pathetic history. Scholars have always referred to it with a touch of condescension. It has received the disapproval of Burney, and, in our own day, the faint praise of Parry. Critics refer to it as a back number. 'Even so,' they say, 'will the crude extravagances of our contemporaries appear to a later and more enlightened age.' One of our most distinguished historians has been heard to remark that the composer was rather a 'second-rate man.'* Perhaps there is some reason for this, and it may be that editors are largely responsible for the attitude which is generally (at any rate in this country) adopted towards this curious work. They cannot be absolved from the charge of presenting it in an unattractive form, or, if the presentation has been attractive, of embellishing the original with a specious veneer which has little in common with Monteverde. Mr. Howes, in an article in the *Musical Times* last year,† drew attention to the existing editions, but made little comment on them. Robert Eitner's reprint of the original,* with the addition of a realisation of the bass, is almost as badly-printed as the score of 1615 which received the well-merited censure of Dr. Burney.† The emendations are frequently unnecessary and fussy. For example, he removes a perfectly good false relation in the *ritornello* which follows the chorus, 'Lasciate i monti' (p. 135). But this edition was published in 1881. Of Orefice's edition there is little to say except that it is certainly not Monteverde, and that if we are to enjoy Signor Orefice's compositions we would prefer to hear a work that was not based on a 17th-century music-drama. D'Indy's edition suffers from being a selection. He omits the whole of Act 1, blandly remarking that it 'ne consiste qu'en chansons et danses pastorales,' as if that were any reason for leaving out some of the most delightful music in the whole opera. But d'Indy travelled on the right road. 'Nous n'avons pas eu,' he says, 'l'intention de faire œuvre d'archéologue, mais œuvre d'artiste,' and even though the marks of expression are a little too freely scattered over the pages, and the translation is at times forced and the harmony often 'in contrasto con lo spirito monteverdiano,'‡ the selection, as far as it goes, is not unpleasing. D'Indy, however, did not alter the original time-values, which were left for Malipiero in his edition published two years ago. The use of the crotchet as the unit does much to remove the antiquarian flavour of an old-fashioned work. Yet even Malipiero retains the minim unit in the choruses, and spoils them further by insisting on making each part clear and distinct in the accompaniment, as if the parts were not already clear enough on their separate lines. What could be more ugly or more unnecessary than this from the first chorus (p. 9)?:

Ex. 1.



A simple reduction of the essentials would have been quite sufficient. Malipiero falls between two stools, for he is neither literally faithful to the original nor sufficiently attractive to be popular. He has, however, the advantage of being an Italian, and so easily corrects errors in the libretto which Eitner marks with a suspicious qurey.§

'Orfeo' can hardly be said to have a plot in the melodramatic sense. Its general structure is closely akin to that of the Greek tragedy, and all the familiar ingredients of that form are here reproduced and coloured with a wealth of musical invention. The impersonal chorus, the messenger recounting deeds too awful to be acted on the stage, the long soliloquy, the *deus ex machina*, and the 'happy ending,' all reappear and take their proper place in the unfolding of the narrative. The sententiousness of the final

* For an appreciation, however, *see* Schneider, 'Claudio Monteverdi' (Paris, 1921), pp. 250 *et seq.*

† June, 1924, p. 509.

* 'Gesellschaft für Musikforschung,' vol. x.

† 'The work is so ill-printed that some sagacity is necessary to discover the errors of the press from those of the composer.' Burney, like Hawkins, was not acquainted with the first edition of 1609. I imagine that this is as badly-printed as the second edition.

‡ Malipiero's preface, p. 1.

§ I have given references to the editions of Eitner, Malipiero, and d'Indy by the letters E. M. and D. and the numbers of the pages.

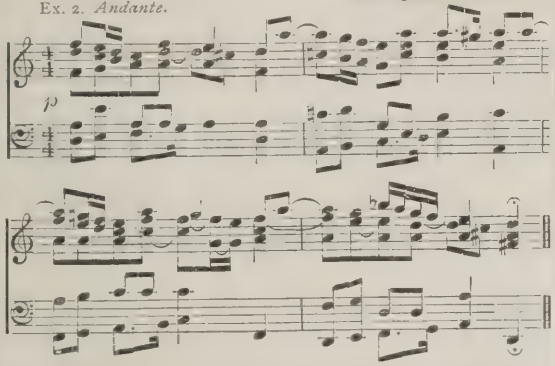
chorus is not unlike that of the old Euripidean tag. Here is the second verse :

Thus to all of us is given
Who obey the Lord Eternal ;
He shall taste the joys of Heaven
Who on earth has brav'd th' infernal,
He who sows his seed in sorrow
Fruits of grace shall reap to-morrow.*

The strain of piety seems a little out of place, and mixes oddly with the rest of the opera.

The work opens with a *Toccata*, a brilliant fanfare on the brass, with (apparently) all the rest of the orchestra as well. Some editors have so far misunderstood the purpose of this *Toccata* as to mark it *piano* the first time. But it clearly serves to attract the attention of the audience, and is feeble and ineffective unless played *fortissimo*. It bears no resemblance to the Prelude to 'Rheingold,' and it is strange that any should have been discovered. It should properly be repeated twice, after which, to the strains of a delicate little *ritornello* (Ex. 2), the Spirit of Music enters as Prologue :

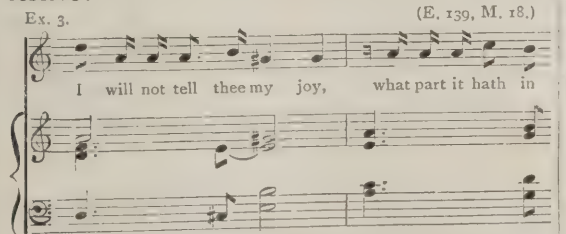
Ex. 2. *Andante.* (E. 123, M. 2, D. 2.)†



She differs in her function from the Prologue to a Greek play, in that she is neither a character in the drama nor does she reveal the plot beforehand. Her office is merely ceremonial. She addresses the audience as renowned heroes, explains that she is moved to sing of Orpheus, and bids all Nature be still. To the accompaniment of the same *ritornello* she retires.

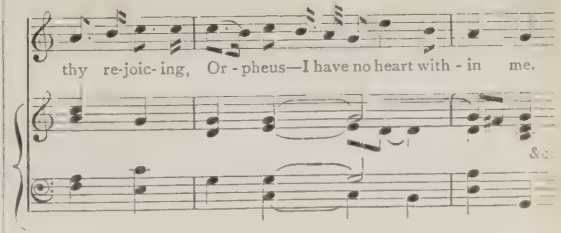
In Act 1 the interest centres mainly in the choruses and dances. A shepherd delivers a panegyric suitable to the nuptials of Orpheus and Eurydice, upon which the chorus sings an ode invoking the blessings of Hymen on the happy pair. A Nymph replies, calling them to song and dance. A delightful chorus ('Haste from the mountains,' E. 133, M. 12) and ballet follows. The Shepherd then addresses Orpheus, who, moved by his entreaties, sings of the happiness which he has found in the requital of his passion. Eurydice answers him in a very short recitative, full of simplicity and maidenly reserve :

Ex. 3. (E. 139, M. 18.)



* I quote here, and throughout this article, from the translation by Mr. R. L. Stuart.

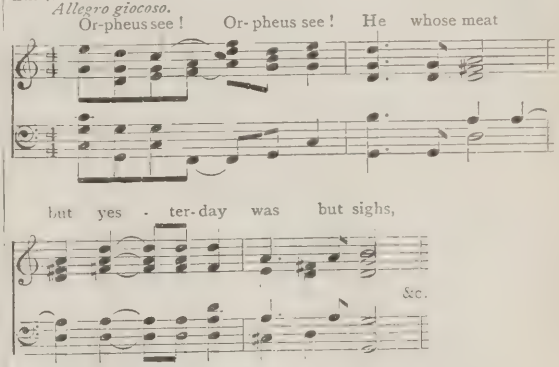
† M., *Allegro*; D., *Lentement*; Schneider (*op. cit.*, p. 255), 'd'un mouvement plus lent et mélancholique.'



The Act closes with an elaborate choral simile, interspersed with a particularly rugged *ritornello*, likening the joy of Orpheus to the brightness of the summer after winter and of the sun after storm. The first part of the simile is in two and three parts, but at the end the whole five-part chorus swings in with this splendid tune, softening at once at the mention of their hero's past affliction :

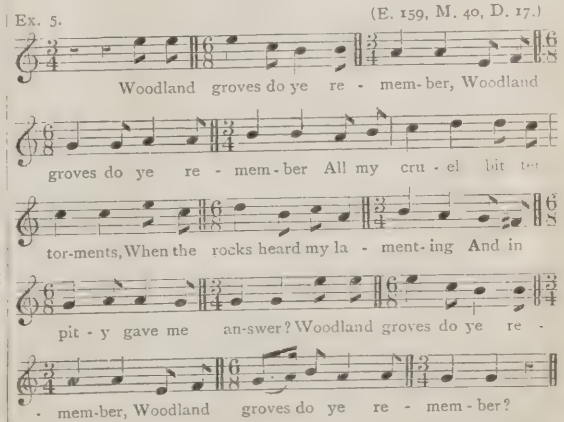
Ex. 4. (E. 146, M. 31.)

Allegro giocoso.



The opening of Act 2 is again pastoral, and includes a charming little duet for two shepherds. The second half of their song is taken up by the chorus, and leads straight into an air of four verses for Orpheus, barred irregularly with alternations of 3-4 and 6-8. It seems quite clear that the crotchet of the 3-4 is equal to the dotted crotchet of the 6-8, though Malipiero makes no distinction, and Eitner (in the *ritornello*) gets into quite a muddle of semiquavers wrongly grouped together. The song has a fascinating lilt which is quite spoilt if the alternate 3-4 is taken as a syncopated 6-8. I give the voice-part of the first verse. The repetition of the first line is a quaint touch :

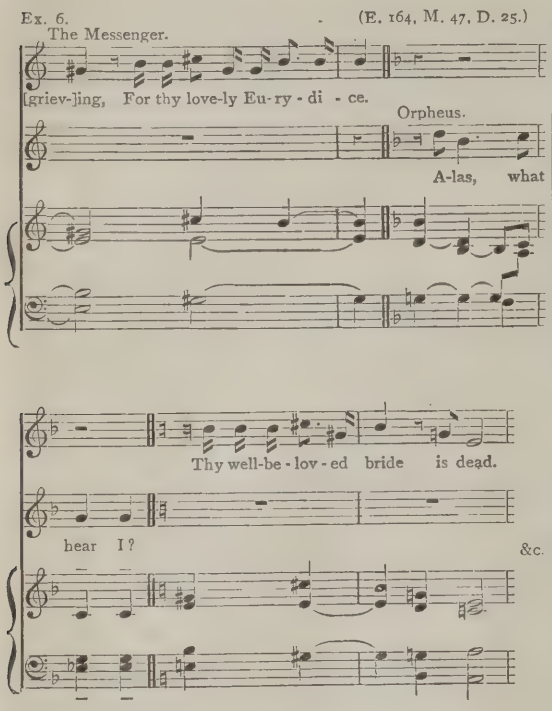
Ex. 5. (E. 159, M. 40, D. 17.)


Woodland groves do ye re - mem-ber, Woodland
groves do ye re - mem-ber All my cru-el bit-ter
tor-ments, When the rocks heard my la - ment-ing And in
pit-y gave me an-swer? Woodland groves do ye re -
- mem-ber, Woodland groves do ye re - mem-ber?

The first shepherd begs Orpheus to notice how all nature shares in his rejoicing. The song ends in C major. A slight pause, and we hear an ominous chord of the sixth on C sharp, innocuous in any

other context, but here full of sinister foreboding. It is Silvia, the messenger, one of the companions of Eurydice. 'Ah, bitter sorrow,' she sings to a melody which is afterwards skilfully used as the bass of a five-part chorus. Orpheus overhears. 'Whence dost thou come, whither go? Nymph, tell thy tidings.' 'To thee, Orpheus, I come, cruel tidings I bear thee, a tragedy of bitterness and grieving.' And then—

Ex. 6. (E. 164, M. 47, D. 25.)



The beauty of this is not peculiar to any one age or epoch; it does not have to be analysed by the scholar or defended by the antiquarian. All men have felt emotion like this at some time or other. Schneider well says: 'Nous ne sommes plus ici en face d'un compositeur échafaudant des notes; nous avons devant nous un homme que pleure véritablement.' Eitner introduces strange chords which profess to bridge the gaps that were never meant to be bridged. It is German scholarship of this type that tempts the choleric to blaspheme.

The rest is soon told. Orpheus declares that he will recover his bride from the dead or else remain with her below. The Messenger renounces the light of day and departs to lead a life of solitary penance. Two shepherds sing a dirge for the death of Eurydice, a victim to the serpent's fangs, and for the loss of Orpheus, torn from them by the bitterness of grief. With the chorus 'Ah, bitter sorrow' the Act closes.

In Act 3 Orpheus, guided by Hope, arrives at the bank of the Styx, where Charon greets him and warns him not to force his way into Tartarus. There follows the impressive little symphony quoted by Mr. Howes (p. 510), and the long and elaborate solo with which Orpheus tries to win Charon's heart. The old ferryman refuses to be charmed, but the sweetness of the song at length induces slumber, and Orpheus passes across to the other shore, singing on his way, 'O give me back my love, Tartarean spirits.' A chorus of spirits comments on the invincibility of man's will.

The scene of Act 4 is Hades. Pluto sits in state to receive the suppliant, who by the advocacy of Persephone is granted his desire. In thankfulness he sings a pæan of joy to his lyre which has thus won his victory for him. This is the climax of the work, and the composer rose to the occasion with a tune which (but for posterity) would have been numbered among the world's noblest melodies.* The triumph is short-lived. As Orpheus leads his bride back to the world above, he turns to look at her and she is taken from him. The chorus of spirits, once more in philosophical mood, point out the danger of desire and the glory of true virtue:

> He only aye is glorious
> Who's o'er himself victorious.

In Act 5 Orpheus is wandering disconsolate through the plains of Thrace, Echo following him as he laments his misfortune and sings of the matchless beauty and goodness of Eurydice. Apollo opportunely descends in a cloud, and takes Orpheus with him to heaven, there to behold his lovely bride for ever.

The final chorus is followed by a *moresca*, danced by shepherds. Schneider suggests that it was intended as 'le morceau de vestiaire,' during which the audience prepared to leave the theatre. In any case, to the sophisticated mind it seems an anti-climax, and one feels that the opera would have ended more appropriately with the final chorus.

It will be seen from this rough outline of the story that the dramatic interest is slight, and that consequently the music bears a greater burden on its shoulders. Only in Acts 2 and 4 are there what could be called dramatic moments, and it is remarkable that in spite of this handicap the level of inspiration remains so high throughout. Words like this may seem strange to those who regard 'Orfeo' as a peculiar kind of fossil, presumably interesting to its contemporaries, but unworthy of any serious attention to-day. It never occurs to them that the dry bones can live, or that inspiration is not a quality peculiar to those favoured persons who are more nearly connected with their own epoch. They fail to see that the more remote a work is, the more necessary it is really to live with it in order to know it. It is not sufficient to subject this music to the critical microscope. It is stifled by the air of the study and the library. To hear its beauties revealed by singers of flesh and blood is a very different thing from examining the faded pages and obsolete notation of an antique score. Criticism like that of Burney† then appears impertinent, and it is not the composer who is shown up, but the doctor.

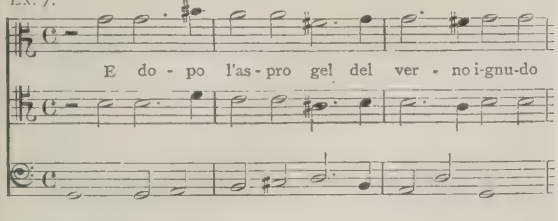
One of the most interesting features of Monteverde's style is the picturesque setting which he gives to particular words and phrases. He himself said, 'The declamation is expressed by the music,' but it would have been obvious without this assurance. A good example of his word-painting is the beginning of one of the choruses in the long simile which I have already mentioned, particularly

* Quoted by Mr. Howes (in part), p 511: E. 202, M. 105, D. 56. What does Hawkins mean by saying 'solo airs there are none'?

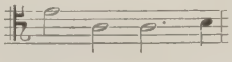
† 'The common precept of avoiding two fifths or two eighths, particularly in two parts, is frequently and wantonly neglected, without the least necessity or pretence of producing new and agreeable effects by such a licence' (General History of Music,' iv., 27). This is the pedantic method. You discover the consecutives first, and then declare that they are disagreeable.

as it has proved a stumbling-block to the editors. The first and second editions both read :

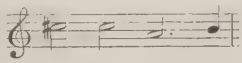
Ex. 7.



The error is plainly in the second bar of the tenor. Eitner (p. 145) alters it to—

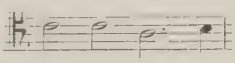
Ex. 8.

which breaks the flow of sixths, and does not explain the corruption. Malipiero (p. 30) transfers the sharp to the first C, and reads :

Ex. 9.



But there is no place for a C sharp in the vocal parts, and so far from it being necessary to avoid a discord Monteverde clearly intended one on the word 'aspro.'* Burney realised this, and read what is almost certainly right :

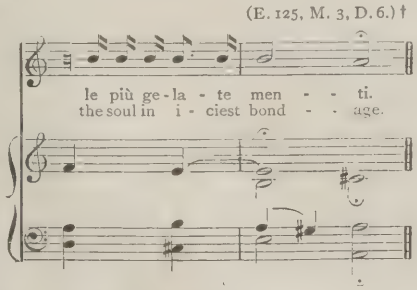
Ex. 10.



The offending sharp is, in fact, a natural which has escaped from before the B where it should have stood, just as the B in the alto part is marked with a natural. An interesting parallel to this occurs in the prologue, the significant chord falling on the word 'iciest' :

(E. 125, M. 3, D. 6.) †

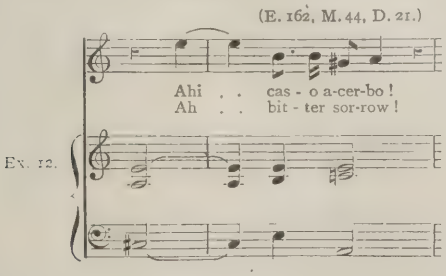
Ex. 11.



So also in the Messenger's first solo :

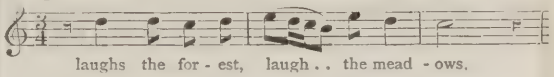
(E. 162, M. 44, D. 21.)

Ex. 12.



the discord accentuates the effect of 'acerbo.' Nor is it only bitterness which the music expresses. This delightful little flourish (from a shepherd's song) both looks and sounds like a ripple of laughter :

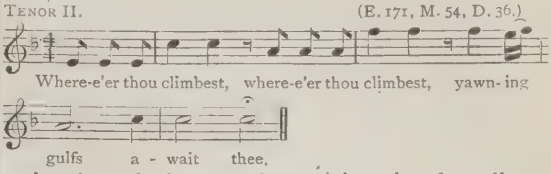
Ex. 13. (*Ibid.*)



It would be easy to go on multiplying examples of this picturesque method. But any one who looks into the work at all closely cannot fail to discover them. As most of them occur in recitative, it may be interesting to give one from a chorus as a last instance. The other parts follow the second tenor in imitation :

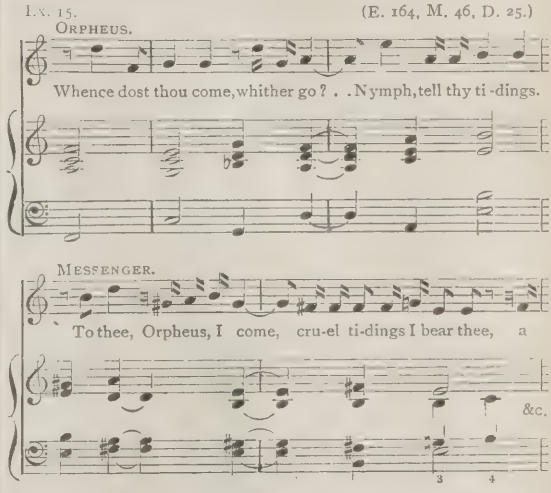
Ex. 14

TENOR II. (E. 171, M. 54, D. 36.)



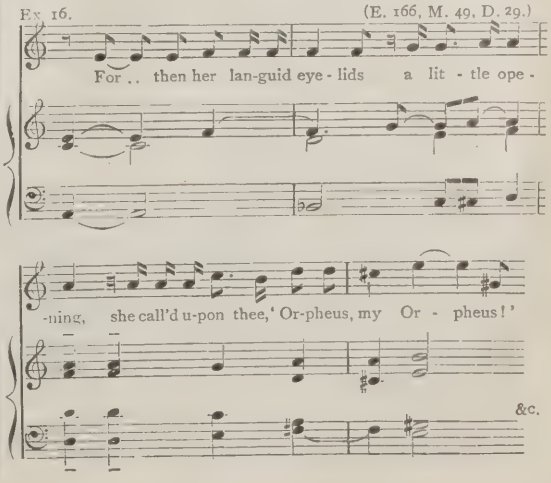
Another device worth noticing is the climax reached by an ascending scale or sequence, a process which afterwards became a commonplace and the chief resource of every Kapellmeister who ever set pen to paper. There are two good examples, both from the Messenger scene in Act 2. The first is the anxious cry of Orpheus, followed by the restrained melancholy of the Messenger's reply :

Ex. 15. (E. 164, M. 46, D. 25.)


ORPHEUS.
Whence dost thou come, whither go? . . Nymph, tell thy ti -dings.
MESSENGER.
To thee, Orpheus, I come, cru-el ti-dings I bear thee, a
&c.

The other is from the Messenger's long narrative, where she describes the last moments of Eurydice. (The reading of the fourth bar is that of the 1615 edition. M. differs from E. and D.) :

Ex. 16. (E. 166, M. 49, D. 29.)



* The English version is : 'And after biting frost of naked winter.'

† E. and D. read D sharp in the bass, and D.'s translation misses the point of 'gelate.'

The forces required for the performance of 'Orfeo' are considerable. The solo singers (some of whom are members of the chorus) number seventeen, thus :

Sopranos (6): Spirit of Music, Nymph, Eurydice, Messenger, Hope, Persephone.
Altos (1) : 2nd Shepherd.
Tenors (7) : Orpheus, 1st and 3rd Shepherds, 1st and 2nd Spirits, Echo, Apollo.
Basses (3) : Charon, Pluto, 3rd Spirit.

However, some of the parts can easily be doubled, *e.g.*, the Spirit of Music, Eurydice, the Messenger, and Hope, can all be performed by one person. The five-part disposition of the chorus varies. Sometimes the sopranos are divided, sometimes the tenors. The spirits of the underworld are altos, tenors, and basses, sopranos apparently being considered unsuitable for Pluto's choir. No doubt the real reason is that Monteverde wanted a sombre tone-quality (compare the opening of the second number of Brahms's 'Requiem'). Of the orchestra there is not much need to speak. Mr. Howes has given the list of the instruments in his article (p. 509). He goes on to say :

> How are we to modernise this? . . . We could either hand the whole score to Sir Edward Elgar and get him to give us a modern version complete with tubas and triangles—this would be the course that Monteverde himself would have wished to see adopted —or, unable to divest ourselves entirely of our antiquarian scruples, we might prefer to keep as near the original as possible, and merely make a few substitutions for the impossibly obsolete instruments.

I am bound to say that the first of these suggestions does not commend itself. There is no harm in orchestrating a work like the Bach C minor Fugue, which is (presumably) already fairly well-known in its original form, though it is ridiculous to say that Bach would have revelled in it. But to present a work in a new dress when we are unacquainted with its proper garb is a particularly obnoxious form of artistic deceitfulness. Orchestral resources and styles of composition are not so independent of each other that any work can naturally and easily be transplanted to a new setting. At the same time, it is of course impossible to reproduce exactly the original orchestration. The following scheme, which is much less drastic than the suggestions of Mr. Howes, will be found on comparison with the original list to form an adequate substitute, and to be reasonably economical :

2 Piccolos (flautini alla vigesima seconda).
2 Oboes } (in unison, cornetti).
2 Clarinets }
2 Trumpets (to play 1st and 2nd trombones where necessary).
3 Trombones.
Harp.
Organ (with reed and flue stops).
Harpsichord (or Pianoforte).
Strings.

Particular interest attaches to the strings, as they are once used to accompany recitative, viz., at the end of Act 3, a very striking and unusual procedure. Their warm and restful tone provides a marked contrast to the more severe combination of organ and lute, which has gone before. A special study might well be made of the instruments used for accompanying the recitative. It was no doubt the frequent changes in the Messenger scene that confirmed Hawkins in his belief that a special instrument was assigned to each character. Of the wind instruments in this list the oboes, clarinets, trumpets, and trombones play the seven-part symphonies. The piccolos are used, as in the original score, to give piquancy to the ballet in the first Act, and in the *ritornello* in thirds in Act 2. The organ employs reed or flue stops according as it represents the 'regale' or the 'organo di legno.'

It is a mistake to look for foreshadowings of later styles in 'Orfeo.' Such an attitude prevents one from seeing the fruits of Monteverde's genius in their true light. But a lesson may be learnt from his innovations. It appears that they are most successful when they seem to come most from the heart. We smile at the florid scales for cornetti or violins. Here he was trying to be impressive, and we feel that it does not quite come off. In just the same way, when we have recovered from our first rapturous prostration before the shrine of some modern prestidigitateur, hailed by his intimates as a genius, by the public as a fool, do we perceive that the tricks are threadbare, the bombast puerile. We cease to marvel, and realise that the Emperor has no clothes on.

It is over three hundred years since primitive brass blared out the rugged *Toccata*, and the curtain rose at Mantua before the 'offspring of princes.' Yet while Striggio's libretto has worn thin and the conceits of a more artificial age have become palpable, the freshness and vigour of the music remain untainted by so long a burial. It might be worth while to consider whether some of the energy which a belated patriotism has expended on resuscitating the Elizabethans—a process in which enthusiasm has not infrequently been anterior to discrimination—might not with advantage be devoted to extending a welcome to a patriarch from another clime. Perhaps the public is too sophisticated to listen with equanimity to simple recitative accompanied by harpsichord or organ. Students again may laugh at the direction *con tutti li stromenti*, and go away to introduce some new and hideous instrument of percussion into their most recent symphonic poems. All this can only be determined by the event.

It has not been the purpose of this article to give the history of 'Orfeo,' which can be collected from the ordinary works of reference, nor to attempt a complete critical estimate of it as an artistic creation. It has been sufficient to touch on some of its many aspects. To do justice to the harmonic and melodic invention, to the expressiveness of the recitative, and the vigour of the choruses, homophonic and contrapuntal alike, would require a more ample exegesis. An opportunity for renewing acquaintance with the work will be afforded on December, 7, 8, and 9, when it will be performed in English at Oxford. Particulars were announced in last month's *Musical Times*.

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. Grattan Flood

XIV.—William Hunnis

Although the fame of William Hunnis is more closely connected with the development of the English drama than with that of music, yet he composed a good deal, and was also Master of the Children of the Chapel Royal for thirty-one years. He was born *circa* 1530, and in 1551 became a Gentleman of the Chapel Royal. One thing is

certain, that Hunnis's name appears in the Stowe MSS. (British Museum) 571, fol. 366, in 1552, acknowledging the payment of his fee, his description being given as 'of the Chappell.'

Hunnis was undoubtedly imbued with the reforming doctrines under Edward VI.; yet Queen Mary retained his services in the Chapel Royal.* However, in March, 1556, he was found to be more or less implicated in a Protestant plot, and was deprived of his post. In 1559 he was restored under Queen Elizabeth, and as a mark of favour was appointed Keeper of the Queen's Gardens at Greenwich, for life, at a salary of 12*d.* a day, by Patent dated June 20, 1562.

On the death of Richard Edwards, on October 31, 1566, Hunnis was appointed his successor as Master of the Children of the Chapel, and was sworn into that office on November 15, 1566, at an annuity of £40, the number of boys being twelve. Five months later, on April 18, 1567, he was granted a commission to take up choristers for the Chapel Royal. These choristers were selected as much to be boy-actors as singers in the Chapel, and at Shrovetide (February 29-March 2), 1568, Hunnis presented his players at Court, giving a yearly performance till 1572. In that year, on January 6, he produced a play called 'Narcissus'; and on Shrove-Sunday, 1576, his dramatic venture was rewarded by the sum of £13 6*s.* 8*d.* From 1576 to 1580 Hunnis joined forces with Farrant, both companies being styled the 'Children of the Chapel,' with Farrant as manager or producer. Their first play was 'Mutius Scaevola,' given on January 6, 1577, for which the Queen allowed an extra £10 in addition to the usual fee of £6 13*s.* 4*d.*

Meantime Hunnis did not neglect the musical side of his appointment, and on December 11, 1578, a work of his entitled 'A Hive Full of Hunny' was licensed to Thomas Dawson. This quaint work contained 'The first book of Moses, called Genesis, turned into English metre,' with a melody in the minor mode. Three years later, on November 7, 1581, Hunnis issued 'VII. Steppes to Heaven, *alias* the VII. Psalmes reduced into meter,' of which a second edition appeared in 1583 under the varied title of 'Seven Sobbes of a Sorrowful Soull for Sinnes,' printed by Henrie Denham in Aldersgate Street at the Sign of the Starre, dedicated to the Countess of Sussex—with musical setting.

In addition to his three printed volumes, Hunnis composed many sacred pieces, which are in MS., in the Music School, Oxford. His 'Alack, when I look back,' was revised by Byrd (*see* 'Tudor Church Music,' vol. 2, William Byrd, page 223).

On Farrant's death (November 30, 1580), his widow sold the lease of the Blackfriars to Hunnis, who continued to train the Children of the Chapel Royal for the Queen's delectation. The Children of Windsor do not appear to have acted after 1580, and, as Prof. Wallace writes, 'from that time forth they are never heard of again as actors.' On December 20, 1581, the Widow Farrant signed a confirmatory lease of her whole property to William Hunnis and John Newman, at an increased rental of £6 13*s.* 4*d.*, and Hunnis presented Court plays by his boys during the years 1581, 1582, and 1583.

At length the Earl of Oxford, believing in Lyly's ability to do great things in drama, bought the Blackfriars lease, and in June, 1583, made a present of it to Lyly. In the winter of 1583-84 the Earl of Oxford's boys—that is to say, the combined forces of the Children of the Chapel and the Children of St. Paul's Cathedral, under William Hunnis and Thomas Gyles respectively—gave several Court plays, including 'Alexander and Campaspe' (which has the charming lyric 'Cupid sang, Campaspe played') on January 1, 1584, and 'Sapho and Phao' on the following Shrove Tuesday, March 3, at night. Hunnis received £20 for presenting two plays—on Twelfth Day and on Shrove Tuesday, 1584. However, in May, 1584, Sir William More got an order from the Sheriff of London awarding him possession of Lyly's theatre, and thus ended the first Blackfriars Theatre and the Children's plays under their master, Hunnis.

From 1585 to 1597 Hunnis devoted himself to the training of the children for the Chapel solely, and composed some sacred music for them. A new edition of his 'Seven Sobbes of a Sorrowful Soull' was issued in 1587.

His death occurred on June 6, 1597, and three days later Nathaniel Gyles, Mus.Bac., Master of the Children of Windsor since October 1, 1595, was sworn Gentleman of the Chapel Royal and Master of the Children, receiving a Patent for his appointment on July 14, 1597.

* See 'Queen Mary's Chapel Royal,' by the present writer, in the *English Historical Review* (1918).

CRITICS IN EXCELSIS

By Arthur T. Froggatt

Disraeli said that the critics were the men who had failed. A recent writer puts it in this way: 'One might describe the average art critic as a parasite living on the endeavour of others.' I am disposed to think that these judgments are not undeserved—at all events the second, which only applies to the average critic. But what of those who are below the average? I remember one who was fined two hundred pounds for a false and malicious libel, and escaped punishment because all his possessions (so he said) were the property of his father. So, possibly, they do not always succeed in 'living on the endeavour of others.' At any rate, let us hope not.

Of course on this occasion I confine my remarks to musical criticism, without reference to such works of art as the memorial to Epstein—I beg pardon, I mean the memorial to Hudson. But the criticism we meet with is often calculated to take our breath away—possibly, intentionally so calculated. We are inclined to wish that it were a little less emphatic, a little less sweeping. We might even desire that the critics were a trifle more in agreement one with another. It is somewhat disconcerting to feel compelled radically to revise our estimate of the great composers every few months or so.

Most of us were educated in the belief that Henry Purcell stood at the head of English composers. But two years ago it became necessary to celebrate the Tercentenary of William Byrd; and some time earlier—I suppose as one of the preparations for that event—it was discovered that *he* was the greatest English composer. (I remember, in this connection, the late Dr. McNaught congratulating the Musical Association on the fact of England possessing more than one greatest composer.) We were told, indeed, that Purcell was a pigmy compared with Byrd. In the Tercentenary year an eminent musician, after praising Byrd, warned us

that we might soon be talking nonsense about him; but it seemed to me that the advice came rather late. However, another musician informed me that he preferred Byrd to Palestrina, the music of the latter being too smooth—I think that was the adjective. I took this to mean that when listening to a piece of 16th-century music we expect occasional crudities, and are disappointed if we do not get them.

With respect to the comparative merits of Byrd and Purcell, I should have thought it might be sufficient to say that they were the greatest English musicians of the 16th and 17th centuries respectively. Ouseley, by the way, seems to have preferred Tallis to Byrd; and possibly Ouseley was as good a judge as any of those who now instruct us in these matters. But the custom (for it has become a custom) which I deprecate is not so much the pitting of one composer against another, as the absurd depreciation of the one whom it is the fashion to despise, or the equally absurd exaltation of the other whom it is the fashion to adore. Most of the great composers have had the misfortune to suffer in both ways.

A short time ago I was astounded at reading in the musical column of one of the great London dailies that Orlando Gibbons's 'Hosanna to the Son of David' was perhaps the finest piece of sacred music ever written. Not the finest by Gibbons, not the finest by any Englishman, but the finest ever written. The 'perhaps' of course was an indication that the habit of 'hedging'—almost universal among musical critics when discussing new works—had not been entirely laid aside. But think of it. If the writer had said that this anthem was 'perhaps' the finest sixty-six bars of sacred music ever written, I might, in this year of enthusiasm, have agreed with him. But when I reflect that such things as the 'St. Matthew' Passion, the Mass in B minor, the Requiem Masses of Cherubini and Mozart, the Missa Solemnis, to mention only a few trifles, are in existence, I can only conclude that this particular critic had lost all sense of proportion—temporarily, of course.

Talking of 'hedging,' how changed are the methods of criticism since the days when Joseph Bennett had the courage to declare that a certain oratorio was the finest since 'Elijah.' (I don't say he wasn't right.) But now we seldom go beyond saying that the present work marks the latest stage in the talented composer's progress—which very likely it does, whether the upward progress tend towards heaven or merely into the clouds. It is only when dealing with the great masters that the critic seeks to astonish us.

I do not know that I have ever heard much abuse of Haydn—for some years he was simply treated with silent contempt. Very occasionally the first part of 'The Creation' was honoured by a performance, but his Symphonies, and even his Quartets, were laid aside. Now there are signs of a change for the better. A few Symphonies were revived during last year's Promenade concerts, and I am delighted to find that eleven were included in the programmes of the recent season. With Mozart it has been very different. 'Childish' was, I think, the favourite epithet for his music. Sometimes it was received with a patronage which was even more offensive than abuse, as though one should say, 'How nice it really is, after all!' I could name an examiner who said to a candidate, 'Now play this silly little piece by Mozart.' But I have been much amused lately by reading great praise of Mozart, chiefly from critics who are learning to sneer at Beethoven. It has been discovered that Mozart's music is absolutely perfect. And this although he knew nothing of the whole-tone scale!

At the present time Beethoven is on the down grade. I have seen it stated that not more than ten of his Sonatas are worth playing. Quite recently we were told that the 'Pastoral' Symphony belongs to a type which is fast passing away—I forget the exact words. Remarks of this kind have been tolerably frequent of late. It happens just now to be the correct thing to take every opportunity for exalting Bach; and in order to do this effectively it is of course necessary to depreciate Beethoven. Next year it may be the other way about.

Mendelssohn, at one time ranked with Handel and Beethoven and for years placed above Schumann and Chopin, has long been removed from his pedestal. There are, I venture to believe, some signs of a revival of favour. At all events his music has never failed to attract the multitude. Perhaps that is why some of our modernists hate him so thoroughly.

A mastery of form has not been commonly reckoned among the many great qualities of Chopin's music. A few years ago, however, I read a series of articles which was intended to prove that in reality this was one of its strongest points. This year, from another source, I have learnt why it is that his music so often fails to please. This is all rather amusing, if at the same time a little perplexing.

One of the most fatuous pieces of criticism I ever heard was uttered, a good many years ago, during the discussion following the reading of a paper (written by myself) on Liszt's Symphonic Poems. The speaker (a Cathedral organist, by the way), who was unable to agree with my estimate of Liszt, quoted Mendelssohn as having described Liszt's compositions as 'the apotheosis of commonplace.' In view of the fact that Mendelssohn died before the Symphonic Poems were produced, this was pretty good.

I once entered a concert room, on the seats of which I saw copies of a hand-bill liberally sprinkled. I took up one of these, and read thereon the opinion of 'the celebrated critic, Mr. X.,' on the merits of the artists who were about to perform. I raised my eyes and beheld the 'celebrated critic' himself two or three rows of stalls away. I couldn't help wondering whether he was feeling comfortable or uncomfortable.

I have avoided mention of the name of anyone living; but I wish to take this opportunity for paying a tribute to the memory of one who has passed away. To my mind, Sir George Grove was an admirable example of all that a critic should be. Almost invariably accurate in matters of fact, devoted to the classics, yet always ready to welcome new works of genius, accomplished in many different ways, warm-hearted and full of enthusiasm, no one who knew him even slightly, as I did, would ever dream of associating him with 'the men who had failed.' And he had the saving grace of modesty.

Mr. R. J. Pitcher will give a lecture-demonstration on 'The Techniquer' at the London Academy of Music, on December 15, at 8, with Dr. Yorke Trotter in the chair. Admission is free.

The Reigate Choral Society's plans for the season include a performance of 'Hiawatha' in December and a miscellaneous programme in the spring.

New Music

SONGS

A good handful of Schubert's songs is now well established in the school singing class, and even in the junior solo classes at some competition festivals. Teachers will therefore welcome a book of thirty just issued by Novello as Book 273 of their 'School Songs' series. Most of the favourites are here—'Ave Maria,' 'Courage,' 'Litany,' 'The Organ Grinder,' 'Peace,' 'The Trout,' 'Who is Sylvia?' &c. The form is handy, the price low (it works out at less than a penny per song!), and the voice-part appears in both notations. Obviously the collection should be of great service, not only in schools but to vocal students and teachers generally.

A further half-dozen songs by Bernard van Dieren come from the Oxford University Press. His methods were discussed pretty fully by a colleague in a recent issue of this journal, so there is no need for lengthy criticism. No one can question the sincerity and high ideals of the composer, nor can one deny the frequent beauty of the music. Yet the result is less convincing than it ought to be. The interest and beauty are unequally spread; the music is often unnecessarily difficult; and the composer appears to disdain some practical considerations in the laying-out and notation. For example, in the setting of Despréaux's Chanson ('Voici les lieux charmants') the pianoforte part is set out mainly in such small type as to be almost undecipherable to the player. The reason for this uncomfortable method is thus given in a Note:

> The effect to be aimed at is to obtain a balance of sound which, while allowing the big notes to stand out, preserves those printed in small type sufficiently clear and distinct to make them heard as a supporting polyphony (*e.g.*, a relation similar to *cor anglais* and strings).

But surely the part to be made prominent can be indicated by the customary signs; a player of intelligence can be trusted to realise 'a supporting polyphony' without its being printed so minutely as it is here. This Note points to another weakness of the composer: he is too often writing for one medium and thinking in terms of another. His pianoforte parts abound in passages that are obviously conceived in the idiom of string and wind combinations. In addition to the Chanson, the songs received are 'Balow' (anonymous words of 16th century), a Sonnet of Spenser for tenor and eleven solo instruments, Mörike's 'Schön Rohtraut,' a passage from de Quincey's 'Levana and our ladies of sorrow,' and 'Weep you no more, sad fountains.' The Mörike song and 'Balow' contain some exquisite passages, but both are blemished by occasional over-elaboration. However, a reviewer makes these strictures with diffidence. The whole-hearted advocacy of such a singer as John Goss makes one hesitate. Clearly the proof lies in an unusual degree in performance, so it is to be hoped that Mr. Goss and others of like enterprise will give their public a chance of getting on terms with this much-debated composer. In the present stage, however, it is difficult to avoid an impression that van Dieren is more interesting to the singer and player than to the listener.

A good many other songs have been received from the Oxford University Press. Hubert J. Foss's setting, for baritone, male-voice chorus, and pianoforte, of seven poems by Thomas Hardy is highly provocative, and at first sight its interest seems to lie chiefly in that quality. The ironic and grim outlook of so many of our younger song-composers rarely makes for attractive music, and this collection, one feels, overworks the vein. Mr. Foss (again in the fashion) is inclined to work a figure thread-bare, and he appears to forget that a progression designed for reiteration should not as a rule contain any specially striking feature, especially in regard to harmony. Thus the very effective opening bar of 'The Sleep-Worker' gets on our nerves long before we have finished with it. Probably the composer intended it to do so, but he could have produced the desired effect of a quietly relentless and monotonous background without reminding us that composition on such lines is fatally easy. The accompaniment of 'The Dark-eyed Gentleman' is another example of the overworking of a figure—this time diatonic. A good deal of the harshness elsewhere seems to be forced and unconvincing, *e.g.*, the opening bars of 'Night in the old home.' But the composer has something to say, and has only to suppress his originality complex in order to say it well. Some capital songs by E. J. Moeran are in the parcel. 'Troll the bowl' (Dekker) has some discords that exactly suit the text. (But those in the opening page depend upon the pianoforte part being not a bit louder than the *mf* indicated. It may well be only *mp*. The right proportion between the voice and pianoforte is more than usually important here.) The jolly, bell-like chords that develop as the song goes on are fine, and Moeran shows his knack in such details as the occasional and startling A natural in the bass on page 3, where everything leads one to expect the sharp. A rousing song, this, full of the gusto of the mighty topers of old. Very happy is Moeran's arrangement of the Suffolk folk-song, 'The Little Milkmaid.' 'Come away, death' is beautifully set; the sudden return to the original key at the end of the verse is not only daring and skilful, but poignant. (In bar 6 of the last page the first B in the left hand needs a flat.) In 'The merry month of May' (Dekker) the composer is again at his best, with a setting full of vivid life and fancy. It calls for a first-rate pianist, and yields full value for every note. These four Moeran songs are among the best things I have seen since Peter Warlock burst upon us. Gordon Slater's 'The Green Willow' is a simple and expressive setting of some traditional words. Edward Rubbra ventures on 'It was a lover and his lass,' but the result hardly justifies his daring. The words call for more light-heartedness than is here. His setting of Edward Thomas's 'Out in the dark' suggests monotony, cold, and remoteness very skilfully and yet simply. 'A Hymn to the Virgin' is too deliberately mediæval, and the retention of the old spelling and phraseology (some of which has to be explained in foot-notes) is surely 'precious.' We shall look for some good work from Mr. Rubbra when he has found himself and lost some too-easily imitated models. 'The Windmill' has for text some quaint words inscribed on an old Sussex mill-post; they have been set in the right vein by Colin Taylor. Four English songs of the early 17th century, transcribed and edited by Peter Warlock, consist of 'Like to the damask rose,' 'My thread is spun,' 'Phillis was a fair maid,' all three anonymous, and 'Sigh no more, ladies,' by Thomas Ford. All are good, and the last is extremely interesting and effective,

leaving Stevens's familiar version far behind in every way, especially in its rhythmic enterprise. The songs are under one cover.

From Elkins come some attractive songs. The best appear to be Robert Elkin's 'Spring goeth all in white' (Bridges), Ernest Austin's 'Sleep, little rose,' and Eric Fogg's 'Hunting Song of the Seeonee Pack' (Kipling). The last-named is particularly good, being highly graphic without a trace of far-fetchedness. Stanton Jefferies's setting of Austin Dobson's 'Ballad to Queen Elizabeth' fails in the matter of style, moments of the right directness being mixed with others in which some fashionable and cloying dissonances intrude.

Among the latest issues from Winthrop Rogers is a good example of effective simplicity and directness in Maurice Besly's 'Siesta' ('Hushed the trees'). His 'Bend low thine ear' is also simple and tuneful, but its imitation of the 18th-century English song writers is too deliberate. In 'The Rolling English Road' Mr. Besly has the advantage of one of Chesterton's best poems, and so the result is attractive, but the music does not fully reflect the rich fantasy and humour of the poet. Alec Rowley's 'Derbyshire Song' (John Drinkwater) is delightful; his 'Mad Tom Tatterton' (same poet) is too fruitily harmonized towards the close. 'Mad songs' once had a great vogue. It is interesting to see how a modern composer tackles a difficult subject. This song must have a singer with good command of characterisation and tone-colour. Lily Strickland's 'Lonesome Moonlight' is a real ragtime song, a kind of sophisticated essay in the coon vein, 'Honey, ah'm a-settin' in de moonlight thinkin' of you; Seem lak yo' face keeps a-hantin' me.' Isn't this field pretty well exhausted, especially on its necessarily limited musical side? Wintter Watts in 'Blue are her eyes' makes effective use of a whole battery of conventions of the passionate, intense order.

Two outstanding things among the new Chester songs are Koenemann's 'The King and the Jester' and the *Finale* from Manuel de Falla's 'Master Peter's Puppet Show.' The Russian song is in the dramatico-satiric vein that these composers manage so well. The text is in Russian, French, and English, the last being by Mrs. Newmarch. J. B. Trend supplies the English for the de Falla work, and Jean-Aubry the French. The original Spanish is also given. A bass or baritone is needed, and if a tenor (with a sense of humour) happens to be on hand to interpolate the little bits for Master Peter, so much the better, though the scena may apparently be sung by Don Quixote alone. The quality of the music makes one hope for a chance of hearing the complete opera. Eugène Bonner's 'Whispers of Heavenly Death' is a setting of three of Walt Whitman's poems. The music seems to be overloaded. A French version is added. Järnefelt's well-known Berceuse has had words written to it by Elisabeth M. Lockwood, and makes a pleasant cradle-song.

André Caplet's 'Ecoute, mon cœur' is a curious essay for voice and flute, the text being by Tagore, done into French. 'Deux Poèmes de Ronsard,' by Jacques Durand, are simple, but the first too faithfully follows an old model, and in the second the new and wearying convention of consecutive open fourths and fifths is overdone (Durand).

Ernest Bullock's 'For her gait if she be walking' at once impresses by its sincerity. The words, by William Browne, a Devonshire poet of 1588-1643, are a distinct 'find.' The composer has admirably caught the poet's blend of fancy and feeling. Gerrard Williams provides sprightly music to some words from Morley's First Book of Madrigals—'On a fair morning as I came by the way.' Albert Mallinson's setting of Browning's 'All the breath and the bloom of the year' shows the practised hand of the older school of song writers, and will please those who don't find the harmonization over-rich. Granville Bantock's 'Three Nocturnes,' issued under one cover, are successful essays in the Oriental vein he has exploited so often. All these songs come from Cramers.

But Bantock is no more tied to the East than to any other part. Here he is, back once more in his native Highlands, with 'Three Shieling Songs,' the words by a brither-Scot, Donald Mackenzie (Patersons). Singable and effective songs, and little the worse for the fact that some of the music might be exchanged with that of the Oriental songs noticed above without the listener being aware of a misfit.

Much more than mere antiquarian interest attaches to vol. 4 of 'English Ayres,' edited by Peter Warlock and Philip Wilson. The set consists of eight songs by Alfonso Ferrabosco the younger. These are worthy companions to the best of the type that have recently been revived. An interesting and lengthy biographical note is a capital feature (Enoch).

Coal-black mammies are no longer peculiar to coon songs, apparently. Mentioned here for its oddity is 'An Arab Lullaby' (the Folk Press) containing an assurance that while jackals whine and palms rustle, my love, mammy's by thee to-night. And after reading that 'Raiding afar the tribesmen are' we have a shock on finding that 'Daddy leads them on, dearie.' However, sleep, and 'you will hear your daddy dear, call "Wake thee! Wake thee, love!"' The last verse considers the possibility of daddy biting the dust during the dirty work at the cross-roads:

> Or I shall see the jackals flee
> That have been feasting late;
> And bow to Allah's blest decree,
> Knowing thy Daddy's fate.

The music to this curious mixture is quite without character, suggesting neither lullaby, desert, palms, nor raid. H. G.

CHAMBER MUSIC

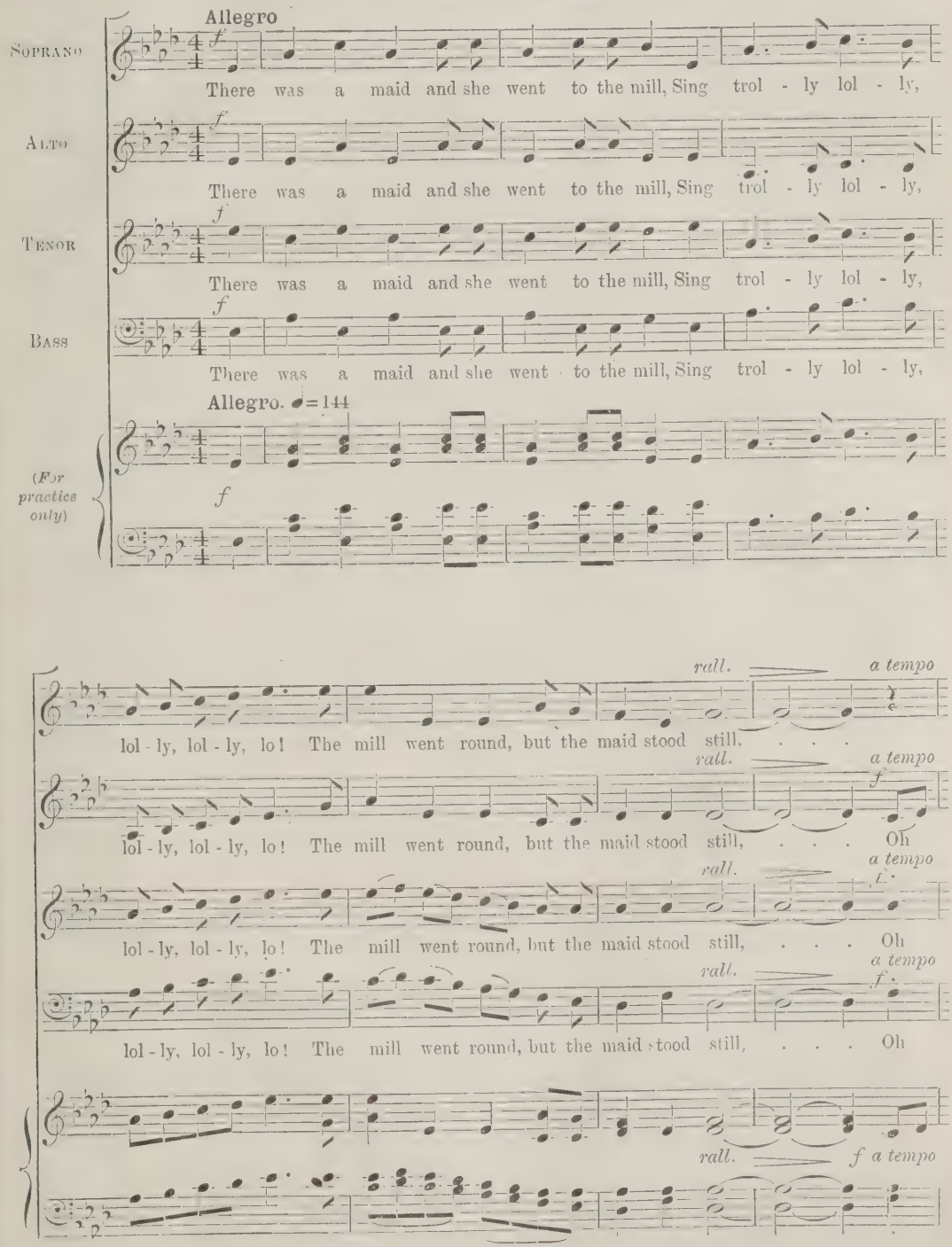
Alexander Tcherepnin's music is always that of the practical musician rather than that of the theorist, and his Trio for violin, 'cello, and pianoforte (Durand) is no exception. But when all has been said that should be said for an able, industrious, and gifted composer, one heavy handicap remains, for there are moments in more than one of his compositions when the music suggests that Tcherepnin lacks a sense of humour. We do not expect him to be witty at our expense or to make merry about the weaknesses of his predecessors or contemporaries. But a sense of humour implies, amongst other things, a capacity for just measures, the quick realisation that the sublime is on the point of turning, and becoming ridiculous. The insistence on certain rhythmic figures is apt to make listeners giggle, even when the composer means them to be terrifying. All the quavers from section 4 to the end of the first movement may produce that effect, and the same may be said of the melodic figure which starts at the *Più mosso* in the second movement and carries on to the end. To our thinking, a

(Continued on page 1109.)

There was a maid

FOUR-PART SONG

Words from the "Jovial Crew" — Old English Tune harmonized by C. Lee Williams

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

Allegro
Soprano
Alto
Tenor
Bass
There was a maid and she went to the mill, Sing trol - ly lol - ly,
Allegro. ♩=144
(For practice only)
rall.
a tempo
lol - ly, lol - ly, lo! The mill went round, but the maid stood still, . . . Oh

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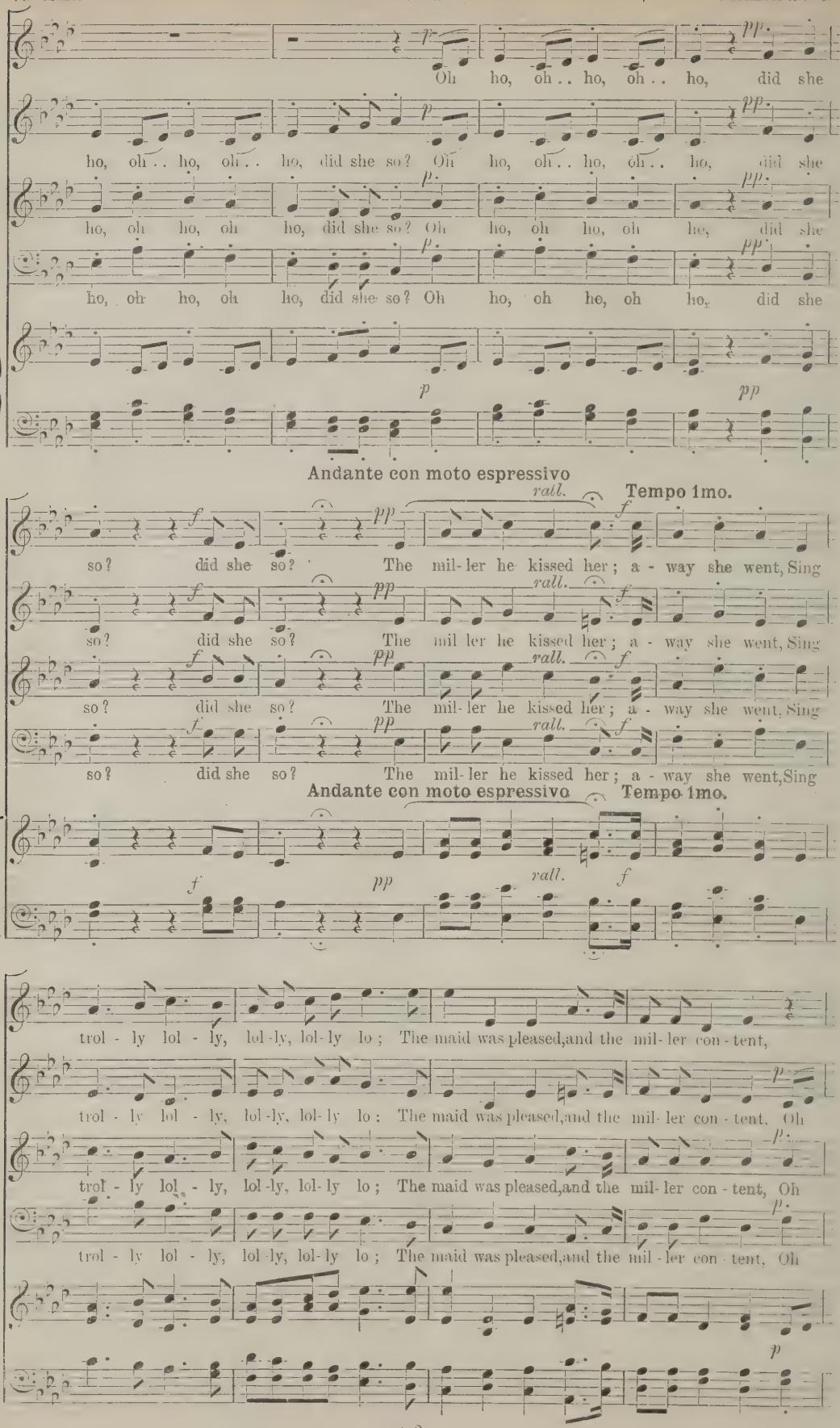
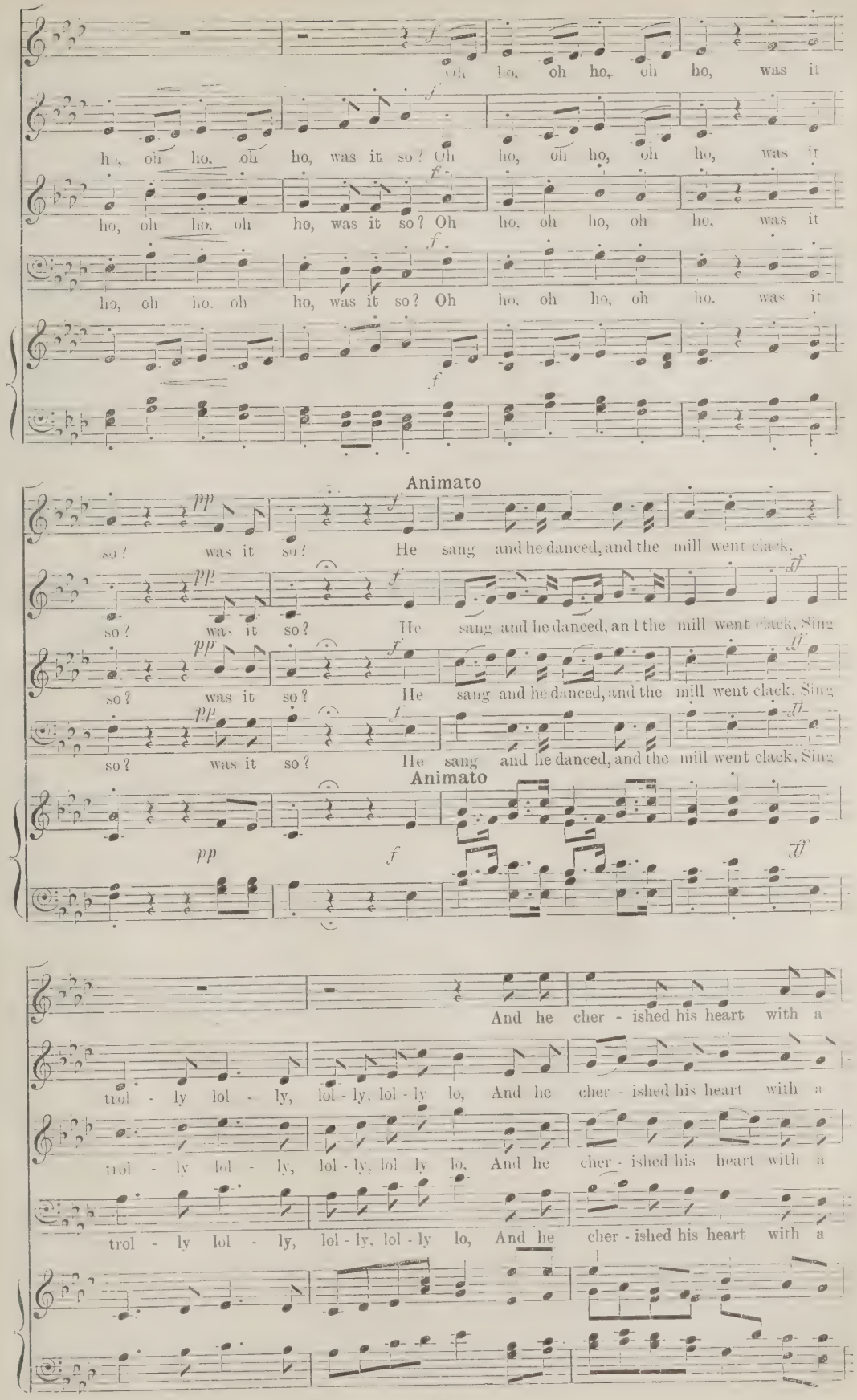
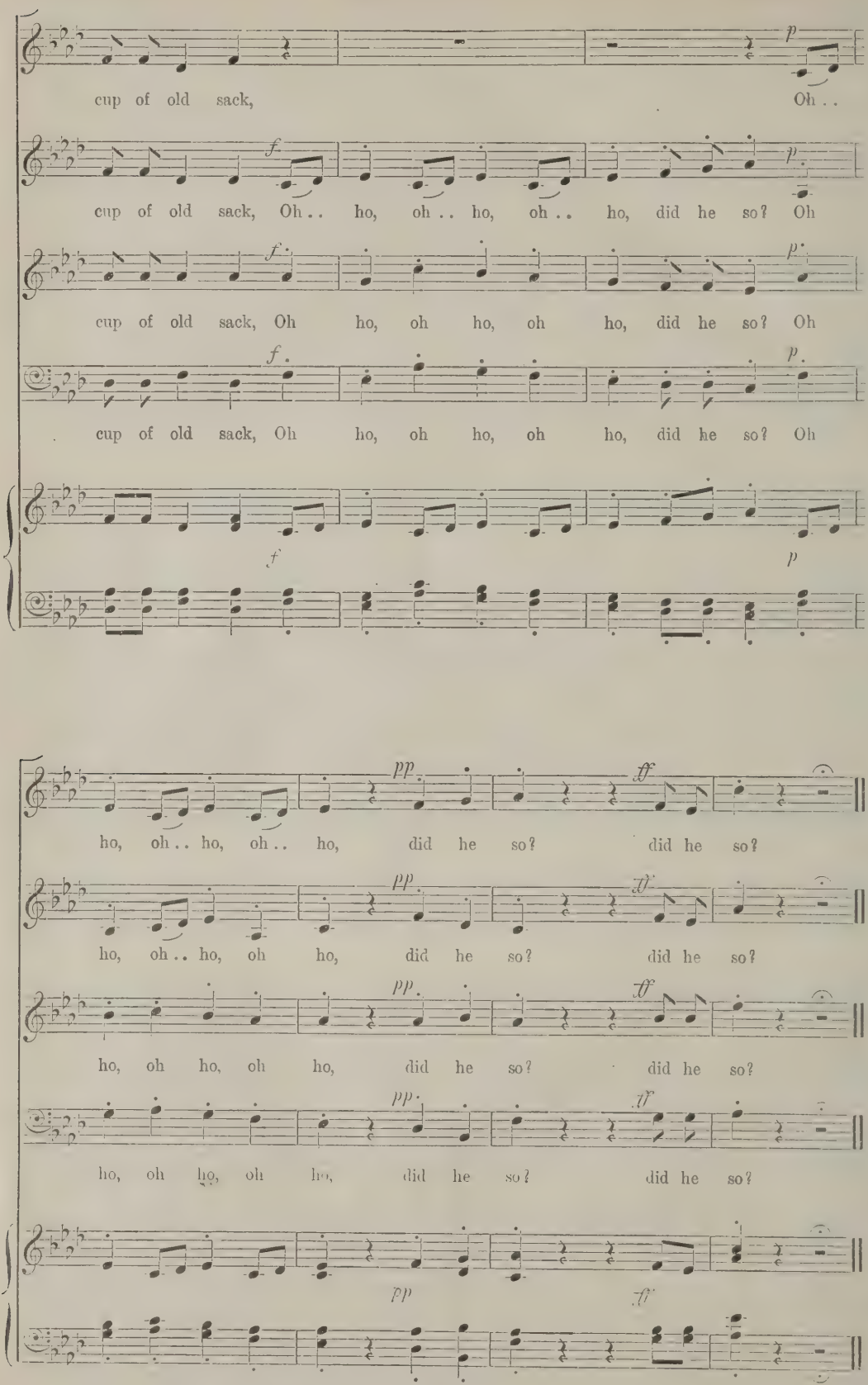

Oh ho, oh . . ho, oh . . ho, did she
ho, oh . . ho, oh . . ho, did she so? Oh ho, oh . . ho, oh . . ho, did she
ho, oh ho, oh ho, did she so? Oh ho, oh ho, oh ho, did she
ho, oh ho, oh ho, did she so? Oh ho, oh ho, oh ho, did she
Andante con moto espressivo
Tempo 1mo.
so? did she so? The mil-ler he kissed her; a-way she went, Sing
so? did she so? The mil ler he kissed her; a-way she went, Sing
so? did she so? The mil-ler he kissed her; a-way she went, Sing
so? did she so? The mil-ler he kissed her; a-way she went, Sing
Andante con moto espressivo
Tempo 1mo.
trol-ly lol-ly, lol-ly, lol-ly lo; The maid was pleased, and the mil-ler con-tent,
trol-ly lol-ly, lol-ly, lol-ly lo; The maid was pleased, and the mil-ler con-tent, Oh
trol-ly lol-ly, lol-ly, lol-ly lo; The maid was pleased, and the mil-ler con-tent, Oh
trol-ly lol-ly, lol-ly, lol-ly lo; The maid was pleased, and the mil-ler con-tent, Oh


oh ho, oh ho, oh ho, was it
ho, oh ho, oh ho, was it so? Oh ho, oh ho, oh ho, was it
ho, oh ho, oh ho, was it so? Oh ho, oh ho, oh ho, was it
ho, oh ho, oh ho, was it so? Oh ho, oh ho, oh ho, was it
Animato
so? was it so? He sang and he danced, and the mill went clack,
so? was it so? He sang and he danced, and the mill went clack, Sing
so? was it so? He sang and he danced, and the mill went clack, Sing
so? was it so? He sang and he danced, and the mill went clack, Sing
Animato
And he cher - ished his heart with a
trol - ly lol - ly, lol - ly, lol - ly lo, And he cher - ished his heart with a
trol - ly lol - ly, lol - ly, lol ly lo, And he cher - ished his heart with a
trol - ly lol - ly, lol - ly, lol - ly lo, And he cher - ished his heart with a


cup of old sack, Oh . .
cup of old sack, Oh . . ho, oh . . ho, oh . . ho, did he so? Oh
cup of old sack, Oh ho, oh ho, oh ho, did he so? Oh
cup of old sack, Oh ho, oh ho, oh ho, did he so? Oh
ho, oh . . ho, oh . . ho, did he so? did he so?
ho, oh . . ho, oh ho, did he so? did he so?
ho, oh ho, oh ho, did he so? did he so?
ho, oh ho, oh ho, did he so? did he so?

(Continued from page 1104.)

composer endowed with a keen sense of humour would have avoided or tried to avoid the repetition and the loss of effect. If Albert Roussel's second Sonata for violin and pianoforte (Durand) does not quite convince us, the reason is that it errs in the opposite direction. The composer is at pains to prove that he is clever, that he has wit, that he is not sentimental, that he is modern in deed and feeling. He convinces us that he actually is all that; but, to be quite frank, we should prefer proof of purely musical tastes and beauty—above all, proof of a temperament more thoughtful than brilliant, more sincere than sensational. B. V.

PIANOFORTE MUSIC

The most interesting things in a big parcel from Durand, Paris, are some pieces by Alexandre Tcherepnin—a formidable Nocturne in E flat minor, 'Feuilles Libres,' a set of four short pieces, and 'Pièces sans titres,' a collection of eight. The sets of pieces, some of which are only moderately difficult, contain some very striking things. Tcherepnin's keyboard-writing differs from that of most modern composers in that it is on the slender side. But everything tells, and he is rarely deluded into the all-too-common belief that the instrument can sing. He exploits to the full its dry, percussive qualities. This means, of course, that much of his pianoforte music is unemotional in the ordinary sense of the term; and although he can at times plumb the depths of uncomfortable misery (as in No. 2 of the 'Feuilles Libres'), he is at his best in the bizarre. André Pascal's 'Deux Nocturnes de la Mer' are a tangle of dissonances that seem to yield little for the trouble. Rhéné-Baton's 'Dans la clarière' is more negotiable and attractive, but the figure of the opening is perhaps overworked. One of the results of the anti-emotional phase of to-day seems to be the composition of pieces for such non-sustaining, finicky instruments as the guitar and harp. Some of these bear transplanting to the pianoforte, but they soon begin to sound of the harp, harpy. Here are André Caplet's 'Divertissements' ('A la Français' and 'A l'Espagnole'), Gabriel Fauré's 'Une Châtelaine en sa Tour,' for harp, all transcribed by Jacques Durand; and Albert Roussel's 'Segovia,' for guitar, arranged for pianoforte by the composer. Of these, the Fauré piece seems most worth while.

Very successful examples of transcription are 'Deux Danses Espagnoles' from Manuel de Falla's 'La Vida Breve.' Both are arranged by G. Samazeuilh for solo and duet. Only the solo form of No. 1 and the duet version of No. 2 have been received for review. The duet form appears to suit the dances best. They are published by Chester. From this enterprising house comes also an 'Album of Modern Bohemian Composers' that should not be missed by those who want to get on terms with a group of writers likely to increase in importance. Seven are represented here—Otakar Sín, Jaroslav Křička, Alois Hába, Ladislav Vycpálek, K. B. Jirák, Boneslav Vomáčka, and Vilém Petrželka. There is, of course, a fair share of modern harmonic spice, but there is plenty of genuinely attractive writing, *e.g.*, a tuneful Serenade by Křička, a lively Gavotte by Jirák, and a beautiful, tender, and original Lullaby by Vycpálek. Some sets of pieces by Dvorák have interest, but are not, I think, the best Dvorák—Three Album Leaves, Four Eclogues, and Two Impromptus. Dalhousie Young's 'Rigaudon,' strongly reminiscent of the Sailor's Hornpipe (apparently with intent) ends by overworking the reminiscence. The same composer's 'China Town, Humoresque de Concert,' is constructed mainly over a little group of consecutive fifths. But there is a conflict of styles, for the theme that goes with the fifths suggests a part of London farther west, and in the middle section we are switched off into an old-fashioned tarantelle.

Rupert Erlebach's 'Mystic Suite' (Curwen) is difficult to play, and perhaps even more difficult to understand. It shows a fine command of the technique of composition and of keyboard writing, but like so much present-day music it is too consistently discordant, and contains an overdose of features that a few years ago were bold and in some cases refreshing enough — consecutives, modal touches, queer conglomerations of notes, and so forth—but which are already becoming a new set of conventions. One longs more and more for a young composer who can say something worth the saying without such an elaborate paraphernalia and such frantic cerebration. Composers are becoming so aggressively clever that the public for contemporary music is likely to decrease: the vogue for 17th- and 18th-century music of all kinds is not without significance. Our big schools of music contain scores of young folk, hardly out of their 'teens, who can orchestrate better than Berlioz, exploit the possibilities of the pianoforte more fully than Chopin, and reel out by the yard polyphony compared with which the average texture of Bach is simple. And yet . . . .

A set of Four Pieces by Jon Leifs (Max Thomas, Magdeburg) almost takes the palm for sheer ugliness. The very first number, a 'Valse lento,' sets one's few remaining teeth on edge by a constant use simultaneously of major and minor tonality; and in No. 3 the left hand plays almost throughout in ninths, often against stacks of unrelated notes in the right hand. When in No. 4 M. Leifs sets out to write a short piece in what he calls 'classic style,' he becomes merely dull, despite such features of 'classical style' as a time-signature of 4-4, 2-4, 3-4, combined, and sudden alternations at a beat's distance of *ff* and *mp*.

Yvonne Adair's 'Suite in 18th-century style: Handelesques!' (ugh! what a word!) is, as the composer admits in a Foreword, 'sheer imitation.' As such it is good, though so long as there are piles of Bach, Handel, Scarlatti, and other old keyboard music waiting for the young player, one fails to see the object of such imitative writing save for purposes of study in composition—and not for publication. From an educational point of view the chief value of the pieces lies in the fingering added by Nancy Gilford, who has aimed at developing the weak fourth and fifth fingers (Forsyth). H. G.

Bach's Sonatas for flute and pianoforte, Nos. 1-3, have just been issued in one book, edited by Louis Fleury.

PIANOFORTE DUETS

G. Samazeuilh has made an excellent transcription for four hands of a 'Danse Espagnole' from Manuel de Falla's 'La Vida Breve.' It calls for good players (Chester).

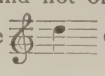
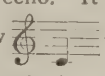
The duet has its place in teaching, and for this purpose two sets by Geoffrey Shaw are first-rate. In his 'Six Traditional Melodies' the *primo* part of four, and the *secondo* of two of the pieces, may be

played by a youngster of rather meagre technique. 'Six Sea Songs' are rather more difficult, but not too much so for the average fairly advanced pupil. The tunes are 'Spanish Ladies,' 'High Barbary,' 'The Arethusa,' 'Bobby Shaftoe,' 'Lowlands,' and 'To all you ladies.' So good is the treatment that grown-ups with a healthy taste for bold and lively music will enjoy them no less than the young people Mr. Shaw probably had in mind. Both sets are published by Novello.

For cases where there is one good player and one in the very earliest stages nothing could be better than André Caplet's 'Un tas de petites choses' ('Pour les enfants bien sages'). The five lengthy pieces have for *primo* a simple theme based on the five-finger exercise, beneath which is a *secondo* rich and strange. The resource, especially harmonic, is extraordinary. Striking, too, is the variety in character, the pieces being a Berceuse, a Danse Slovaque, a Barcarolle, a Petite Marche bien Française (in which the 'Marseillaise' makes a stirring appearance), and a 'Petit Truc Embetant.' The part for 'les petites mains' is always in C, but that for 'les autres' moves through the sharps and flats regardless. And it always sounds right. This most engaging work can be even more fully enjoyed by two grown-ups, provided they don't quarrel over sharing the 'fat.' H. G.

Many readers have chuckled over the delightful verses, 'When we were young,' of A. A. Milne, either in *Punch* week by week or in the collected form. The most popular of the set was, perhaps, 'The King's Breakfast.' It has now been issued separately, set to music by H. Fraser Simson, with illustrations by E. H. Shepard. Mr. Milne has written an amusing Introduction that will appeal to all adults, and to the older among the children. Mr. Fraser Simson's music and Mr. Shepard's thumb-nail sketches could hardly be bettered. Here is a gift-book of whose success there can be no doubt (Methuen; and Ascherbergs).

STRING SOLOS

Chesters have just published 'Salve Regina, edited by Granville Bantock; 'Fantastic Poem,' composed by Granville Bantock; and 'Londonderry Air,' arranged by Granville Britton. They are all for 'cello and pianoforte, but 'Salve Regina' can also be played on the violin or viola, and in the 'Londonderry Air' arrangement the violin can take the place of the 'cello. Perhaps it is hardly necessary to say that 'Salve Regina' is well edited; Granville Bantock is a past master at that game. As a string piece, however, 'Salve Regina' has a serious drawback in that its compass is that of the voice and not of the violin or 'cello. It never rises above  or touches below  —this the weakest compass of the fiddle. The 'Fantastic Poem' on the other hand exploits the resources of the 'cello with considerable felicity, and the music has all the polish and dexterous touch so characteristic of its composer. The 'Londonderry Air' is a less happy experiment. Its 'arrangement' is mainly an affair of harmonic structure, and in this sense quite a worthy thing. But the soloist—'cellist or violinist—has to sing the melody unadorned by double stoppings or by those happy strokes which make, for instance, Kreisler's arrangements so popular. This great melody suggests better things even if they imply greater difficulty. A 'Gavotte and Musette,' by Spencer Dyke (Joseph Williams), is simple, harmless, and not unattractive. B. V.

VIOLIN METHODS

We have received two violin methods purporting to deal in a presumably new fashion with technical problems—O. C. Dounis's 'The Staccato' (the Strad Edition) and Léon J. Fontaine's second book of graduated 'Studies for the Violin' (Paxton). Well, there is nothing new under the sun. 'Graduated' studies have been published long ago, and all that can be said about the staccato has been said by the more thoughtful men who have controlled the teaching of violin playing in the last hundred years. Nevertheless both volumes would seem to have their uses. The competitive festival has kindled ambition in players who live away from the great centres where capable teaching can be had for the asking. These young musicians would have been content to play somehow or other before the advent of the festival. The days of the 'somehow or other' are now over. Those who lack a teacher capable of supervising their progress and to detect and correct in the shortest possible time any physical or intellectual weakness should find both volumes helpful—'The Staccato' because, leaving nothing to chance, the author explores and explains in copious notes every corner of the field; the 'Graduated Studies' because the increasing difficulty of each forward step has been measured to a nicety. By the way, a better word than 'Staccato' should be adopted to define this special bowing. 'Staccato' means 'detached'—nothing more. It consequently applies to passages where each note is bowed with a separate stroke and to passages where many notes are played in one bow. B. V.

The Musician's Bookshelf

'Robert Schumann.' By Frederick Niecks. Edited by Christina Niecks.
[Dent, 10*s.* 6*d.*]

This is not an introduction to the subject. It is a book meant for him who already knows the outline, and above all loves Schumann's music.

The method is a patient amassing of detail, with, every now and then, a general glance round. Given an interesting enough theme, this is a good method. Nothing that Prof. Niecks has here to tell us is dull, because a gilding gleam falls on everything from the glory of Schumann's music. In the earlier part of the book Niecks's details have often only a distant connection with Schumann. That does not matter. They illustrate a period and a society which bore a charming musical school, and so are interesting to a musical reader.

Prof. Niecks did not carry out his scheme quite on the heroic lines he had in mind. As the tale goes on the treatment becomes more summary, and Schumann's later musical works are not discussed as the earlier ones were.

Perhaps the biographer became oppressed, as the reader certainly is, by the heavy melancholy of the later years. It always requires an effort to realise that Schumann was only forty-six when he died. If we have followed his career either in the outward events or in the succession of his compositions, we feel that

the Schumann of the 1850's was old, or at least elderly—a man whose bright youth was far, far away.

The mystery faces us again in Prof. Niecks's book, which states the case vividly but does not clear it up. Probably the only solution would take the form of a pathological statement, and Niecks, though he tells us much that he learnt about Schumann from many contemporaries, does not bring in the medical evidence.

All the same he is not of the tiresome tribe of whitewashing biographers. His candour is refreshing, and inspires confidence. He does not attempt to hide the faults of the youthful Schumann—his indolence, laxness in money affairs, and addiction to strong drink. He attempts to get at the truth of this period, just as he does later on, when he comes to the dismal Düsseldorf chapters. What happened in the meantime?

The spoilt, irresponsible, brilliant youth sobered down, and only too rapidly and completely. He who had been wild and fantastical became simply glum. He won his Clara, whom he idolised and then martyrised. Even the grey light of the later years was not to last long. The end was rapid cerebral decay.

There are fairness, frankness, and good sense in Niecks's comments. He puts the case for the City Fathers of Düsseldorf against the indignant Schumanns. Chorus and orchestra were going to pieces under this impossible conductor. The oddest thing is that Clara—delightfully infatuated with her great Robert even after years of his queerness, not to speak of a large family—seems never to have suspected that he simply had not the first notions of conducting. In fact, one of the minor puzzles of the story is the nature of the celebrated Clara's musical intelligence. She was an admirable executant, assuredly, and understood some things well, but her limitations were strange.

Another thing is Schumann's attitude towards the orchestra and the opera. He aspired to write for them, but out of a sort of modesty, not to say a sense of propriety, he shunned a close acquaintance with their nature and exactions. Can it be that the musical prudery of a piano-playing wife counted at all here?

No one could argue that domestic felicity killed Schumann's genius, for it was at its strongest in the two or three years after his marriage. But he certainly succumbed to the contemporary demand for domesticated music. The German family life of the time could absorb any quantity of mild and amiable pianoforte pieces, chamber music, and part-songs—'originality no object.' Mendelssohn was the ideal, and the superiority of Schumann's genius, obvious as it is to-day, seems to have struck no one.

Schumann was indeed accepted, but by a public with a large appetite and rather mediocre taste. The flash and fancy of his youthful pieces, which we now prize so much, were passed over, instead of being seen as the rarest vein. Schumann's muse was tamed by her surroundings—and was fortunate in that, unlike Sterndale Bennett's, she was not wholly extinguished. The 1840's did not want brilliant, wayward music-makers. Schumann was respectabilitated, while Wagner remained suspect.

At the present time, when music has cut itself free from all domestic trammels (with certain inconvenient results all too plain), it is curious to look back to a period when it suffered from over-domesticity.

C.

'The Well-Tempered Musician: A Musical Point of View.' By Francis Toye. Preface by Hugh Walpole.

[Methuen, 5*s*.]

Can one be a musical critic and still have a good temper? Mr. Toye says 'Yes,' and proves it by writing a book without one jot of unkindness. This does not mean dullness. His buoyancy quite heartens the reader. He talks such sound sense that it is hard anywhere to pick a quarrel with him; but he does not talk in platitudes.

He writes on Nationalism, Teaching, Criticism, Opera in England, and other general topics, and contrives not to find them hackneyed. It is indeed no small feat to have written chapters at once so reasonable and so readable. Mr. Toye likes everyone that is at all likeable—from Bach to Offenbach. He is a regular enthusiast for Handel, and can acknowledge the spells of George Gershwin. His unfailing eclecticism is no doubt the right thing for a critic, and it certainly makes for a happy life to be able to adjust one's point of view to see what the other fellow is getting at—sermons in stones, and good in everything.

Mr. Toye starts by putting the case of the fellow who knows what he likes and doesn't 'like' simply because he ought. That, he suggests, is really the good musical case. The musical taste has no predilection for a certain category of music. There is only good and bad music, and the music we like is good. That instinctive decision comes first, and then we may proceed to justify it with what ingenuity we may.

He goes on to plead for the recognition of the value of music purely as a source of pleasure. If it can educate, elevate, refine us, all the better, of course. But we are poor lovers of the art if we exalt it for some irrelevant or imaginary function. Glorious Beauty! Are you not in yourself your own *raison d'être?* It is sheer, magnificent luck to have the gift of perceiving beauty—not a reward for merit.

Mr. Toye in 'Music and Modern Society' notes the enormous gulf existing here between the best music and the most popular ('shop ballads') as compared with the lesser gulf existing on the Continent. He interestingly argues that the cause may be our lack of opera—the easiest means of access to good music for the plain man.

There is something in Musical Nationalism—more than the pure cosmopolitans, but less than the Jingoes, believe:

> To musicians the glory and love of music for its own sake must remain the ultimate criterion of values. Local and personal considerations are only valuable if and when they promote the good of that general cause which should claim the passionate devotion of us all.

On Performance Mr. Toye lectures musical England for not caring enough for fine finish. The wonder of fine execution is part of the wonder of fine music. Music slovenly performed is deprived of part of its vitality, and when sometimes we lament to ourselves that such-and-such a once-loved music seems to be growing dull it is more than likely that mediocre performance is to blame. Yet in some estimable English musical circles to-day there is—out of apprehension of egoistic virtuosity, no doubt—positive approbation of executive mediocrity, particularly on the part of singers.

Mr. Toye is a lover of good singing, quite to an old-fashioned extent. If people would sing more,

then the world of music would grow healthier. Let children dance more, and let adults learn to sing—that seems a very good exhortation for the quickening of the musical spirit in the land.

And after all the reviewer has not been able to quarrel with his author. But one moment! Mr. Toye has an exasperating, a pedantic, and an ill-founded mannerism: he spells Handel, 'Händel.' To our eyes this looks hideous in English prose.

C.

'Les Quatuors de Beethoven.' Par Joseph de Marliave. Publié par Jean Escarra. Preface de Gabriel Fauré.

[Paris: Alcan, 30 frs.]

This is a book of 406 pages, and there are 322 quotations from the Quartets in music-type. This will give some notion of its scope.

The author was a young French officer, whose passion was Beethoven. Fauré's Preface tells us that on leaving Saint-Cyr and being sent to one of the eastern garrison towns, Marliave got together every week musical friends to play the String Quartets. War came. He was killed. His Study has been put together and completed by M. Escarra.

One can best describe the book by saying that it is rather like a collection of concert-programme analyses—of the most serious sort, of course. Not the scrappy notes which so often in our degenerate days merely serve to extract a shilling from the concert-goer; but the solid, old-fashioned analyses of St. James's Hall.

It is written by a charmed devotee. He follows his master faithfully step by step, and naturally does not set out to be a detached and searching critic. His book is a very detailed guide to other followers. The analyses are extremely full. To earnest listeners to the Beethoven Quartets by wireless, gramophone, or actual performance the book may well be a great help. It is hardly to be ranked as a work of high literature. Nor is it a student's text-book—its technical considerations do not go deep enough. But it is so far sound and serious and sincere, that the lover of chamber music and of Beethoven will (if he reads French) like to have it on his shelf.

One might add that compilers of programme-notes may find it useful. We all know their habit of handing on certain classical *obiter dicta*—what Spitta said about this, and Jahn about that. There is an abundance, an excess even, in Marliave, of such quoted opinions—often enough the opinions of persons of small interest. If A. B. Marx has attempted to 'explain' the A minor Quartet by a fatuous literary programme, Marliave cannot bring himself to dismiss the man. He has him shown in, so to speak, and argues with him at unnecessary length. Even when the tiresome Marx is, as we fancied, at last dismissed, and we can get back again to business, Marliave will, every now and then, return to the charge. It is a traditional weakness of the musical analyst.

Our review of this immense labour of love must not, however, end grudgingly. It is a striking evidence of the empire swayed by Beethoven's spirit. Marliave must have been writing at about the time when Beethoven was out of fashion. He and his like—benighted provincial devotees of chamber music—observed this about as much as though the fashion had decreed eating no more bread, but brown paper instead.

It was a noble passion that started this French amateur on his huge annotation. Marliave was certainly a type. Others, too, when they have had a full evening's playing want to stay up and talk the music over; and here through his posthumous book his spirit has the satisfaction of talking on with his fellow quartettists—tenderly about the First Period Quartets, properly earnestly about the Last Period, and with a special adoring ardour about Op. 59.

C.

REVIEWS IN BRIEF

J. Allanson Benson's 'Handel's "Messiah": the Oratorio and its History' contains not only a great deal of interest and value on the historical side, but many notes and suggestions in regard to the text of various editions, and hints as to pace and other details of performance (William Reeves, 2*s*.). Among other questions the author raises is that of the pianoforte score. After comparing a number of versions he alludes to the difficulty of playing 'a really satisfactory organ accompaniment from these published scores,' and asks a question that has often been put by others: 'Why not publish an organ arrangement?' A well laid out organ version, on three staves, of reasonable difficulty, would be welcomed in hundreds of organ-lofts where throughout the year players (often deputies officiating while the regular organist conducts) have to re-arrange from sight and memory practically every bar of the pianoforte arrangement.

In 'Chopin, the Child and the Lad,' by Zofia Umińska and H. E. Kennedy, appears, apparently for the first time, much information concerning the early days of the composer. It is a pity the authors fail to distinguish between the important and the trivial; and the plan of giving a good deal of the matter in story-book form makes one uncertain as to where the authentic ends and the imaginary begins. The book includes many folk-dances and songs in which the boy presumably took part. The extracts from a journal edited by young Frederic and circulated among his little circle of companions are too copious. The boy was merely doing what hosts of other children do, and a very small sample is enough to show that he did it no better than most and less well than some. The translation at times seems quaint. But the book has value as a contribution to a side of Chopiniana that seems to have been hitherto neglected (Methuen, 5*s*.).

Harold Scott's 'English Song Book' (Chapman & Hall, 10*s*. 6*d*.) is a collection of ditties, comic and sentimental, that were popular in the 18th and 19th centuries. Judging from the publisher's note, Mr. Scott's qualifications for the task of collecting and editing seem to lie in the fact that he is an actor and founder of the Cabaret dancing club. His opening discussion of the 'submerged and often unconscious battle' between the layman, who 'demands a tune, pure and simple,' and the 'scientist musician,' who (Mr. Scott implies) is determined to give the layman everything but what he asks for, shows a failure to realise that a very large proportion of the world's 'purest and simplest' tunes have been written by the 'craftsmen' so slightingly dismissed by the author. Mr. Scott's lack of musicianship is exposed in the music pages of his book. 'Black-eyed Susan' appears in a version so distorted (apparently through careless slurring and confusion of time-values) that it does not fit the words, and two of its bars contain only two and-a-half beats instead of three; 'Lilliburlero' is

twice spelt minus its first *r*, and is a bar short; various catches are given, but with no indication as to the point of entry of the various voices, though the editor alludes to 'the complicated technique of this form of writing'; 'A frog he would' is included among the 19th-century songs merely because it was in 'Sam Cowell's repertory' (Mr. Scott says a version of it is in 'Pills to purge melancholy,' but an editor's job is to give the original source when it is so easily ascertainable as in this case); in the tune of 'Oh dear! what can the matter be?' the last phrase is missing; and so on. There are some misprints in proper names, *e.g.*, Thackray for Thackeray, Haynes Bailey for Bayly, Shields for Shield, &c. Many of the songs are desperately poor; the editor is not responsible for their quality, of course, but one feels that he might have made a better selection. There is room for a book dealing with this byway of popular music, but apparently the job must be undertaken by a mere despised 'scientist musician' who knows how to set tunes on paper.

'The English Madrigal,' by Dr. E. H. Fellowes, deals not only with the history, form, technique, &c., of the madrigal; the words also are discussed, and there are brief biographical sketches of about forty composers (Oxford University Press, 2*s.* 6*d.*).

Herbert Witherspoon's 'Singing: a Treatise for Teachers and Students' (Schirmer) is from start to finish marked by practical commonsense. Holding the view that 'the teacher of singing has already been burdened with too much [anatomical] science, which is only too often pseudo-science,' Mr. Witherspoon gives that side of the subject the minimum of space. He comes down heavily on all sorts of fads and tricks, and strikes out a new line in a book of this sort by making a strong plea for a higher standard of ethics among teachers. He would have them all friends and co-workers; he holds that they should refuse to encourage a pupil in false hopes of success, even at the cost of fees; they should not hold out as baits the promise of public appearances: they are teachers, not concert agents. On his side the pupil must play the game too, and Mr. Witherspoon is frank on the young singer in a hurry: 'I would say that few pupils can become real singers, let alone great singers, with less than five years of close application and unselfish devotion to their art.' He ends this particular chapter with the code of ethics adopted by the American Academy of Teachers of Singing. There are ten Articles, and they might well be adopted on this side of the water. A good, thoughtful, and modest book. H. G.

BOOKS RECEIVED

[*Mention in this list neither implies nor precludes review in a future issue.*]

'Liszt.' By Frederick Corder. Pp. 170. Kegan Paul, 7*s.* 6*d.*

'Schumann.' By Herbert Bedford. Pp. 270. Kegan Paul, 7*s.* 6*d.*

'Wagner.' By William Wallace. Pp. 332. Kegan Paul, 7*s.* 6*d.*

(The above three books are from the 'Masters of Music' series.)

'The Foundations of Practical Harmony and Counterpoint.' By R. O. Morris. Pp. 144. MacMillan, 7*s.* 6*d.*

'Melodies and Memories.' By Nellie Melba. Pp. 335. Thornton Butterworth, 21*s.*

'The Annual Report of the Smithsonian Institution, 1923.' Pp. 578. Washington: Government Printing Office.

'A Liturgical Psalter.' Arranged for use in the Services of the Church. By Walter Howard Frere. Mowbray, 6*s.*

'The First Book of the Player Pianist.' By Sydney Grew. Pp. 136. *Musical Opinion* Office, 5*s.*

'The New Marguerite.' By Robert MacBean. Pp. 318. John Long, 7*s.* 6*d.*

'The Glee Maiden.' By J. F. Rowbotham. Pp. 254. Elliot Stock, 6*s.*

'Beethoven.' By Paul Bekker. Translated from the German by M. M. Bozman. Pp. 391. J. M. Dent, 10*s.* 6*d.*

Points from Lectures

'Music and Poetry,' Herder said long ago, 'should agree: the sister and the brother.' Sir Henry Hadow carried this thought further when delivering the Henry Sidgwick Memorial Lecture at Newnham College, Cambridge. He considered the relationship of the arts generally, but his musical sympathies led him to a conclusion most favourable to music. The vocal sentence of music was greater than the spoken word. Think of the finest speaker we knew, and then think of a great singer. The metre of poetry had comparatively narrow limits. Notice (said Sir Henry) the wonderful effect of phrasing across the bar, but not of the syncopation, which he termed 'musical hooliganism.' Poetry was just beginning to learn how to produce something like this phrasing, but would never quite succeed, because music had much more varied forms to work upon. Sir Henry instanced as a fundamental resemblance between the two temporal arts the fact that both needed a fixed succession in time to apprehend them. A notable point of difference was that the poet dealt far more with concrete images than the musician, who, indeed, hardly dealt with them at all. At the same time, music had its own significance, and its own logic, which were as precise as those of poetry.

Mr. Sydney H. Nicholson, speaking at Durham Diocesan Conference, found that material for good singing was plentiful in the rising generation. In ordinary churches he would have the whole responsibility for the singing placed upon the congregation, not necessarily singing the whole time. The choir should be recognised as an integral part of the congregation, and not set up in antagonism. A service over-weighted with music was just as unwelcome as one over-weighted with preaching.

Mr. Geoffrey Shaw, at Horsham, said that the English idiom in music was not better than that of other nations, but it was more natural to us, and we should try to become ourselves again. To plead for English music was not to be chauvinistic. With a renewed interest in our own music, great national composers would arise. It was time we paid back our borrowing from other nations, not in a debased coinage, but truly and honestly in a coinage of our own, and of our best.

'Purcell suffered as a composer from a lack of critical appreciation; he would have been justified in saying "Save me from my friends"'—thus Mr. Gustav Holst, in an introductory note to a fine appreciation in a lecture given at Bangor University College.

Purcell's gift of melody was considered by some to be excelled only by Mozart. In addition, there was his sense of harmony, his feeling for orchestral colour, his humour, his intensity, his lyrical power. Yet all these details of composition were subordinate to his amazing gift of dramatic characterisation. In one way Purcell was a finer stage composer than Wagner. His music was full of the movement of the dance. His was the most facile music in all the world for the actor's art. J. G.

Gramophone Notes

By 'Discus'

COLUMBIA

The set of records of the Beethoven A minor Quartet, Op. 132, played by the Léner Quartet, leaves the reviewer looking round for expressions that will not sound like hyperbole. Here is one of the greatest of works recorded without cuts, and with scarcely a flaw. Only in the last side of all—the tenth—does one feel that there seems to be a slight failure in regard to intonation. Otherwise the set is as near perfection as the most exacting can demand. Each repeated hearing has given me increased satisfaction, though in regard to the work itself I still feel that in the modal movement the composer goes on a little too long with his thanksgiving for recovery from sickness. Perhaps this impression is due to the impatience of present-day ears when listening to slow movements generally. The modern desire for shorter concert programmes is reflected in our attitude towards the classical slow movement that goes over the same ground several times at a leisurely pace. This by the way. Even in such an achievement as these records there are outstanding moments, and so one remembers specially the opening section, with its delicate and unexpected arabesque for the first violin, and the whole of the second movement, in which Beethoven does magical things with the little two-bar phrase.

These Beethoven records would be in themselves a worthy month's output on the instrumental side, but there are three other important works. It is a genuine pleasure to find Sammons and Murdoch associated in recording, and they are heard at their best in Grieg's G major Sonata (three 12-in.). The lyrical style of this suits the violinist particularly well. Holst's 'St. Paul's' Suite is done on three sides, the fourth being given to his 'Country Song.' The composer conducts, and the result only needs a little more tone here and there to be completely satisfying. The same remark applies to the 12-in. of Weber's 'Oberon' Overture, played by the Queen's Hall Orchestra, under Sir Henry Wood. Everything is beautifully clear, and the blend of romance and sprightliness that characterises Weber's work in his operatic overtures is well shown. But a lack of power in the louder portions leads to a lack of contrast. Vocal records are of the average type: Miriam Licette in familiar operatic extracts; Dale Smith in a couple of old songs; William Heseltine in two newer examples (one bearing a title which in itself is enough to put some of us off 'The throb of a passionate day.' Mr. Heseltine well and truly throbs, and will please those who like such passionate goings on); and Dame Clara Butt sings two poor ballads—a meagre output for one labelled as 'Britain's Queen of Song.' A more conscientious royalty would consider the needs as well as the demands of her subjects.

H.M.V.

Everybody is talking about the new H.M.V. instrument. I defer my remarks on it until next month, partly from lack of time and space, and also because I want to give it a more extended trial than so far has been possible. As in the case of the new recording, we shall have to consider gains and losses, and strike a balance. This is what I have been doing with the 'Parsifal' records (eight 12-in.). At first one jibs a bit at the keen and at times somewhat steely tone produced by the new process, and although one soon gets used to it, as one does to a certain amount of surface noise and other gramophonic drawbacks, it must be put down on the debit side. But everything else is solid gain. The increase in power and brilliance is obvious, but perhaps the most notable point is the extraordinary advance in the choral recording, and above all in the reproduction of passages for chorus and orchestra. For example, in the second of the three records of the 'Grail Scene,' the climaxes of the orchestra and chorus combined are far and away better than anything of the kind I have so far heard on the gramophone. The two forces blend, balance, and retain their individuality to a degree not always—perhaps not often—heard in a first-hand performance. These 'Grail Scene' records are among the best of the set. The bells of course come through well, but, equally of course, they are not in tune. (Are they ever?) The other records that strike me specially are those of Klingsor's Magic Garden and the Flower Maidens Scene, the damsels being represented, however, by strings. I have not space to name all the performers. It must suffice to say that the solo voices are particularly good. Still, as is nearly always the case with Wagner, the thing that matters is the orchestral stream on which the voice-parts are borne along. Coates conducts with apparently even more than his wonted fervour, and if his coat and collar were not lying in a corner of the recording-room before he had got far, I should be surprised. A great feat, this 'Parsifal' set. (For the sake of accuracy I add that in one of the records Eugène Goossens conducts. Presumably this is an earlier recording. It is interesting to compare it with the later ones.)

The rest of the month's H.M.V. output seems small beer after this. Sir Landon Ronald conducts the Albert Hall Orchestra in the Nocturne from Mendelssohn's 'Midsummer Night's Dream' music (12-in.)—a good record, especially in regard to the horn playing and tone; and the Piccadilly Orchestra, conducted by de Groot, plays Coleridge-Taylor's 'Petite Suite de Concert' (12-in.). Among the vocal records I am most struck by that of Jeanne Gordon in a couple of excerpts from 'Carmen' (10-in.). Here we have that unusual thing—a contralto voice without hooty, throaty, and tubby quality, a freedom and flexibility that many a good soprano might envy, and ample variety in power and colour. As a result it records well—which very few contraltos do. The orchestral part is very good. Florence Austral sings 'Hear ye, Israel' and 'From mighty kings he took the spoil' (12-in.). In the former she is not very clear, and sometimes off the pitch; the Handel air is capital, and here again the orchestral accompaniment deserves praise. Tito Schipa is heard in 'O sole mio' and a couple of traditional Italian songs, both being delightful and, I think, far better sung than the operatic piece (10-in.). There is a welcome lightness that we don't hear

often enough from these operatic tenors. George Baker gets only a proportion of his words through in Aiken's 'Sigh no more' and Fisher's 'Spanish Gold,' and when he is distinct there is a sense of effort in his diction. A magnificent voice is that of Paul Robeson, the negro actor. He sings a couple of 'spirituals,' one alone, and one with Lawrence Brown (10-in.). Those of us who are getting a bit tired of the 'spiritual' (which after all is bound to lose by being sophisticated and concertised) will look forward to hearing Robeson in other songs. What about 'Ethiopa saluting the colours'?

NATIONAL GRAMOPHONIC SOCIETY

The Society has, I feel, given us nothing more delightful than the Mozart Oboe Concerto. In fact, it is not easy to name many better sets of records of the kind from any source. The work is Mozart at his purest and best, and the playing, by Leon Goossens and the Spencer Dyke Quartet, leaves scarcely a loophole for fault-finding. The one little weak spot is in the slow movement, where the ensemble and intonation seem to weaken for a moment. But that may be a blemish in the recording. The neatness, delicacy, clarity, and rhythm of the quick movements leave one with an all too rare sense of content and exhilaration. The sixth side of the three 10-in. is worthily filled with a Bach Prelude for oboe and strings, taken from a cantata.

The other production of the Society—the Brahms Sextet—hardly reaches the same level. The first movement especially is rather drab. There is an improvement in every way as the work goes on—mainly, no doubt, because the music itself brightens. There can be no doubt that part of the somewhat dull character of the opening is due to the colour and texture of the music. It is evidently of a type that the gramophone so far is not able to reproduce perfectly. But so few opportunities occur for hearing this fine piece of chamber music, that the records supply a need. It is just in regard to such works as this that the Society finds its fullest justification; the gramophonist who wants to build up a fine library will gladly overlook a few comparatively unsuccessful moments for the sake of possessing complete records of the less frequently heard classics. I add that the surface in all these records shows a marked improvement on the Society's past issues.

POLYDOR

Strauss's 'Also sprach Zarathustra' is a big proposition for the gramophone, and it has been tackled with a surprising degree of success. The players are the Berlin State Opera Orchestra, conducted by Max von Schillings. The cuts must have been liberal in order to get the work on to three 12-in. As the music is not of red-hot interest throughout this matters less than usual. The playing and recording reach a high level, being rarely other than clear even in the most complex passages.

Eugène d'Albert strikes me as being rather matter-of-fact in his playing of Liszt's 'An einer Quelle'—the last kind of fault that Liszt can survive. The player is better in a movement from Mozart's A major Sonata—the 'Turkish March,' which is not much of a march, anyway, and is not a bit suggestive of Turkey. I wonder how often we should hear this strumming movement had it been written by Dittersdorf instead of Mozart! (On second thoughts I don't wonder: I know.)

A pleasant vocal record is that of Maria Olszewska in a couple of Christmas songs—the familiar 'O Stille Nacht' and 'O du frohliche o du selige,' the tune of the latter being that generally known in this country as the 'Sicilian Mariners' Hymn.' Both songs are bedecked with an accompaniment that includes nice little bits for violin solo, celeste, bell, &c., and Olszewska sings with appropriate tone and style.

Lauritz Melchior is admirable in the 'Prize Song' from the 'Mastersingers,' despite the touches of strain that no tenor seems to be able to avoid in the final climax (12-in.). He shows a very sympathetic voice, with some beautiful soft singing, in two extracts from 'Tannhäuser' (12-in.). This latter feature has struck me very much in recent Polydor records. They lead me to think that, judging from the gramophone, Germany's present-day men singers are better in taste and musicianship than those of any other country—certainly of Italy.

VOCALION

Practically all that was said about the Gramophonic Society's records of the Mozart Oboe Concerto applies to the Vocalion records of his G major Violin Concerto (three 12-in.). The player is Jelly d'Aranyi, and Stanley Chapple conducts. The balance between soloist and orchestra is unusually good. The fact is emphasised because one has had to grumble a good many times on this point. Evidently the special problem set up by a string soloist accompanied wholly or mainly by strings is by way of being solved. The only other instrumental record received is that of the orchestra of the New York Metropolitan House in an Intermezzo and Spanish Dance by Granados, which are a good deal less interesting than one expects them to be, both in material and performance (12-in.).

Nothing better in vocal records has lately come my way than the 12-in. of Malcolm McEachern in 'Sperte 'o figli!' from Verdi's 'Nebuchadnezzar.' In range, power, and flexibility this noble voice is shown at its best. The song on the other side, Cawley's 'A Song of the Seraphs,' is good in a somewhat conventional way, and is as splendidly delivered as the Verdi. If there is a bass among all the much-boosted Italians to rival this home product, give him a name!

John Coates sings Coleridge-Taylor's 'Elëanore' with fine passion, and in Balfe's 'Come into the garden, Maud' shows so much conviction that we are sure he thinks it is a great song, and begin almost to have a feeling that way ourselves. So great and dangerous is the power of the singer! (12-in.).

Player-Piano Notes

By WILLIAM DELASAIRE

ÆOLIAN

I suppose Mr. W. J. Turner would say that the first movement of Mozart's Sonata in D, No. 15 (6756), was unquestionably the finest 'Duo-Art' roll of the month. Personally, I should not care to choose Mozart as my sole musical companion on a desert island, as Mr. Turner doubtless would; but this is certainly delightful, heart-easing music, and an epitome of the composer's virtues. It may be pattern music, but what a perfect pattern! I would not suggest that its merit is not self-sufficient, but it is as a relief from emotionalism on the one hand, and emotionless modernism on the other, that it chiefly

appeals to me. Its delicate clarity provides a wonderful contrast to such music, and the playing, by Landowska, disarms criticism.

Another first movement is given us, that of Schumann's Fantasie, Op. 17, recorded by Katherine Goodson (0234). I will refer to this later, as the whole work is issued in 'Animatic' rolls.

Brahms's Ballad in D minor, Op. 10, No. 1, is a magnificent piece of music, admirably recorded by Lester Donahue (5931). It is a dramatic tone-poem in miniature, with a characteristic note of austerity about it. The modal flavour of the middle section, working up to a thrilling climax, especially impresses me. It is the sort of work that may not make an immediate appeal to the casual listener, but with repeated hearings the real significance of the title and superscription will be appreciated. And it is strong enough to stand many repetitions.

I am not much struck with Tchaikovsky's 'Humoresque,' Op. 10, No. 2 (6202). Its title is apt enough, and parts of it are very happy; but I fancy the composer's name lends it a lustre which it would otherwise lack.

Robert Armbruster again displays his facility at improvisations on popular themes in 'Meditations' No. 3 (3077). We are treated to a batch of American 'Flower Songs,' in which MacDowell scores heavily in juxtaposition with Ethelbert Nevin. I dare say 'Mighty Lak' a Rose' goes down well with some of our American cousins, but I don't see why the contrast should be made quite so invidious.

The roll editor shares honours with the same pianist in 'Venetian Carnival' (6905). Here Ricordi, the well-known publisher, tries his hand at a pianoforte duet which Mr. Armbruster has played—no, not simultaneously!—and which has subsequently been wrought into this roll. The music is of no special consequence, though it is all very jolly and rhythmical—the sort to which annoying people tap their feet at concerts. Not to affect his publishing business too adversely, it is issued under the name of 'J. Burgmein.'

I really think that Miss Geneviève Pitot deserves more credit than the composer for her record of Bartlett's notorious 'Polka de Concert' (6737). She makes its terrible Victorian tinklings quite interesting by her remarkable style, so wonderfully—I must say it again—pianistic is it. The last ounce of effect is extracted from the notes—and there are so many!—which makes for amusement, if not uplift. I recommend my readers to get this roll and compare it with an ordinary one of the same piece. They will have an object-lesson in the virtues of the recorded roll.

The 'Brook's Lullaby,' by J. F. Gilder (6898), is what the title leads us to expect—a commonplace tune, very square, 'arpeggiated' strictly according to rule. Let us say what most drawing-room listeners will say—'a nice little piece.'

The outstanding hand-played roll is Schubert's Impromptu in A flat, Op. 142, No. 2 (A827). It is played by Paderewski, which I suppose is sufficient recommendation. The tunes are lovely, but the length is not very heavenly, and I sigh for a little development instead of so much repetition.

Emil Sauer plays his own well-known 'Echo de Vienne' (A829) in true virtuosic style. A sparkling concert waltz, it lends itself most effectively to our instrument. Considerable care is needed in playing, however, otherwise a tendency may reveal itself to play too much of it with the same dynamic intensity—*fortissimo*—and to forget all about the limitations of the human fingers. Of course, some will say that it is foolish to insist upon this when armed with the super-technique of the player-piano, but I believe such a view to be quite mistaken.

As composers of what is called 'light classical' music for the pianoforte I suppose one would bracket together Moszkowski, Chaminade, and Schütt. I think I should place the latter first for many things, and his 'Mélancolie,' Op. 34, No. 1 (A833), confirms my opinion. The roll is cut non-contiguously, however, to an extent that verges on the dangerous in places. Why? Perhaps it is just to disprove the disparaging comment that the player-piano never plays a wrong note!

Those player-pianists who find joy in difficulty will appreciate Beethoven's Sonata, Op. 54, in F (T 24637/8), for this reason if for no other. It is issued in straight-cut form, and provides first-class practice in a number of technical points—accentual and metrical pedalling, with frequent syncopation, the production of delicate, crisp tone (especially in the second subject of the first movement) and—most of all—dynamic phrasing, that hall-mark of fine playing. The music, of course, speaks for itself, in every sense.

Three little salon pieces, roughly in order of merit, are Archie Rosenthal's 'Petite Valse' (T 24655), with plenty of opportunity for *rubato;* 'Mélodie Symphonique,' by Leonard Butler (T 24654), not very 'symphonique'; and 'Danse Humoresque,' by Henry Coleman (T 24657).

The song roll this month is Schubert's 'Erl-King' (27130). There are also three popular ballads by well-known exponents of this style.

ANGELUS

I like Cyril Scott's 'Valse Caprice,' Op. 74, No. 7 (92022), very much. It is a musicianly little piece in a piquant, harmonic style. Its title must evoke a corresponding spirit from the performer, however, otherwise half its charm is lost—a rigid *tempo* lever is fatal. Another piece which depends much upon manner of performance is Albeniz's 'Serenade Espagnole,' Op. 181 (92142). It is very obviously Spanish, and the guitar-like accompaniment should move the heart of the stoniest of ladies. The right accent is a *sine qua non*, and here the roll markings are very helpful, especially when playing at sight. A finger-like crispness of touch should be aimed at throughout. With exhausters and springs on the small and light side, and mind, eyes, and feet alert, this should not be impossible of attainment.

Rosenbloom's Polonaise in A flat (93477) and Arensky's 'Basso Ostinato' (93452) were noted in recent issues as Æolian rolls. Likewise the song rolls.

ANIMATIC (Hupfeld)

Priority of place is taken, as I have already hinted, by Schumann's Fantasie, Op. 17, in C (54006/8). It is superfluous, at this time of day, for me to say that it is a magnificent work, and when I add that it is recorded by Gabrilowitsch, almost as superfluous to comment on the playing. The specially interesting point, however, is that in the first movement one is enabled closely to compare his *tempo* and nuance with those of Miss Katherine Goodson, who plays the 'Duo-Art' roll. The question of dynamics must be temporarily disregarded, as with the 'Animatic'

rolls the performer co-operates with the pianist in this respect. Such a comparison is most instructive, more particularly to those who recently had the good fortune to hear Hofmann play the same work. Surely the most prejudiced of our instrument's critics will now acknowledge its supreme educational value, if nothing else.

I have no space to analyse the work in detail—it is so full of lovely tunes—but as I write the recollection of the great theme of the second movement makes my pen travel faster and more illegibly than ever. I can only advise readers to get these rolls and study them hard.

Paderewski's Legend, Op. 16, No. 1 (55557), seems to rely more upon his fame as a pianist than upon any special merit. I should not think it would stand the test of transcription to another medium, though it is played by Oswin Keller in a manner which must earn the composer's endorsement to every punch-mark.

Joseph Wieniawski, brother of the famous violinist, plays his own Polonaise, Op. 27, in G sharp minor (54217). Without great originality, it is a brilliant piece of writing, well suited to the pianoforte, and might at least serve to remind our débutantes that there are other pieces of this name besides those of Chopin.

The beginner who wants a perfect study in tone-control by means of the pedals alone should essay MacDowell's sea piece, 'A.D. 1620' (58360). I know of nothing better for such a purpose; and to a lesser degree his 'From a Wandering Iceberg' (58359) is also useful. Beyond the sustaining pedal no manual control need be used, as Gustav Riemann's *tempo* is unexceptionable.

Roll 59518, Schütt's 'Lose Blätter,' Nos. 3 and 1, is more of his admirable salon music, with Max Pauer at the recording pianoforte. Each is an engaging little piece, well-contrasted, and always melodious and effectively written. The same pianist plays Emil Sjogren's 'Im Walde,' from his Fantasie, Op. 15 (59520). The composer is unknown to me, but my dictionary tells me that he was a gifted Swedish organist who won fame by the delicate refinement of his style. I can well believe this—the present piece is a picturesque piece of programme music calling for careful playing.

Cyril Scott's 'In the Temple of Memphis' (58960), from the 'Egypt' Suite, is not a good example of his work. It strives after a quasi-impressionism *à la* Debussy, which doesn't quite come off.

The remaining rolls are well-known enough to need but a mention—Elgar's charming 'Bavarian Dance' (55889) and Tchaikovsky's everlasting 'Chanson Triste' (59362).

Church and Organ Music

THE ROYAL COLLEGE OF ORGANISTS

Members and friends are cordially invited to attend the distribution of diplomas to successful candidates at the Fellowship and Associateship Examinations on Saturday, January 23, 1926, at 2.30 p.m. The President, Dr. H. W. Richards, will deliver an address on 'The Study of Musical History,' after which Mr. G. D. Cunningham, organist of the Town Hall, Birmingham, will play upon the College organ the following pieces selected from the July Examination, 1926:

FELLOWSHIP

1. Prelude *only*, from Prelude and Fugue in E flat ('St. Ann') ... ... *J. S. Bach*
2. Choral Prelude on 'Newtoun' (Sixteen Preludes, vol. 1, Stainer & Bell) *Charles Wood*
3. Fantasie in F minor (Best's Arrangements, No. 76, Novello) ... ... *Mozart*

ASSOCIATESHIP

1. Intermezzo in A flat (Stainer & Bell) *T. T. Noble*
2. Prelude *only*, from Prelude and Fugue in D minor ... ... *Mendelssohn*

There will be an informal conversazione immediately following the organ recital, to which members and friends are invited.

H. A. HARDING, *Hon. Secretary.*

ORGAN RECITALS IN SCOTLAND

We have been much interested in reports of recent organ recitals at Kirkcaldy and Dundee. At the former place Mr. J. Gray, the Corporation organist, has played to a crowded audience in the Adam Smith Hall, with a programme that included the Bach D minor Double Concerto (Mr. Horace Fellowes and Mr. James A. Cooper), and songs by Miss Jean Gibson; at Dundee, Mr. Ernest Treasure has inaugurated a series of lunch-hour recitals at the Caird Hall. Here the fare was of organ music alone—Mendelssohn (Sonata No. 3), Coleridge-Taylor, Lemare, Bach, Wesley, and Rheinberger (Sonata in F sharp). The charge for admission is 2*d.*, and the venture made a capital start with an audience of nearly five hundred. An interesting point about these Dundee recitals is that they are expected to solve the problem of the upkeep of the instrument, in a manner highly satisfactory to the Town Council, and with benefit to the public. Organs in public halls that are heard only on special occasions are apt to prove 'white elephants.' Their maintenance is costly, and if funds are not forthcoming, they rapidly deteriorate. This Dundee example might well be followed in many provincial towns. Local organists, we are sure, would gladly play for a small fee, or no fee at all, in order to assist in the upkeep of the municipal instrument, especially as any movement that stimulates public interest in organ music has a beneficial effect on their own activities as Church organists and teachers. The Kirkcaldy recitals are on more ordinary concert lines, with reserved seats at 2*s.* 4*d.*, and a silver collection. It is difficult to overestimate the educational value of such a scheme, which gives a big audience an opportunity of hearing fine organ, string, and vocal music at so low a cost as a threepenny-bit.

At the Worshipful Company of Musicians' dinner, held on October 27, Mr. F. W. Rushton, F.R.C.O., was the recipient of the Company's silver medal. In introducing him to the Worshipful Master, the President of the Royal College of Organists (Dr. H. W. Richards) said that Mr. Rushton began the study of music at an early age. He afterwards became a schoolmaster and lecturer; and later joined His Majesty's forces for the Great War. After this he took up music as a profession, and is now music-master of the High School for Boys, Leytonstone. He was the winner of the Lafontaine Prize at the Royal College of Organists, which meant that he passed both the practical and theoretical parts of the Fellowship diploma at the same examination. He also obtained the highest number of marks for organ-playing of any Lafontaine Prize-winner during the last three years. It was for this reason that Mr. Rushton had the honour of receiving the silver medal of the Worshipful Company of Musicians.

At the National Institute for the Blind, 224, Great Portland Street, W., on December 2, at 3, Mr. H. V. Spanner will give an organ recital, the programme of which will include the Fellowship pieces for the January R.C.O. examination.

A GibbonsCommemoration Service took place at Clapham Congregational Church on October 21, the music including the Magnificat and Nunc Dimittis from the 'Short' Service, the anthems 'Lift up your heads,' 'O God, increase my faith,' 'Almighty and Everlasting God,' 'O Lord, in the wrath,' and 'Great Lord of Lords.' Mr. Henry F. Hall conducted, and Mr. Reginald E. Redman played on the organ the Voluntaries in A minor and D minor, and the Fantazia in Foure Parts.

Under the auspices of the Southwark Diocesan Plainsong Association, a lecture will be given by Mr. Royle Shore at the Chapter House, Thomas Street, S.E., on December 5, at 3 p.m., on 'The New Late Evening Service in the Revised Prayer Book, and its Ancient Music.' It is proposed that the lecture be followed by the singing of Compline. Non-members will be welcome, and no tickets are required.

Festal evensong was sung at St. Peter's, Loudwater, Bucks, on October 28, by the combined choirs of five villages. Mr. Sydney H. Nicholson conducted, and gave an address on the improvement of music in village churches. The music included Parry's Evening Service in D, Walford Davies's 'God be in my head,' Stanford's 'St. Patrick's Breastplate,' and a fine choice of hymns.

The organ at Holy Trinity, Wakefield, has recently been overhauled and enlarged, the work being done by Messrs. Fitton & Haley, of Stanningley. In connection with the re-opening, Mr. Charles Stott, of Bradford, gave a recital, playing Liszt's Fugue on 'Ad nos,' Lemare's variations on 'Hanover,' Hollins's C minor Overture, Grace's 'Resurgam,' Harwood's 'Pæan,' Widor's 'Pontifical March,' &c.

The Glasgow and Galloway Diocesan Choral Association held a festival service at St. Mary's Cathedral, Glasgow, on October 24, about six hundred and fifty singers being heard to fine effect in Macpherson's Magnificat and Nunc Dimittis in D, the same composer's anthem, 'O praise God in His Holiness,' and Stanford's Te Deum in B flat. Mr. F. Pugh was at the organ, and Mr. John Pullein conducted.

At the hundred and eighteenth anthem and organ recital at Brighton Parish Church the choir sang Mendelssohn's 'I waited for the Lord,' and a lengthy selection from 'Parsifal.' Dr. Chastey Hector played Bach's G minor Fantasia and Fugue, a Schumann Study, and Wolstenholme's Finale in B flat. On November 10, Elgar's 'The Spirit of England' was sung.

M. Marcel Dupré will give a recital at Westminster Cathedral on December 3, at 6.30. His programme will consist of pieces played 'by request,' and one of his two improvisations will take the form of a trio-sonata—probably the most difficult of all forms for the purpose.

RECITALS

Mr. James Easson, Church of the Holy Trinity, St. Andrews—Grande Pièce Symphonique and Final in B flat, *Franck;* On a Breton Theme, *Roparts;* Rustic Suite, *Alec Rowley;* Fugue in E minor, *Bach;* Chorale Preludes: 'Jesu, my Joy,' *Karg-Elert;* 'St. Peter,' *Harold Darke;* Gothic Suite, *Boëllmann;* Pièce Héroïque *Franck;* Evening Song, *Bairstow.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—Sonata in F minor, *Merkel;* Tragic Overture, *Brahms;* and a *Bach* programme.

Mr. E. A. Collins, All Souls', Langham Place, W.—Sonata in G, *Elgar;* Epinikion, *Rootham;* Largo sostenuto ('Sea' Symphony), *Vaughan Williams;* Marche Pontificale, *Widor.*

Dr. C. F. Waters, St. Stephen's Walbrook—Pastorale, *Franck;* First movement (Symphony No. 6), *Widor;* Postlude on 'Hampton,' *J. A. Sowerbutts;* Choral Fantasy, *C. F. Waters.*

Mr. Wallace J. Madge, Parish Church, St Mary Church, Torquay—Minuet (Sonata No. 1), *Stanford;* Three Chorale Preludes: 'Eventide,' *Parry;* 'Rhosymedre,' *Vaughan Williams;* and 'Abridge,' *Charlton Palmer;* Intermezzo and Fuga Cromatica (Sonata No. 4), *Rheinberger.*

Mr. J. Harry Lee, St. Andrew's, Rowbarton, Taunton—Præludium (Sonata No. 20), *Rheinberger;* Scherzo in B flat, *Wolstenholme;* Postlude in D minor, *Stanford;* Epilogue, *Healey Willan.*

Mr. Herbert Walton, Glasgow Cathedral—Concerto No. 5, *Handel;* Minuetto (Symphony No. 3), *Widor;* Sonata, *Elgar;* Allegretto in B flat, *Lemmens;* Overture, 'Carneval,' *Dvorák;* Fantasia in F minor, *Mozart;* Sonata, Op. 30, *Merkel.*

Mr. Guy Michell, Union Church, Queen Square, Brighton—Agitato (Sonata No. 11), *Rheinberger;* Fugue in G minor ('Great'), *Bach;* 'Sunset,' *Karg-Elert;* Fantasia in F, *John E. West.*

Mr. B. J. Orsman, St. Lawrence Jewry—Fantasia and Fugue in G minor, *Bach;* Variations, *Dupré;* Toccata, *Parry.*

Mr. H. C. J. Churchill, St. Lawrence Jewry—Two Choral Improvisations, *Karg-Elert;* Sonata No. 3, *Rheinberger;* Meditation in F sharp minor, *Guilmant;* Toccata in F, *Bach.*

Mr. Eric Smith, Luton Parish Church—Sonata in A minor, *Rheinberger;* Adagio in E, *Frank Bridge;* Reverie on 'University,' *Grace;* Fantasia and Fugue on B A C H, *Liszt.*

Mr. H. Bentley, Christ Church, Lowestoft—March for a Church Festival, *Best;* Psalm-Prelude No. 3, *Howells;* Festal Commemoration, *John E. West;* Finale ('Sonata Britannica'), *Stanford.*

Mr. J. Roland Middleton, Mold Parish Church—Prelude on 'Hanover,' *Parry;* 'Pilgrim's Progress' (part 8), *Ernest Austin;* Festal Commemoration, *John E. West.*

Mr. H. C. Warrilow, Louth Parish Church—Romance, *Watling;* Sonata in the Style of Handel (third movement), *Wolstenholme;* Villanella, *John Ireland;* Finale, *Guilmant.*

Mr. Stanley Lucas, South Croydon Congregational Church—Prelude on 'Vater Unser,' *Bach;* Triumphal March, *Hollins;* Laus Deo and Cradle Song, *Grace;* Festive March in D, *Smart;* Evening Song, *Bairstow.*

Mr. Ernest A. Harris, St. Lawrence Jewry—Prelude on a Theme by Tallis, *Darke;* Prelude on 'St. Michael,' *John E. West;* Chorale and Variations, *Bach.*

Miss Marjorie T. Renton, St. Lawrence Jewry—Toccata ('Dorian'), Trio in C minor, and Prelude and Fugue in G, *Bach;* Four Sketches, *Schumann;* Andante (String Quartet), *Debussy.*

Mr. W. C. H. Pearse, University College, Reading—A *Bach* programme: Fantasia and Fugue in G minor; Prelude in E minor; Toccata and Fugue ('Dorian'); Prelude and Fugue in E flat; and five Chorale Preludes.

Mr. Norman Cocker, All Saints', Oxford Road, Manchester—Air, Variations, and Finale in A, *Smart;* Minuetto antico e Musetta, *Pietro Yon;* Fugue in G, *Parry.*

Mr. Hugh Taylor, All Saints', Oxford Road, Manchester—Aria in F, *Bach;* Canzone, *Karg-Elert;* Bridal March and Finale, *Parry;* Sonata in A minor, *Borowski.*

Mr. Paul Rochard, Christ Church, Penrith—Concerto in G minor, *Handel;* Sonata in E flat, *Bach;* Variations, *Bonnet;* Prelude to 'The Cloud Messenger,' *Holst.*

Rev. L. G. Bark, Christ Church, Penrith—Prelude and Fugue in A minor, *Bach;* three Chorale Preludes, *Karg-Elert;* Concerto No. 8, *Avison;* Prelude, Fugue, and Variation, *Franck.*

Mr. Edwin S. Taylor, All Saints', Oxford Road Manchester—Sonata No. 1, *Mendelssohn;* Prelude on 'Martyrdom,' *Parry;* Legend, *Grace;* Marche Héroïque, *Brewer.*

Mr. W. Greenhouse Allt, St. Giles's Cathedral, Glasgow—Adagio (Symphony No. 3), *Vierne;* March on a Ground Bass, *Dohnányi;* Postlude on the 'Old Hundredth,' *Grace;* 'Verdun,' *Stanford;* Toccata on 'Pange Lingua,' *Bairstow;* a *Franck* programme; and two *Bach* programmes.

Mr. F. Dalrymple, Tredegarville Baptist Church, Cardiff—Phantasy and Fugue (Sonata No. 2), *Rheinberger;* Largo and Allegro (Sonata No. 5) and Prelude and Fugue in A minor, *Bach;* Finale (Symphony No. 6), *Widor.*

Mr. Albert Orton, St. Anne's, Soho—A series of *Bach* programmes, *e.g.*, Concerto No. 3; Prelude and Fugue in A; Sonata No. 1; Trio in C minor; Prelude and Fugue in G; and three Chorale Preludes.

Mr. Harold M. Dawber, St. George's, Stockport—Preludio (Sonata No. 6), *Rheinberger;* Concerto No. 2, *Handel;* Pièce Héroïque, *Franck;* Sonata No. 6, *Mendelssohn;* Reverie on 'University,' *Grace;* Introduction and Fugue, *Reubke;* 'Twilight Sketches,' *Lemare.*

Mr. G. W. Harris Sellick, All Saints', Oxford Road, Manchester—Meditation in Ancient Tonality, *Grace;* Allegro maestoso (Sonata No. 2), *Claussmann;* Intermezzo upon an Irish Air, *Stanford;* Triumph Song, *Arthur Baynon.*

Mr. W. J. Lancaster, Bolton Parish Church—Prelude on 'Ye boundless realms of joy,' *Parry;* Elegy, *Bairstow;* Rhapsody No. 1, *Howells.*

Mr. Philip Miles, St. Alban the Martyr, Westcliff—Introduction and Fugue, *Reubke;* Scherzetto, *Vierne;* Toccata-Prelude on 'Pange Lingua,' *Bairstow.*

Mr. Bertram Hollins, Beckenham Congregational Church—Prelude and Fugue in D, *Bach;* Cantabile (Sonata No. 11), *Rheinberger;* Sonata No. 1, *Mendelssohn;* Finale, *Wolstenholme;* Pastorale, *Franck;* Prelude and Fugue in C, *Hollins.*

Mr. H. Heath-Gracie, St. Lawrence Jewry—'Rhosymedre,' *Vaughan Williams;* Four Versets on 'Salve festa Dies,' *Sceats;* Chant de Mai, *Jongen;* Final in B flat, *Franck.*

Dr. C. H. Moody, Wigan Parish Church—Fugue in C, *Bach;* Toccata, *Boëllmann;* Pastorale, *Bossi;* Scherzoso, *Rheinberger.*

Councillor J. E. Adkins, Preston Parish Church—'Question and Answer,' *Wolstenholme;* Introduction and Passacaglia, *Merkel;* Canzone, *Haigh;* Air with Variations, *Smart.*

Mr. F. W. Belchamber, St. Gabriel's, Cricklewood—Toccata and Fugue in D minor, *Bach;* Adagio ('Scotch' Symphony), *Mendelssohn;* Air with Variations, *Hesse;* Scherzo and Finale, *Guilmant.*

APPOINTMENT

Mr. Teasdale Griffiths, music-master of Birkenhead Institute.

Letters to the Editor

COMPETITIVE MUSICAL FESTIVALS

SIR,—Your interesting report of the Festival Federation Conference indicates that the views of competitors were not expressed to any degree.

SUB-TOTALS OF MARKS

Competitors desire to know where they excel and where they do not excel. As judges cannot give sub-totals of marks without 'wangling,' a new kind of mark-sheet is required, and the following is suggested: Give total marks; divide the sheet into six columns; in the left-hand column print the desirable qualities, *e.g.*, intonation, diction, accuracy, expression, &c.; head the other five columns, respectively, 'Excellent,' 'Very Good,' 'Good,' 'Moderate,' 'Fair.' All the judge would then have to do would be to place a tick in the appropriate column against each of the qualities.

TIMES OF CLASSES

When fixing the times of classes, authorities should ensure that the most distant competitor can attend, perform, hear the judge's comments, and reach home again in one day.

SIGHT-SINGING

As a competitor I support the proposal that sight-singing should be made compulsory at all solo competitions, on the following grounds:

(*a*) It would force competitors to study this neglected subject;

(*b*) Between competitors of approximate ability it provides a further test of musicianship;

(*c*) It provides relief from the monotony of hearing the same song scores of times.

TACT IN JUDGING

If the marking-sheet above suggested were adopted, there would be no need for judges to make derogatory remarks in public.

UNIFORM STANDARD

Can judges agree upon some uniform standard which all could adopt and mark accordingly? At present the marking as between one competition and another, one class and another, and one judge and another is merely capricious. Similarly certificates should be awarded on a uniform standard.

CHOICE OF SONGS

I happen to be a bass, with the normal amateur bass compass of lower E flat to E flat (two octaves). Songs are frequently chosen with a top E natural required. I cannot enter. Moreover, musical competitions should not encourage the constant use of the extreme ranges of the voice. I would define an ideal competitive bass song as:

(*a*) Lying within the compass F to D?;

(*b*) Having one half of its notes within the middle octave of that range, viz., A to A;

(*c*) Being rather burly in sentiment; and

(*d*) Containing intervals which are appropriate to the bass voice.

The following are not, in my opinion, bass songs, but have been set in bass competitions: Stanford's 'A soft day,' Campion's 'When to her lute Corinna sings,' Wagner's 'Star of eve.'

Similarly other voices should be considered from the point of view of compass, middle range, sentiment, and interval. The Federation would perform useful service by classifying songs into appropriate voices.

Songs should not be chosen which compel competitors to buy books of songs they do not want. Copies should be provided for judge and accompanist by the festival authorities.

ENTRANCE FEES

The entrance fees range from 1*s.* to 8*s.* 6*d.*, sometimes with 1*s.* added for accompanist and 1*s.* for mark sheet. The higher charges are spoliation if the lower are reasonable. Five shillings should be the maximum charge to cover both accompanist and mark sheet. Less for juveniles.

JUDGES

If there is more than one judge, they should mark and comment separately, and the average should be taken. All mark sheets should be handed to the competitor.

These comments are not made in any critical, still less in any captious, spirit, but in the hope that the competitive festival movement will be improved.—Yours, &c.,

'Pantiles,' Woodside Avenue, E. R. SCOVELL.
Beaconsfield, Bucks.

'HYMNS A. & M.'

SIR,—Our attention has been called to a paragraph appearing in your issue for October (page 932), under the heading 'Some New Hymn Books.' It is there stated that 'Hymns A. & M.' is to be revised, or to have a further supplement, by way of showing its vitality. We have been in communication with the Chairman of 'Hymns A. & M.' committee, and we have his authority to say that no revision or addition to the book is at present contemplated.

In these circumstances we shall be much obliged if you can see your way to contradict your previous statement, as it has already caused considerable confusion in people's minds.—Yours, &c., WILLIAM CLOWES & SONS, LTD.

94, Jermyn Street, S.W.1.

THE R.C.O. AND CHOIR-TRAINING

SIR,—The recent addition of the Choir-training Certificate and Diploma to the Diplomas granted by the Royal College of Organists is certainly a step in the right direction; but it by no means supplies that long-felt want for a standard of choir-training—a standard which is really so necessary, and yet, at present, does not exist.

For the organist who is an Associate or a Fellow of the College, the Certificate is no doubt an additional qualification, but to the choirmaster who is only a choirmaster and not an organist it is of little value, as it carries no title and is easily overtopped by the Licentiateship of the R.A.M. for voice-culture and class-singing.

At present, apart from this comparatively easily obtained certificate, the College does not recognise the existence of the choirmaster. Could not the College authorities institute examinations in choir-training equivalent in standard to the F.R.C.O. and A.R.C.O., carrying with them the right to append these letters, but insisting that the word 'Choir-master' be added? The examination might be left exactly as at present, allowing, however, the candidate choice of organ playing or choir-training.

It is a great pity that the question of church choir-training, which is of so much importance, should be so consistently ignored and overlooked by our various Colleges of Music.

The R.C.O. has a great opportunity for lifting this branch of music out of the hands of the charlatan and the inexperienced if it cares to take up the matter thoroughly—not as a side-line to organ playing, but as a subject worthy of consideration on its own merits.—Yours, &c.,

45, Firshill Road, Sheffield. DESMOND MACMAHON.

THE LURE OF THE VIBRATO

SIR,—I was glad to read the letters of Mr. Travers Adams and Mr. Small. I am sorry Mr. Adams cannot continue, because, though I understand the difficulties of space, I must still protest against what he has written. I may say that Mr. Small agreed so thoroughly with my remark that he told me so by letter, and gave me permission to say so. I do not wish to prolong the controversy, but on behalf of those who agree with me, I would request permission to make a final statement. I have, with others, read Mr. Adams's latest book, but I cannot discover where he writes about the particular point in dispute. We have been discussing GRAND opera. I have been intimately connected with grand opera since the year 1904, and in spite of what some singers, professors, and musical critics have written, I beg leave to hold to what I have said. There is a certain kind of *production* demanded for the portrayal of the effect required in grand opera.

The quality of timbre of the voice must be, above all, grand, massive, solid, exhilarating, *open*, peculiarly penetrating, and forceful. It demands a certain drive, a clang in the timbre.

Modern audiences are not interested in dreamy, dark, ultra-sentimental tone. The style of beauty peculiar to grand opera is, with little exception, of a grand, lofty, exalted kind. We admit that on occasions even the best singers may overstep the bounds and produce too much hardness, and perhaps too much evidence of effort, but they are not machines. All the great singers who are before the public to-day have been building up and carefully developing their voices for years. Perhaps Mr. Adams may see his way to stating his case more fully later. At present I feel, with great respect, that his judgment is not satisfying.—Yours, &c.,

4, Fielding Road, W.14. W. E. BELL-PORTER (*Late of the Moody-Manners Grand Opera*).

SIR,—I write only as an amateur, with no claim to any professional knowledge. On and off, however, for the last fifteen years I have devoted my spare time to the study of the production of the human voice, and have purchased almost every book that I heard of about voice-production, that of Mr. Travers Adams included. I am sorry to say that I can glean nothing really comprehensible from any of them. Mr. Adams states in the Introduction to his book that he is writing only for students, but I do not find it any the simpler. If we amateurs have to wade painfully through a mass of anatomical, physiological, acoustical, highly-scientific verbiage; if we have to wrestle with 'phonetics,' 'fundamental tone,' 'harmonics,' 'reflection,' 'reinforcement of upper partials,' &c., we can pick out little of practical use. What may seem easy to experts is hopelessly difficult to the average student. There is no amateur that I know who intelligently grasps more than the simplest points. If writers clearly understood this, it would be much better for the tyro. I am very sorry to say so, but I was intensely disappointed at reading the rather (I hope he will excuse me) abrupt closure, by himself, of what Mr. Adams has been writing to us about the way to practise. I thoroughly understood all he said. It was significant, as far as it went, but I felt he could have said so much more which might have cleared up many difficulties in a simple way. Is it impossible to put in transparent language information upon a complete, detailed method of practice whereby the voice could be produced and properly developed?—Yours, &c.,

190, Camberwell Grove, Denmark Hill, S.E.5. F. P. SYLVESTER MILLS.

THE MALADY OF CHOPIN (OR SHOULD IT BE, OF SCHUBERT?)

SIR,—I suspect that it was despair at being unable to pick holes in the rest of my argument about Schubert that led Mr. L. J. Green to select for his assault the only part of my letter which could possibly be conceived as a mere attempt at cleverness. But if he wished to revile my little epigram, he should at least have quoted it correctly. I described Schubert's music as providing 'factitious [not "fictitious"] opportunities to be soulful'; by which I meant that there is, as a rule, nothing in the inspiration or the construction of the music itself that calls for any particular soulfulness in the performance. It usually resolves itself into a series of tonic-and-dominant or similar thread-bare progressions, which must have been outworn before the time of Beethoven; and the opportunities to be soulful are provided either by adding what I believe is called 'lilt,' or by an occasional sugariness of harmony which we usually associate with such a composer as Gounod. This I call poverty of musical ideas.

Examples of what I mean may be found in two of Schubert's most popular compositions—the Pianoforte Impromptu in B flat, and the second movement of the 'Unfinished' Symphony. (The first movement is, I admit, scarcely open to these objections.) Compare these efforts to make a sow's ear look like a silk purse with (say) the soaring sixths and sevenths in Elgar's Violin Concerto, which are essential to his melodic scheme, and whose innate nobility would shine through the most soulless performance.

In conclusion, I may add that to designate the man who, while among his five hundred odd songs he produced a few fine examples, was nevertheless more than any other composer responsible for the deadening tradition of the Lied, as 'by almost universal acclaim the greatest song-writer of all time' (as though, by the way, universal acclaim proved anything to the purpose), displays not only a fundamental weakness, but an unoriginality of musical appreciation which I trust nothing in my letter has equalled.—Yours, &c.,

19, Ellerslie Road, Tuebrook, Liverpool. NORMAN C. SUCKLING.

WAGNER AND THE ENGLISH PRESS

SIR,—As Mr. Newman offers no sort of apology for his libellous letter printed in your October issue, I must decline to continue the discussion with him in your columns

I ask you to give publicity to this statement lest my silence should be mistaken for acquiescence.—Yours, &c.,

Oxford. GEORGE AINSLIE HIGHT.

'THE PROBLEMS OF MODERN MUSIC'

SIR,—In your last issue I read the criticism of my 'Problems of Modern Music,' translated from the German. Your reviewer, considering the actual form of my book, justly remarks that on Stravinsky the author 'has hardly anything to say.' May I be allowed to point out that to my great and disagreeable surprise the Stravinsky chapter, which, after Schönberg, was meant to give a more consoling outlook into the future, and which is contained in the second German edition of my book, has been omitted from the English translation. It is not possible for me to decide whose fault it is. I did not see the translation before going to press. This omission is, indeed, much against my intentions, as well as the proportions of the book.—Yours, &c.,

ADOLF WEISSMANN.

Berlin-Wilmersdorf,
Konstanzerstr. 11.

'F. S. S. A. L.'

SIR,—For Mr. Herbert Hodge's benefit I can, I think, interpret the mystic initials 'F.S.S.A.L.,' which I too have often smiled over when passing the church to which I think he refers. Be prepared to be awed. Here it is: 'Fellow of the Society of Science, Arts, and Literature.' As if this were not sufficient recompense for passing an examination—if they really do have to pass one—I believe the distinction carries with it a hood. Such a non-diploma-possessing person as myself could not presume to assess the value, great as it must be, of such an imposing slice of the alphabet, so I will refer your correspondent to a well-known catalogue of 'diplomas,' 'Musical Examinations' (Dubious), which I believe can be obtained from Messrs. Curwen—and which, incidentally, should be brought up to date.—Yours, &c.,

A. M. HAWKINS.

11, Claverdale Road, S.W.2.

A DISCLAIMER

SIR,—The *whole* of my remarks as distinct from the fragments chosen by Mr. Newman for his *very* free fantasia appeared in the *New Age* of October 1. They will be found to sound widely different from Mr. Newman's fantasia. To declare that I plumped for Bartók in that article is quite untrue. Mr. Newman also implies that I did not give my reasons why I supposed, to put it briefly, that there was any difference between the audience of 1820 and 1920; that also is untrue, as any one who takes the trouble to read me will see for himself. Yet again it is untrue to say that I rejected 'the evidence and the argument *in toto*.' I said nothing at all about the evidence *as such*. Unlike some others I do not regard insufficient knowledge or no knowledge at all of a matter as a justification for posing as an authority on it. I confined myself to questioning the validity of applying conclusions drawn from musical happenings a century ago to musical events happening now.—Yours, &c.,

KAIKHOSRU SORABJI.

175, Clarence Gate Gardens,
Regents Park, N.W.1.

[Mr. Augustus Toop writes at great length taking exception to a review in our last number of his book, 'The Organist and his Choir.' As the points at issue are of opinion rather than of fact, we cannot publish the letter. Our columns are open to authors and composers who wish to correct any actual mis-statement in a review, but no useful purpose is served by arguments between reviewer and reviewee on so large a number of points as Mr. Toop raises. Mr. Toop asks if our reviewer knows anything at all about ordinary parish choir work. We think it more than likely that he has some knowledge of the subject, seeing that he has had thirty years' experience, six at a village church, six at a church in a London slum, and the remainder at typical London parish churches.—EDITOR.]

Dr. George J. Bennett has been appointed Sheriff of Lincoln for the coming year. Congratulations to Lincoln and the Doctor!

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Lady pianist wishes to join dance band or amateur concert party. Able to lead.—E. D., c/o *Musical Times.*

Pianist wanted (advanced) by violinist and 'cellist for practice of sonatas and trios. London W.5 district.—W., c/o *Musical Times.*

Young lady singer wishes to meet accompanist for mutual practice.—F. M. A., 465, Grove Green Road, Leytonstone, E.11.

Ladies' vocal trio, meeting fortnightly on Fridays, requires an accompanist. Classical and modern songs, for mutual practice.—Mrs. K. OSTREHAN, 82, Waller Road, New Cross, S.E.14.

Young pianist wishes to meet violinist (lady or gentleman) for practice of classical sonatas. N. or N.W. district.—R. FINLAYSON, 1, Cecil Road, Muswell Hill, N.10.

Pianists wishes to meet singer for mutual practice, preferably soprano.—R. A. J., 95, Shirland Road, W.9.

Pianist wishes to meet violinist and 'cellist to form trio. Also wishes to join vocalists in mutual practice and reading.—R. M., 14, Sandringham Road, Golders Green, N.W.11.

Advertiser wishes to meet viola player to complete string quartet. N. London. Good library of classics and moderns. STOKOE, c/o *Musical Times.*

Experienced accompanist (gentlemen) desires instrumental and vocal accompanying. Classics preferred. London district. H. V. A., c/o *Musical Times.*

Violinists (first and second) and pianist wish to meet 'cellist for trio-playing, &c.—A. V. H., 15, Hanover Park, Peckham, S.E.15.

Pianist (lady) wishes to meet violinist and 'cellist one evening a week.—M. K., c/o *Musical Times.*

Good pianist wishes to meet good violinist and 'cellist to form trio.—A. T., 2, Milton Park, Highgate, N.6.

Pianist wishes to meet violinist or vocalist for mutual practice. Classical music.—A. P., c/o *Musical Times.*

MUSIC FOR TWO PIANOFORTES

On November 3, Mr. A. M. Henderson read a paper on the above subject before the members of the Musical Association. It was illustrated by several examples played by himself and Mr. Wilfrid Senior. The lecturer began by saying that it was surprising that the literature of music for two pianofortes—rich, attractive, and high in quality as it was—should receive so little attention by artists and teachers. It was delightful to play and enjoyable to hear, and was as refreshing and exhilarating in the studio of the teacher as in the concert room.

After referring to Farnaby's quaint little Duet for two virginals in the Fitzwilliam Virginal Book, and the three short pieces by Couperin, which, he added, lacked the charm and personality of Couperin's writing for solo instruments, Mr. Henderson said that Bach had left us two splendid Concertos—in C major and C minor—with accompaniments for strings. These, however, were not essential to the performance, which was quite effective if they were omitted. There were also two Fugues for two claviers in 'The Art of Fugue,' but, though interesting, they were musically not very attractive. From Mozart we had a Sonata in D major, a very original work, full of fire and life, and having a lovely *Andante* for middle movement. Also this composer had given us a fine and dignified Fugue in C minor. A Concerto in E flat was even more effective than the Sonata, and had the added interest and colour of a delightful orchestral accompaniment. Clementi had written two really beautiful Sonatas, both in B flat. These were little known or played, although to his (the lecturer's) mind, they were superior to the composer's solo Sonatas.

Beethoven and Schubert wrote no music in this form, and so we came to the Romantic School. Schumann's poetic Andante and Variations, Op. 46, certainly deserved its popularity. Chopin's Rondo in C, published posthumously, was written before the composer was

twenty, and though brilliant and effective could hardly be classed as one of his best works. Brahms's Variations on a Theme of Haydn, Op. 56, was one of the finest and most genial of the composer's works, and was unquestionably one of the masterpieces in this genre, characterised as it was not only by great musical beauty, but by astonishing mastery of the technique of composition.

Reinecke had written many delightful works, all of them grateful to play. Among the more important were Andante and Variations, Op. 6; Variations on a Sarabande by Bach, Op. 24; Impromptu on a Theme from Schumann's 'Manfred,' Op. 66; 'Pictures from the South,' Op. 86; and Improvizata on a Gavotte by Gluck, Op. 125. Theodore Kirchner had written some refined and musical Waltzes, and Duvernoy an effective piece, 'Feu roulant,' Op. 256. Christian Sinding's Variations in E flat minor, Op. 2, was a splendid and characteristic work. Saint-Saëns had contributed very generously to the two-pianoforte literature, and in every case most effectively. Mention might be made of his Variations on a Theme of Beethoven, Op. 35; Polonaise, Op. 77; Scherzo, Op. 87; a very beautiful Caprice Arabe, Op. 96; and Caprice Héroïque, Op. 106. Chabrier had written 'Trois Valses Romantiques,' and Debussy had left us 'En blanc et noir,' a group of his last pieces in his most refined and sensitive manner. To the same school also we were indebted for further fresh and original additions to this répertoire, including several pieces of Gueroult, a Suite in B minor by Aubert, two very original pieces, 'Jeux en plein air,' by Tailleferre, and a poetic 'Caprice mélancolique' and 'Trois Pièces' by Reynaldo Hahn.

Eduard Schütt had composed a few charming pieces, including Variations, Op. 9; Valse Paraphrase, Op. 58, No. 1; Impromptu Rococo, Op. 58, No. 2; and Andante Cantabile and Scherzino, Op. 79. The Russians had given us some fine, characteristic pieces, which in originality, rhythmic interest, and pianistic qualities were excelled by none. Arensky had to his credit five fine Suites, the last of which, Op. 65, consisted of eight short movements, all written in the form of canons, and perfectly charming. Glière had written some beautiful duets. His Six Morceaux, Op. 41, were excellent. His Op. 61 consisted of a series of twenty-four pieces, many of them very beautiful. Rachmaninov had composed two Suites, Opp. 5 and 17—fine, but very difficult. By British composers there were Norman O'Neill's Variations and Fugue on an Irish Theme, Arthur Somervell's Variations on an Original Theme, and Arnold Bax's Irish tone-poem, 'Moy Mell.'

Besides original works such as those mentioned above, there were a large number of transcriptions, amongst which were some of Bach's organ works, a selection from 'The Well-Tempered Clavier' and the Goldberg Variations. Other arrangements mentioned included four of the finest of Handel's Concerti Grossi; Mozart's Fantasia in F minor (originally written for a mechanical organ); some of Haydn's works; Beethoven's Septet; the Rondino for wind instruments; and some of the Symphonies. Brahms had himself arranged his Quintet in F minor, Op. 34, calling it in this form a Sonata for two pianofortes, and had also arranged five of the Waltzes originally written for pianoforte duet. The works of Saint-Saëns afforded some transcriptions of exceptional interest, among them being the six Preludes and Fugues, Opp. 99 and 109, for the organ, the Marche Héroïque, Op. 34, the Septet, Op. 65, and the Etude Chromatique, Op. 111, No. 5. Practically all of César Franck's finest organ works had been arranged by Duparc and Jules Griset.

There were also some excellent second pianoforte parts to works written for pianoforte solo, such as those by Grieg to four of Mozart's Sonatas, those by Henselt to the Etudes of Cramer and of Bertini, and the twenty-four characteristic pieces by Corder to the Studies of Czerny, Op. 636. The paper ended with a brief account of some noted players of music for two pianofortes, including Mozart and his sister, Clementi and his pupil, John Field, the brothers Thern, Bülow and d'Albert, Rachmaninov and Siloti, Sophie Menter and Sapellnikov, Harold Bauer and Ossip Gabrilowitsch, and in England Myra Hess and Irene Scharrer.

THE ANNUAL DINNER of the Association was held on the evening of November 3 at the Criterion Restaurant, the president (Dr. Charles Wood) being in the chair. In proposing the toast of the 'Musical Association,' Prof. J. C. Bridge spoke in high terms of the extraordinary value and interest of the papers which had been read before the Association during the last fifty-one years. The volumes were so prized that many of the earlier numbers were very difficult to acquire. Dr. Wood, in replying, also emphasised the value of the work that was being done. He regarded it as a great honour to serve as President of such a body. Dr. C. H. Kitson proposed 'The Council and Officers,' to which Mr. F. Gilbert Webb responded. Dr. Percy Buck, in submitting 'Our Overseas Members,' pointed out that the Association had members in many distant parts of the world, notably in America. At the present moment there were proposals under consideration for some degree of reciprocity between the Association and the National Federation of Music Teachers in America, a body founded only two years after the Musical Association. It was hoped that members of each, when in the others' country, would visit meetings, and possibly deliver lectures. Dr. Albert Stanley, Emeritus Professor of Music in Michigan University, U.S.A., in replying, gave a further account of the National Federation, and expressed a lively satisfaction at the prospect of closer relations. Dr. Charles Hoby proposed 'The Visitors,' which was acknowledged by Mr. Wilfrid Senior.

During the evening much pleasure was afforded by some pianoforte trios, admirably played by Miss Enid Bailey, Miss Kathleen Jacobs, and Miss Doris Hibbert, from the Royal Academy of Music.

London Concerts

LONDON SYMPHONY ORCHESTRA

M. Tcherepnin *père* is one of the most innocent of composers—innocent, that is, of composition and its ways and means as they are usually understood and practised. Music does not grow connectedly under his hands; it happens jerkily. Though not gifted in melody, development, and form, M. Tcherepnin has the gift of the gab. He kept us attentive to it for fifty minutes at Queen's Hall on October 19, while Mr. Albert Coates conducted, and the London Symphony Orchestra played his large and imposing 'Symphoniette.' The diminutive in the title may stand for the amount of musical thought that lay in the untiring orchestral horse-play. The same programme brought 'The Nightingale' to the notice of London—not Stravinsky's ballet, but Respighi's gramophone record, about which 'The Pines of Rome' wave their branches in a thin breeze. The voice of the bird grows on one, but the music takes no root.

Mr. Coates conducted the Orchestra again on November 2, for a brilliant evening of Wagner. M.

SIR HENRY WOOD'S CONCERTS

Mlle. Germaine Tailleferre's D major Pianoforte Concerto was played by M. Alfred Cortôt at the Queen's Hall Symphony concert on October 24. The composer has here tackled a problem much like that of Dr. Vaughan Williams in his new Violin Concerto—that is, reconciling a Concerto Grosso of early 18th-century shape with early 20th-century content. The young Frenchwoman has a pretty, nimble gift, but, one would say, far less conviction in her undertaking than the Englishman, and no such personal style. The spirit of the music seemed little more than a caprice. One thing and another began, and was given up with a shrug of the shoulders. Now if one characteristic is stronger than another in the Bach Concertos, which have clearly been her model, and which the listener cannot possibly exclude from his mind, it is the unrelaxed thoroughness with which the musical matter is examined and expounded. In this form Mlle. Tailleferre's art betrayed a certain triviality.

After the Concerto Sir Henry conducted the Suite from Stravinsky's 'Pulcinella' ballet-music. This music, it will

be remembered, was drawn from Pergolesi and freely 'gingered up' by Stravinsky. The effect is amusing. At first it is demure enough—Pergolesi *au naturel*. The adapter gradually creeps in, and by and by pretty well eclipses the other. The violent anachronisms make the impression of a skit. We should not call Stravinsky humorous—he is too cutting and bitter. But these orchestral quips of his seem expressive of acid satire, and, for what it is worth, that is rather a novelty in music. We were by that time (at the end of the afternoon) far away from the generous and naïve outpourings of the Symphony of the concert, Franck's D minor.

The next concert (November 7) was distinguished by an excellent performance of Dr. Vaughan Williams's 'London' Symphony, a performance for which a special expression of thanks is due to Sir Henry and his men, the more as the great work is a bit of a rarity in our programmes. The opportunity for hearing it played makes a day long memorable. The authors of the analytical notes wanted us to accompany the music by evoking a whole panorama of London life. Is that really necessary? Surely such music ('mehr Empfindung als Malerei') deserves to be taken solely for its own sake—not being like the poor food at a gaudy restaurant where the noise of the band attempts to divert our minds from the inferiority of the cooking. Too much of such poetical annotations might well frighten a composer from giving his work a name at all. Yet 'London' is a good name for the Symphony: for this strong and ranging music is in the last resort baffled of something—something it would grasp and define—just as is the thinking man who pores over our city's multitudinous life. The dark streams flow and eddy. To our 'Whither?' there is no answer but a mysterious echo among the soft inconclusive chimes at the end.

It has been said that Vaughan Williams's 'London,' or his Symphony, is very sad—that even the holiday-making in the *Scherzo* is wistful. If so, the sadness is of a right sane and manly sort, for the music leaves one with a sense of elevation. We may have been looking into a puzzling and elusive world. Yes, there is just the point—the *looking into!* The artist has helped us to look—has given us insight—beyond our normal vision. For such extensions of our own poor senses we go to the arts, and so do we enjoy the powers of better men than ourselves.

As on the other Saturday, this afternoon ended with Stravinsky—the whole of the 'Petrouchka' ballet-music. Perhaps this music was 'mehr Malerei als Empfindung.' Anyhow there were many 'early Britons' who failed to sit it out. One could only guess that they had not seen 'Petrouchka' on the stage, and that the music does not speak clearly for itself to those. Is 'Petrouchka' intelligible as sheer music? Impossible for such of us as know it well on the stage to say. Every action is sharply evoked for us by the concert performance, and we do not regret the lack of the stage, especially as the execution of the score is naturally superior at a Saturday Symphony concert. Still, for my part, I felt that the 'early Britons' might, however bewildered, have stayed on to give a fair chance to this music. Of course, the thing is a masterpiece. What a certainty and what an ingenuity in that demonic hand!

Between the Symphony and the ballet M. Jacques Thibaud was in capital form in Bruch's second Violin Concerto. C.

ROYAL PHILHARMONIC SOCIETY

The first concert of the season drew a packed audience, thanks to the attractive power of the Leeds Festival Choir and the interest roused by Holst's 'Choral' Symphony. The performance of Holst's work was unequal, with some splendid moments and some in which the forces needed pulling together. This was felt specially in the *Scherzo*—the movement in which the choir most distinguished itself in the first performance of the work at Leeds. The poetry of the slow movement was missed; it is of an unusual and elusive type, and the failure seemed to lie at the door of the half-chorus. Miss Dorothy Silk sang beautifully in the solo part (but we were astonished to find her making 'here' a dissyllable in the 'Spirit here that reignest' lines). The Ninth Symphony found the choir triumphing gloriously in a field that is often strewn with stricken and exhausted singers. Mr. Albert Coates conducted.

The second concert (November 19) was an 'Elgar night' (to adopt a term from the opera-house, with its far less important prima-donna 'nights'), and gave as good a survey of the composer as could well be managed in one programme. The 'Enigma' Variations, the 'Cello Concerto (Miss Beatrice Harrison), 'In the South,' and that neglected masterpiece, 'Falstaff,' with the Bach C minor Fantasia and Fugue to remind us of Elgar's unsurpassed skill as orchestrator, were conducted by the composer, and received with an enthusiasm that made one ask whether an Elgar Festival would not, after all, be a popular success. During the evening Sir Henry Wood presented the composer with the Society's Gold Medal—an honour that would have been conferred long ago were composers given their due place in the musical hierarchy. (Things being as they are, Tetrazzini and Pachmann got theirs first!) But better late than never, and the crowded audience forgave the belatedness in their enjoyment of the opportunity of showing that a prophet is not always without honour in his own country. H. G.

FAURÉ'S POSTHUMOUS QUARTET

A French concert given by the Music Society, Tufton Street, Westminster, on October 20, contained alongside works of Franck, Debussy, and Ravel, the posthumous String Quartet in E minor, Op. 121, of Gabriel Fauré. It was performed by M. André Mangeot's quartet, which players were joined by M. Cortôt in a performance of Franck's Pianoforte Quintet.

* * *

The intimate conditions of the Tufton Street concerts favoured the new composition. Fauré's music has never won anything like its Paris vogue in the outside world, and when we ask why, we find one reason in that it was so beautifully designed to harmonize with the local circumstances of music-making. His chamber music is indeed for the chamber. And he wrote for listeners who were willing to be charmed but not harangued. Fauré's sentiment in his songs is often declared here to be 'artificial' or 'too scented.' But let us consider the society in which these songs were to live—not the earnest German middle-classes for whom the great German lieder-composers wrote, but a more sceptical, more fastidious, more limited, more lightly musical world—and we shall see better how exquisitely his art shaped itself. Most concert-rooms are too big for Fauré. Yet it sounds like disparagement to call his a 'drawing-room music.' It is that: but of what a cultivated, elegant, sensitive drawing-room!

The new Quartet was written when Fauré was seventy-nine. In his latter years he had singularly reined upon the always delicate style of his writing. The songs of 'Le Jardin Clos,' 'L'Horizon Chimérique,' and 'Mirages,' are not much known, but in their discreet beauty is something very attractive, if one but lends a sympathetic ear. The Quartet is even more discreet. Vitality had evidently waned. The musical shapes that appear (such as the little question-and-answer of the opening, and the succeeding G major subject on the first violin) are of a very slight characterisation. The *Andante* seemed long (though it is not) because of the extreme sedateness of the figures. The *Finale* is enlivened by a springing triplet which ends by capturing the whole field. Fauréans will cherish the work as the farewell to art of the old master, and not therefor only, but also because of certain subtle little harmonic adventures characteristic of Fauré's open mind to the last. The ending of the *Andante* should not be missed by those who have appreciated other beautiful cadences in the later Fauré. C.

Miss Guiomar Novaes, a young pianist from Brazil, made a great impression on a very critical audience by her pianoforte-playing at Æolian Hall recently. She gave two recitals, of which the first was probably better than the second, though both were exceedingly interesting. Taking her at her best, which was certainly in Chopin's 'Funeral March' Sonata, she struck us as quite the most remarkable woman pianist who has appeared in London for several years. Perfect technique we expect

nowadays from every good exponent, but Miss Novaes combined with this a strength and fire which are very rare in any pianist, male or female. Plenty of people in the hall—musicians as well as amateurs—spoke of her as the legitimate successor of Carreño, and there was point in the conjunction; for Miss Novaes shows nothing of what we are accustomed to call the feminine qualities in her playing. Her Chopin was never sentimental, nor yet febrile. Rather we were conscious of an extraordinary fierceness in her interpretation of the music, even the softer passages revealing, as it were, the claw under the silk glove. What is or is not an ideal interpretation remains inevitably a matter of opinion, but many of us felt that here was an example of Chopin-playing perfect in its own way, which, moreover, hardly won from the professional critics—most of whom were absent—the recognition it deserved. F. T.

GERALD COOPER'S CONCERT

Dr. Vaughan Williams is ranging through all the musical forms, helping to make them afresh: symphony, choral symphony, cantata, mass, opera, string quartet, song, part-song—these he has cultivated and fertilized; and there is one 'Flos Campi' which grows in nobody else's garden. Most of us, if given the choice, would ask next for a violin concerto, knowing that he would take his cue not from the overgrown style of the 19th century, but from the clarity and directness of the 18th. So it has been. The 'Concerto Accademico,' which we heard at a Gerald Cooper concert on November 6, proceeds like a concerto of Bach. The abrupt rhythms of the opening *Allegro*, the 'third species' writing over a sturdy bass, and the conversational give and take between the solo violin and the string orchestra were all in character. So too, in the slow movement, were the free figuration of the solo part over the steadily-growing pattern of the accompaniment, and the serene and highly-wrought beauty of the movement itself. The third movement, a *Scherzo*, carries on the analogy with its quick triplets. Add a reference to the continual forward urging that is distinctly Bach-like, and we may drop a comparison that is brought in largely as a kind of terminological shorthand and admit that the work is entirely Vaughan Williams. The play of part-writing and harmony are pure V. W. of the nineteen-twenties, strong and steady, with the face of noble melancholy which we may well describe as 'the Cotswold look.' Quite a success, shared by Jelly d'Aranyi (violinist), Anthony Bernard (conductor), the London Chamber Orchestra, and a large and well-chosen audience.

On the same evening Mr. John Goss sang Sonnet VII. from Spenser's 'Amoretti,' set to music for low tenor voice and eleven instruments by Bernard van Dieren. Mr. Goss has since announced that he likes van Dieren songs as songs. All honour to him for his opinion, and felicitation from us who can only like them as music, and then not always. In this case Mr. van Dieren works a pretty spell with strings and wind, with harmonies that are accessible to the most timid ear for all their shifting lights, apt digressions on this or that instrument, a sweet richness in it all, and music enough to throw off servitude to words. The words, too, have a claim to reject the companionship of so much music. Clearly a misfit somewhere. The vocal part does not pulsate with the words, though, as an expressive line, it is full of comeliness. Probably this is the foundation of Mr. Goss's liking. Anyhow, the song was both admired and enjoyed.

The balance of a sterling programme consisted of a Suite of Purcell Ayres, arranged by Mr. Anthony Bernard, the 'Amor Brujo' Suite of de Falla, Mozart's G major Violin Concerto, and the 'Siegfried Idyll.' M.

FESTIVAL AT ST. MICHAEL'S CORNHILL

The St. Michael's Singers—that excellent 'choral society for City workers in connection with St. Michael's, Cornhill'—are now in the seventh year of their prosperity, and celebrated their fifth Festival on November 2-5. As in former years, Dr. Harold Darke had arranged a daily organ recital at mid-day and four evening performances of sacred music. In this scheme the Universities and Cathedrals were able to pay back some of the debt which the provinces owe to London in the matter of music, for Dr. Rootham, of St. John's College, Cambridge, Dr. W. H. Harris, of New College, Oxford, and Dr. Ernest Bullock, of Exeter Cathedral, played three of the organ programmes, leaving the fourth to Mr. Edgar Cook, of Southwark, and the evening work to Mr. Thalben Ball, of the City Temple. The four evening programmes were devoted to modern choral music, unaccompanied choral music, old music for vocal solos, and the B minor Mass, thus securing a maximum of interest and variety without recourse to music incongruous with the circumstances of the Festival. The first programme contained choral works by Frank Bridge ('A Prayer'), Leslie Woodgate (Two Hymns for solo, men's voices, and strings), Dr. Rootham ('Brown Earth'), and Vaughan Williams ('Five Mystical Songs'), and settings from such varied sources as Thomas à Kempis and Herrick. There was, however, a certain greyness over them all which was broken in welcome fashion by the spirited singing of Parry's 'God breaketh the battle,' by Mr. Trefor Jones. The Tuesday programme contained a Bach Motet ('Jesu, Priceless Treasure'), placed between some Elizabethan unaccompanied music and two of Parry's 'Songs of Farewell.' There was a time not so very long ago when choral singers found the idiom of Bach as strange as they now find the Elizabethan idiom. In 'Jesu, Priceless Treasure' the St. Michael's Singers revealed what they were to display more fully in the B minor Mass—the familiarity with Bach's idiom which invests his music with that curious affectionate intimacy which makes so strong an appeal to the listener who loves his Bach. But the Magnificat from Byrd's 'Great' Service needs an entirely different treatment, and in it the choir showed that it is possible to know the music in one sense, and yet remain on terms of merely formal acquaintance with it. If a bass sees an entry in the comfortable part of his register on the second beat of a bar, he can hardly help treating it as a syncopation, however often he has been told to disregard bar-lines. Moreover, when all allowance has been made for Byrd's habit of putting unimportant words like conjunctions on non-accented beats, the fact remains that, unlike a modern composer, he more often than not sets them to long notes which tend to acquire an accent of duration, while the important words, which he accents strongly, are equally often set to short notes. The second phrase of the Magnificat shows both these peculiarities: *and* (minim) *my* (crotchet) *spirit* (monosyllable and quaver, but accented) *re-* (quaver) *joiceth*, &c. To make such passages sound free and smooth takes much practice, and though we may congratulate the St. Michael's Singers on making a beginning they have not yet reached the end. The third concert took the form of a recital of old music by Miss Dorothy Silk and Mr. Stuart Robertson, interspersed with Quartets of Glazounov and Mozart, played by the Hermitage String Quartet. Schütz and Tunder were the less familiar composers, and on the whole deservedly so, for neither of their three numbers equalled in quality Purcell's 'The Blessed Virgin's Expostulation' nor Bach's cantata, 'Blessed is the man.'

The B minor Mass was given in St. Martin-in-the-Fields Church for the sake of its greater accommodation, which was used to the full. The performance was chiefly noticeable for the differentiation of feeling in each number, which was achieved through Dr. Darke's careful attention to detail. Slight variations in *tempo*, small adjustments in instrumentation, and sparing but well-judged use of climax, produced a more vital reading than is often obtained by larger choirs which, in seeking huge effects, frequently make all equally huge and equally unimpressive. This was an interesting performance, and a fitting conclusion to a Festival of which the prevailing note was sincerity.

F. S. H.

SOME SINGERS OF THE MONTH

Chaliapin sang to a huge audience at the Albert Hall (November 3). He was in first-rate form, and sang as only Chaliapin can. It was a fascinating study to watch his face and hands. Their expressiveness was always at the service of his songs, but it never struck one as a studious

expressiveness. Even when he was most terrifically intense his muscles were easy and natural. His eyes glowed, but his face was freely mobile. His hands opened and closed almost incessantly, but they were never clenched. This loose and easy bearing was one of the many lessons the great singer had to give us. Whatever his lessons, however, we have to come back to admitting the phenomenon of sheer natural genius to cover the whole impression he creates. All men feel, but few know how to say. Chaliapin feels more generously than the average, and has a simply supreme gift of utterance. Really it is not fair to compare other singers with him.

But it is worth emphasising that all his quick and powerful imaginativeness as a singer would be invalidated if he had not a first-class vocal technique—a breath control as marvellous as one could ever hope to witness. 'Control,' indeed, seems an awkward word for the technique of Chaliapin, who has certainly long been able to leave the regulation of the supply of his voice to his subconsciousness. Perhaps only a singer could appreciate the audacity with which, that night, he toyed with ideas as they crossed his mind. He never sings a song twice alike, and he gives the impression of making sudden raids on his resources—from the lightest, most whimsical form of expression to the weightiest and most passionate. But his resources on this last evening never failed him.

His beautiful high *pianissimo* was something such as no other contemporary singer gives us. And likewise those extraordinary series of in-rolling waves of tone, each a little bolder and intenser than the last. The programme was mostly Russian, but of mixed qualities.

Schubert's 'Doppelgänger' was the thing of things to remember. At a very slow pace it was sustained and intensified with preternatural courage and strength. Chaliapin played the most extravagant tricks with Leporello's 'Catalogue Song,' but I for one am not going to say that he was not justified in being as funny as he possibly could be therein. Isn't it a funny song? And don't most singers tackle Mozartian comedy as solemnly as a devotional exercise—like churchwardens handing round the plate? I add a little extra ardour to my praise of the incomparable artist because of a certain Beckmesserish priggishness which has here and there been noticeable in regard to him. It seems to be a grievance—it does not fit in with the rules!—that Chaliapin should be able to take up a mediocre song, like Tchaikovsky's 'Night,' or Flégier's 'Cor,' or Malashkin's 'Oh, could I but express in song,' and somehow make a masterpiece of it. I will admit he fell short of making a masterpiece of that unlucky 'Blind Ploughman,' on which—an intermezzo!—he practised his newly-acquired English before us.

In the same week we heard, at the New Chenil Galleries, Chelsea, another artist who brings a similar springing imaginativeness into singing, if in a smaller way. I mean John Coates. He gave a recital of 'English songs before Purcell,' including some great favourites and some unfamiliar revivals. William Corkine's 'Go, heavy thoughts' was one of the best of the latter. A Coates recital would be pure pleasure if the audience would applaud a little less unrestrainedly. Hand-clapping in a small room is a horrid noise, and Mr. Coates's boisterous admirers always want every song twice over. Not but that this is natural enough. Mr. Coates is the best English singer of his time, and one of the finest artists in the world to-day. No one else could give to the Elizabethan love-songs his shades of purely English wit, whimsicality, and humour, which suit them so well.

An American soprano, Miss Florence Macbeth, sang at Queen's Hall. She came trailing clouds of newspaper eulogies. The tone of these was pitched so high that there was some little disappointment in the actual performance. One cannot avoid the rather unkind word 'pretty' about it all. And it was of a not very convinced, not single-hearted prettiness. It was a light voice of some charm and agility, but after a time one had an uncomfortable impression of affectation in the exhibition of it—as though the singer were utterly regardless of the music she was singing (true, much of it did not deserve great regard), but engrossed by the business of a 'pretty' platform demeanour. She took the Mad Scene from 'Lucia' most seriously, but she was not quite familiar enough with French to sing it with the right glibness.

Mr. Eric Marshall (baritone) gave another recital at Wigmore Hall, and struck one as an improving technician, while his programme gave evidence of his musicianly aspirations. His fine voice, which has a 'cello-like quality, is more contained than it was, and is gaining a power and boldness which ought to tell in opera. His French was good, only there were far too many signs of a certain bluntness of musical perception. Mr. Marshall is still far from being a musician's singer. If he matures artistically he will deserve to become really famous.

Miss Astra Desmond sang at the same hall. One debated inwardly whether she were simply temporarily 'off colour,' or whether she had been rather unluckily experimenting in method. Certainly her tone that evening seemed, in comparison with our memories of her singing in the past, disappointingly thin and hard. In a variety of things, including some of Ortrud's music from 'Lohengrin,' she pretty consistently dispensed with full chest resonance. The eye tells us that this singer was not intended by nature for such comparatively colourless, insignificant utterance.

Mr. Riddell Hunter gave a recital at Wigmore Hall. A graceful and in some ways really accomplished singer. So long as he was unambitiously lyrical he could please us nicely, and he used his *mezza-voce* to charming effect in a song from his own pen. But if he wants his words to fly higher he must point and wing them with better consonants.

Miss Dora Stevens's singing reminded one, at its best moments, of that of Miss Silk, and her fine programme showed her to be a singer of similar good taste. Her way of mounting a phrase that is to go curving above the stave suggested the art of the more renowned singer, but Miss Stevens cannot yet match Miss Silk in other ways. At present, sweet though her voice is, it is one-coloured, and so is apt to seem cloying after a number of songs. Possibly the limitations of her physical strength influence her style, and, if so, she might be well-advised to cultivate seriously the muscular development which would invigorate her singing. There were Arias from the 95th and 127th cantatas of Bach, songs of Wolf, and new pieces by Hubert J. Foss and Harold Craxton (the admirable accompanist of the concert).

Another most musicianly programme was that of Miss Marie Howes (Grotrian Hall, November 11). She, again, was of the class of singer—a class in which the modern musical world must, for all its shortcomings, be considered rich—which considers the voice essentially as a gift sent to be put at the service of the best sorts of music. The programme contained some out-of-the-way Bach, a cantata of Rameau, a setting of the Church scene of Goethe's 'Faust,' by Schubert, and, among the modern songs, an example of the protean Bernard van Dieren. Miss Howes was joined in the duets by Mr. John Goss, and she was accompanied by Mr. Frank Howes. She was nervous, but one cannot put down wholly to nervousness some indifferent quality in her singing. It was more likely the result of a faulty method, and so probably was her nervousness, for most nervousness is due to uncontrolled breathing. Now and then, in an animated passage, Miss Howes would show us how well she might sing generally if her technical foundations were sure. This came out most noticeably in the joyous 'Ah, yes! Just so!' from Bach's 'Phœbus and Pan,' in which—the movement happening to install an instinctive breath-control in the singer—the tone was bold and the diction perfectly clear. Then, too, at the opening of the recitative, 'My God, how long?' the voice had real weight and dignity—the characteristics which ought, indeed, to belong to it normally. Elsewhere one felt an unbalanced preoccupation with verbal expression, and sensuous vocal quality—otherwise beauty, otherwise the whole *raison d'être* for singing instead of talking—was lacking. Let her enrich her tone, and Miss Howes will find her words will not require half so much looking after.

Miss Mary Congreve sang at Wigmore Hall (November 13). She possesses more than ordinary knowledge of breath-control, and in the result one had, in her opening songs, the impression of a voice of sweetness and untrammelled movement. It was curious that in some modern English songs (Bax, Hughes, and Craxton) she went astray, obscuring her diction and failing to support her high notes. But disappointing as her technical aberration here was, Miss Congreve must still be put down as one of the best new singers of the season, and as one who bids fair to achieve a real professional standard. H. J. K.

Competition Festival Record

FESTIVALS IN GENERAL, AND BLACKPOOL FESTIVAL IN PARTICULAR

Ever since Matthew Arnold wrote about

> . . . this strange disease of modern life,
> With its sick hurry—

we who live in the time that is modern now, seem to be getting more and more hurried. Because wireless and transport have made the world shrink, it has become an enormous place to us minute individuals. It is full of new interests, places, and people all just waiting to please and excite us. It is, therefore, now imperative that we should limit our activities, unless we are going to let our lives become one incoherent, feverish rush. There is not time during our three-score years and ten to do all that we should like to do.

The need for this limitation was seen clearly in the Musical Festival held in October at Blackpool. Buttressing Blackpool are many great towns containing many, many people, all of whom are becoming increasingly interested in music. This is evident from the large attendance of choirs, orchestras, and soloists from the industrial towns of Bolton, Manchester, Blackburn, Burnley, Wigan, Rochdale, &c. It is a fact that the interest of these people is increasing; this is proved by previous records of entries when these are compared with recent figures. A problem now faces Blackpool; probably it also faces other towns that hold competitive festivals.

The festival must be limited. Blackpool Festival lasts a whole week; it is held in six halls, which comprise the Winter Gardens, and music is being judged in at least four of these halls simultaneously during each day. Unless this Festival is to become unwieldy it must not be allowed to grow any larger. So much is certain. In some opinions it is equally certain that the Festival is too large already. The officials are justly proud of their management; so proud, indeed, that one sometimes wonders if the organization and the motto, 'Progress'—on the programme, in all local papers, and even in coloured lights on the trams—is not more important to them than the music, which is, after all, the main thing. One adjudicator remarked to me, 'The organization is flattened out so smoothly as to make one feel that the music is in danger of getting flattened out too.'

There is a danger of this. Some classes of music at the Festival were so large that it was inconceivable that the patient judge should retain sufficient alertness to do his task adequately. A hundred and six sopranos, each singing three pieces, is too much for any one man to adjudicate thoroughly; and there were eighty-three mezzo-sopranos, each also singing three pieces. Mr. Steuart Wilson in this class gave up hope of teaching the competitors in his adjudications anything more than they were able to learn from the scale of awards and his brief remarks. (But he made up for this by arranging an unofficial time with the competitors for a mutual and valuable exchange of ideas.) The class began at 9.0 a.m., and at 6.20 p.m. he was still busy. The evening session, at which he was appointed to adjudicate, was due to begin at 6.0 p.m. Of course, he couldn't meet this engagement; and even had he been able, it is not probable that his physique or intelligence would have been equal to the strain.

The chief point of holding these festivals is that they should teach the competitors. Otherwise entrants might as well save their fare and entrance fee, learn the music at home, and perform it at tea-parties. Every competitor should return with fresh light both on the piece he has been learning and the instrument with which he has been interpreting it. Some singers at Blackpool used their voices in a completely wrong way. They should not only be informed of this, but should be told how to remedy it; indeed, there is no reason why they should not have a practical lesson there and then. Sir Richard Terry on several occasions actually provided this. He caused church choirs to sing a hymn so that it made music, and small boys to march round the platform singing Balfour Gardiner's setting of Masefield's 'Cavalier' to a quick march rhythm, as it should be sung. All of which is excellent.

Mr. Steuart Wilson's extension of Sir Richard's idea might, with advantage, be generally adopted. Half-an-hour should be set apart for each class in which the judge would have time really to teach the competitors something they did not know about the music. This should be in addition to the adjudication, which is generally very necessarily brief, and open to the public. The special time need not be brief, and it would not be public. It would simply be an opportunity for the judge to see that his remarks had been understood, and to initiate along the right lines practice based on them. This really would be worth doing.

But before it can be attempted, some limitation must be put on Blackpool's ambition after 'records.' The important thing in a festival is the amount of enlightenment the competitors take home, not the number of entries, 'breaking all previous records,' which the committee has received. The management must cause the classes to be limited to a reasonable size, thereby considering and sparing the judges, so that, besides adjudicating, they may teach. Then the work of the Festivals, besides being one of the good causes of education, will become of musical value in England. K. C.

BLACKPOOL FESTIVAL (OCTOBER 19-24)

(FROM OUR MANCHESTER CORRESPONDENT)

Although the widespread appeal of this Festival brings in its train baffling problems of management and control, yet each succeeding meeting finds embarrassments which elsewhere would spell confusion and delay, only stimulating the host of voluntary workers to more incredible feats of managerial triumph. Artistically the revelations of the week were in the domain of chamber and orchestral music, Frank Bridge's 'Miniatures' and Schubert's A minor Quartet providing the surprises in concerted work, whilst the quality, and high efficiency of five full orchestras, each comprising fifty players, so astounded Mr. Maurice Besly that he was perhaps prematurely betrayed into the

view that in the North Country the problem of municipal music was as good as solved. There was a striking example of the way in which quality will triumphantly emerge from the ruck provided by a lady violinist—from Preston, if memory serves me rightly. Quite by chance I heard her in some solo work, a Joseph Gibbs Sonata, I believe, and instantly one's critical instincts recognised unusual quality both of technique and interpretative power. Later in the same day, strolling into the hall during the Schubert Quartet competition, and quite ignorant of the identity of the players then performing, the ear was arrested at the quality of the first violin in the quartet then playing. Closer investigation revealed the player of the morning's experience, and one or two questions elicited the interesting fact that also she had been the leader (in the Frank Bridge 'Miniatures') of the winning trio! At last it almost seems that an instrumental dawn is breaking, and if the expectation should prove well founded, it is bound to have a tremendous reaction on the vocal side of these Festivals in the direction of improved musicianship, in which very often the vocalists are lamentably deficient. All the artistic arguments which may be formulated against the Rose Bowl competition—where the winning vocalist in each of the six voices sang their three songs (and superb songs, too!) before a judge (Mr. Frederic Austin) who knows nothing of the course of these solo competitions—are completely pulverised when your six hundred or more entrants have produced such voices as were heard from the soprano, contralto, baritone, and bass. Small wonder, perhaps, that the monster crowd applauded prematurely in the soprano's 'Ah! perfido' aria—many more distinguished singers would have given their all for such a spontaneous tribute. She beat the bass (another Norman Allin in the rough) who followed her with arias from Bach and Mozart, and then very appropriately Pogner's Address, which fitted the situation like a glove! Had he preceded the soprano, she might not have won the audience's approval quite so emphatically, for two such emotional outbursts in twenty minutes cannot leave folk equally moved. This feature of the audiences' participation in these awards needs some emphasis, for the standard of judgment revealed was extraordinarily high. Between items they chatter eagerly on keen comparisons of ideas, but at the tinkle of the judge's bell silence falls upon the vast throngs. No visitor can come away without the most vivid impressions of their almost uncannily sound judgment of what's what. In vocal and choral music especially, this knowledge of form is supplemented by an intimate acquaintance with the music, and it has to be recorded that some of the judgments in the final day's choral work were openly derided. South Wales may dispute decisions with rioting, but in the North the fine sportsmanship amongst the choirs accepts awards with more philosophic calm, ups and downs being taken in the spirit that such affairs are mere incidents in their artistic life's journey. But I am going to attempt to make articulate this feeling animating the thinking crowds that assemble at such Festivals as Blackpool, and no more fitting place for the presentation of this view can be found than in the columns of this journal, which, since the earliest days of the late Dr. McNaught's work, has maintained so keen an interest in the Competitive Festival movement.

On Saturday morning, in the female-voice class, an accompanied setting by Orsmond Anderton of Keats's 'Ode to Autumn' was used, lasting about six minutes. In the ranks of a Southern choir was a soprano who sang so badly out of tune the whole time her part was going that she could easily be located in the front row; of course there was an end to any æsthetic enjoyment of that performance—the fundamentals were wrong, and probably the conductor squirmed more than many in the audience. But when it is discovered that such a violation of first principles of good choral singing is overlooked, and the choir included in the finalists, the audience does not lose its temper after the manner of violent partisans. No, it simply laughs the decision to scorn, for it is remembered that there were plenty of good choirs excluded. During the afternoon a mixed-voice choir, singing in Sakhnovsky's 'Pampas Grass,' broke down so badly that everybody in the building knew the ensemble was off the rails, and its unhappy conductor had practically to stop and try a re-start, only to end in hopeless confusion. Here again was a big class, with plenty of choirs of repute that probably never sang better in their lives; yet, to everybody's consternation, the breakdown choir was rewarded with election to the evening's final! Again the people laughed loud and long at the verdict of the pundits; but it was the laughter of cynicism, and when such audiences do that, the competitive movement, fraught as it is with so much power for instruction, is in the gravest danger. Nobody moving through those thronged corridors that afternoon could doubt that after these decisions the whole question of adjudicatory principles was on its trial. To adapt Abraham Lincoln—you may fool some of the people part of the time, but you cannot fool everybody all the time. It may be suggested that exceptional instances are here quoted; agreed. But whilst not characteristic of the adjudicating in general at Blackpool, they do not by any means stand alone, and the marvel is that dissent from this sort of thing has not manifested itself before now, because reason and instinct alike revolt against such negations of judgment. The plain man (and the plain woman, too!) have no use for mere caprice in these matters. These earnest folk come to learn, and to pick up wrinkles, and to their utter amazement they find this sort of thing not condemned, but rewarded. It does not square either with their critical instincts (sound in the main) or with their sense of justice. They ask in bewilderment, 'What sort of standards are judges setting up these days?' Momentary and occasional lapses from true intonation are assessed at a true value, and choirs do not suffer seriously at a judge's hands on that account, but six minutes' persistent off-pitch discordance is another matter. Again, all understand differences of opinion on interpretation, particularly in a work sung for the first time in public. Other things being equal, if a conductor's reading coincides with the views of the judge he is 'in'; whereas another's reading may be distinctly good, even more intellectual, but, not coinciding with the judge's, he is 'out.' Both have a perfect right to their respective views, and might well refuse even to modify them—all that sort of thing the audience understands as the result of differing temperaments. But the points named above are more concerned with fundamentals. What is going to be done about them? It is possible that had opportunity been afforded the adjudicators to give reasons for their decisions, as is usually the case, popular judgment might have been modified. Time-tables ought to allow for this to be done. A question very often heard these days is: 'Do the judges always prepare their work with the same assiduous care as the bulk of the choirs?' Of course, adjudicators and executives alike have such matters in their own hands, the latter by always sending the music for advance study, and the former by making sure that the score is in their heads and not their heads in the score.

For the Festival Scholarships of £150 for three years over a hundred candidates entered, and nineteen of these appeared at an exhaustive examination during the Festival. Miss Dorothy Haigh, a contralto singer, employed at the Bradford Co-operative Society's offices, was awarded the Scholarship. Her training hitherto has been by the Manchester tenor, Charles Neville.

[Our correspondent's attack on the choral adjudicators calls for an answer, on quite other than mere personal grounds: the reputation of experienced judges may be trusted to survive such criticism. Both the judges concerned have served a long spell as choir-trainers, and have also had some years of experience in judging choral classes at festivals, large and small, in widely different parts of the country. Further, one of them has shared in the judging of the chief choral contests at Blackpool during the past few years. These qualifications should be sufficient to dispose of any implications as to incompetence. But a much larger issue is raised—one that affects the public confidence in judges as a body, and makes an already difficult task ungrateful as well. We append, therefore, a statement by the judges concerning the award to which our correspondent takes exception.]

What an easy task judging would be if carried out on such superficial lines as those indicated above! A choir (or rather, a solitary member thereof) sang out of

tune in one of the tests; another came to grief badly at a difficult modulation. Enough! Both are damned beyond redemption. Happily, the official judges went to work on very different lines. They placed the choirs according to the performance of *the whole of both tests;* and they were concerned no less with the virtues than with the defects. In regard to the Sakhnovsky piece, the correspondent is apparently unaware that practically every choir failed to negotiate the more difficult of the chromatic passages, especially that on page 12. Indeed, if memory serves us, only the winning choir was correct as to notes, and even these singers were momentarily out of tune on the chord for 'bleaching.' Had only one choir blundered badly at this point, it could hardly have got into the final, save by virtue of some extraordinarily good singing in other ways. But as the failure was general, its bearing on the result was considerably reduced. Now, one of the deadliest traps in judging a number of performances lies in the fact (obvious, but generally overlooked by audiences) that the most easily-perceived faults are not necessarily the worst. There are some mistakes that the most casual ear can detect—a sudden falling to pieces of the ensemble, a bit of bad tuning, the unexplained failure of a lead, and so forth. The audience misses none of these blemishes. What it does miss is the type of fault that doesn't sound radically wrong, and which is often the result of bad taste or bad musicianship. Thus the Blackpool audience appears to have been well aware of the general failure of most of the choirs on page 12 of 'The Pampas Grass.' Were they as conscious that many of the choirs spoilt the power-scheme of the song, and its effect as a whole, by singing nearly all the *forte* passages *fortissimo?* To the casual ear the effect was not bad: some no doubt found it stirring. An even more serious fault was the misreading of the *alla marcia* direction on page 10. The pace was often so quick as to rule out the *marcato* effect the composer asks for. Again, hardly one of the choirs sang the six- and seven-part chords firmly. Sometimes an inner part was missing; more often the harmony was not clear; sometimes the chord was actually wrong, though it no doubt sounded right to all but those who knew the piece well, or were following the copy closely. And no single choir did all that a Blackpool mixed-voice 'A' choir ought to be able to do in the *morendo* on page 15. Did our critic note how *all* the choirs stood in regard to these points, and a dozen others, such as blend, tone-quality, diction, pace, phrasing, &c., all of which are as fundamental as the two points he mentions? And did he observe how *all* the choirs sang the other test, Parry's 'My soul, there is a country'? There were matters here not less—sometimes more—important than the loss of pitch by one singer, or the bungle of a choir in 'The Pampas Grass.' We wonder if the writer observed carefully which of the twenty competing choirs managed to avoid the pitfall of scrappiness in their joining-up of the various sections of the Parry song; to what extent the relationship of the two passages in 6-8 time was shown; how many choirs realised that the injunction 'O my soul, awake!' is a kind of parenthesis, and not a *fortissimo* alarum; what was done in the building up of the final section, and the expansion of the cadence to a final ≺ on the very last word. Only those who listened searchingly to these and other technical and interpretative points in the Parry, in *every* performance, are in a position to give a judgment. The correspondent's remarks as to the general intelligence of festival audiences are well-founded, but exaggerated. However acute an audience may be, it must not be encouraged to believe that its findings are likely to be so conclusive as those arrived at by the far more intensive method of the judges. And even the fairest of audiences has its local or personal leanings, whereas a judge is usually quite ignorant of the identity of the competitor. If the Blackpool audiences were all that is claimed for them above, it is clear that the official judges are an unnecessary expense. Let the results be decided by a show of hands!

There are only two methods of judging competitive work. The one followed by the correspondent and his fellow-scoffers is fully exposed (in both senses of the word) in his comments. That followed by the official judges may be fallible (like all human effort), but it reduces the risk of caprice and injustice to the minimum.

The preliminary contests in the female 'A' and mixed choir 'A' classes took close on seven hours, and it is safe to say that only the judges kept their minds on the job at full stretch during that time, writing full notes on each performance *while it was in progress* (not afterwards from memory), comparing the notes from time to time, in order to be able to set the performance of (say) No. 16 beside that of No. 2, and at the same time jotting down impressions of the class as a whole. Even a judgment reached by these arduous methods is liable to err, but at least it is based on hard work and honest endeavour. One reached by such slapdash methods as that of our critic is not worth the paper it is printed on. We treat it seriously however, because, in regard to the mixed-voice class, *this is the only opportunity we have had of justifying our award.* We were given no opportunity of delivering the adjudication in the preliminary contest. The moment the last choir had sung, an official voice from the platform bade us give the marks at once, minus any comment, as time pressed. We are confident that a general adjudication on the singing of both tests, and a reading of the notes concerning the individual choirs, would have convinced the bulk of those present that our choice of finalists was sound. Nor was there a chance to deal with the matter later. When the final stage was over, the hour was so late that the audience was obviously tired, most of the choirs had gone home, and the remainder were becoming concerned about their trains. All that could be done was to deal hastily with the final stage. As a result, one of the chief educational features of the Festival was missed, and the judges given no opportunity for making clear to choirs and audience the grounds on which they had based their award. This is no new experience at Blackpool, but so far as our experience goes, it happens nowhere else. It is high time that the Executive bestirred itself in this matter. Many handsome things are said about the wonderful organization at Blackpool, and most of them are deserved. An executive, however, may organize until it is black in the face, but it cannot get a quart into a pint pot. As our contributor, 'K. C.,' points out, the strength of Blackpool—its large entry and wide appeal—is likely to prove its weakness. Unless something drastic is done, the task of the judges will soon become impossible. The Festival movement, like everything that has grown very rapidly, is open to risks. Not the least of these dangers is that brought about by a programme so congested as to make it impossible for judges to do the most important part of their work—the oral adjudication. The result is to defraud the audiences of a valuable educative feature, and to lay the judges open to ill-informed and ill-natured attacks of the type printed above.

Harvey Grace.
W. R. Anderson.

Jersey.—An Eisteddfod began on Monday, October 26, and lasted throughout the week. All kinds of musical competitions were held, including one for wind instruments in which the competitors could choose their own instrument. The adjudicator had to decide between players on the flute, cornet, and accordion. In the three chief choral competitions (male, female, and mixed voices) the 'Mayo' Choir, conducted by Mr. W. Morley Powell, carried everything. The Lieut.-Governor attended the final concert on October 31.

Keighley.—The 'Summerscales' competitions, held for the twenty-eighth time on October 31 and November 7, were again a choral festival of considerable importance, and produced some keen competitions of a high standard. In the open mixed-voice and male-voice classes there was little to choose between the two best choirs. These were as follows: Mixed-voice: 1st, York Old Priory (Mr. J. H. Forster); 2nd, Bradford Philharmonic (Mr. E. S. Hird). Male-voice: 1st, Colne Orpheus Glee Union (Mr. Luther Greenwood); 2nd, Greetland Vocal Union (Mr. H. Shepley). Elementary Schools sang Morley's 'When, lo, by break' and Armstrong Gibbs's 'Five Eyes.' Utley

Council School (Mr. F. Linsey), Thornton Council School, (Mr. E. G. Ellison), and Drummond Road Girls, Bradford, were awarded 180, 179, and 178 marks respectively.

LEICESTER.—This two days' Festival (October 9 and 10) is making good progress in every way, especially in the matter of finance. During the last six years it has provided £800 for charities. The chief choral awards went to Cheslyn Hay Male Choir, Swadlincote Ladies, and Swadlincote Glee Singers, and the first-named won the Challenge Bowl for the best choral singing of the Festival. Leicester Oriana and Nottingham Philharmonic were second and third in the mixed-voice competition.

MEXBOROUGH.—This Festival, held in October for the eighth time, has a normal two-days' programme and a steady following. Kilnhurst Choral Society (female voices), Birdwell (male voices), and Swinton P.M. (mixed) were at the head of the choral competitors, and Barnborough Colliery (Mr. W. Williams) sent the best full orchestra and string orchestra. Mr. Cameron Hall, tenor soloist, won a gold medal, and great praise as an artist.

NOTTINGHAM —The twenty-third Festival at Nottingham (October 29, 30, 31) had a record entry—nearly a hundred increase on that of 1924, and well over a thousand more competitors. Happily the up-grade was in quality as well as quantity. Various challenge shields were won by Kettering Gleemen, Mr. W. Turner's Ladies' Choir, and Priory Place Wesleyan Choir. In the class for mixed choirs up to sixty voices the tests were Coleridge-Taylor's 'Dead in the Sierras' and Bantock's 'Jack and Joan,' and the result as follows: 1st, Kettering (Mr. S. Roughton); 2nd, William Woolley Choral Society, Nottingham; 3rd, Leicester Oriana (Mr. A. C. Nichols); 4th, Doncaster Choral Union (Mr. S. W. Casey). The work of the schools won high praise from Mr. Geoffrey Shaw, and the choral work was described by Mr. Harvey Grace as being second to none in his experience in regard to beauty of tone and expressive quality. The singing of the massed choirs, male, female, and mixed voices, on the Saturday evening, under the admirable direction of Mr. Charles Riley, was the best of answers to those who contend that massed performances are mere 'scratch' affairs. That the large audience felt otherwise was shown by its finding six massed items too few; it demanded and got an encore from the male-voice choirs, whose singing of Vaughan Williams's 'Bushes and Briers' was something one will not easily forget. Mr. Spencer Dyke, Mr. Frederick Dawson, and Mr. T. F. Dunhill judged the solo and chamber-music classes.

PLYMOUTH.—This Festival (October 26-28) is arranged by the Plymouth Centre of the British Music Society, and all the test-pieces are by British composers. Over fifty contests were held. Choirs came from various parts of Cornwall, and there was a notable increase in the entries of church choirs.

WALLASEY.—Competitors came to the Wallasey Festival (October 7-10) from Liverpool, Bootle, Ansdell, Lytham, Blackpool, Crewe, Macclesfield, Scunthorpe, Huddersfield, and Hull. Seven choirs sang Parry's 'There is an Old Belief,' James Lyon's 'Marry me, Mary Veen,' and Balfour Gardiner's 'Cargoes' in the chief mixed-voice class. Altrincham P.M. Choir (Mr. J. A. Hill) won the shield for the third time in succession (the fourth time altogether), and returned it to the Festival. The second and third choirs were Douglas Festival Choir (Mr. Noah Moore), and Oldham Choral Union (Mr. H. Hannam). Prize-winners in the solo-singing classes competed for a rose-bowl. Miss Evelyn Bury, of Bolton, the soprano, won the trophy with full marks.

The list of Choral Society programmes for the 1925-26 season in our November issue inadvertently omitted reference to the London Choral Society. We learn that in addition to the Mozart C minor Mass, announced for the first concert, November 25 (too late for notice in this number), the Society will give on February 10 a programme of unaccompanied music (Bach's 'Be not afraid' and 'Now shall the Grace,' and many modern examples), and on April 21 the first performance of a new work by Bantock, 'Song of Songs.'

CROYDON TRIENNIAL FESTIVAL

Croydon is privileged in two ways. It has a group of musicians at hand who understand the ways and means and artistic standards of festival performance; and it has a large Parish Church and a large public hall in which performers and audiences can meet in large numbers. Everything has long been ready for a Festival, and a Festival has at length arrived. Croydon thus rises in the musical scale, but only triennially.

The Festival opened on Armistice night at the Parish Church. Elgar's 'For the Fallen' was performed as a prologue to 'Elijah.' A good choir and a very good orchestra, led by Mr. W. H. Reed, were conducted by Mr. H. Leslie-Smith. On the following evening the choir sang Coleridge-Taylor's 'Meg Blane' at the Baths Hall, under Mr. H. L. Balfour. The rest of the programme was varied, and the number of festival conductors was brought up to eight. The Borough has reason to be very well satisfied with its first venture, and it may be added that the Borough officials—Mayors, Aldermen, and Councillors—were active in helping it along.

Music in the Provinces

ALNWICK.—The London String Quartet played at the British Music Society's second concert on November 5, the programme including Waldo Warner's 'Fairy Suite.' It was announced that the number of members and associates had increased by fifty this season.

BANBURY.—The Banbury and District Musical Society having sold fifty fewer serial tickets than last year, the first concert, on October 20, was a rebuke to the deserters, for Mr. Adrian C. Boult brought the Birmingham City Orchestra and played the Beethoven Septet, a Bach Suite for flute and strings, Mozart's G minor Symphony, and Parry's 'Lady Radnor's Suite.' Mr. Harold Samuel is coming to play on December 15, and the Buda-Pesth Quartet later on.

BEDFORD.—The 'Cockaigne' Overture, the 'New World' Symphony, and a Bach Concerto for two violins were played at the Musical Society's concert on November 3. Mr. Herbert J. Colson is hon. conductor.

BIRMINGHAM AND DISTRICT.—Owing to the unsafe condition of Birmingham Town Hall, the concerts of the month have been housed chiefly in Central Hall, a building ill-suited to the needs of the usual concert audience, but possessing keen acoustics. Vaughan Williams's 'London' Symphony was heard here at the second Symphony concert of the season by the City Orchestra. It occupied the whole of the second half of the programme. If many members of the audience thought it too long, that was probably the fault of the composer, whose ideas do not seem big enough for such lengthy treatment. The fault did not lie with the performance, which was a fine one in every musical way. In the same programme an orchestrated version of an Octet for strings by Mendelssohn was given. Mr. Arthur Catterall played Mozart's Violin Concerto No. 5, in A, very beautifully, and Mr. Adrian C. Boult conducted.—— At one of the Sunday night concerts Franck's Symphony was given. Unfortunately, Mr. Boult missed the note of exaltation which is so essential to a right hearing of the work. Without this, good playing goes for nothing. At a later concert Elgar's 'In the South' was the novelty of the programme. The performance was excellent in every way; especially noteworthy was the beautiful little melody for the viola. Haydn's 'Military' Symphony and Berlioz's 'Roman Carnival' were also given. Miss Rebe Hillier sang two of Elgar's 'Sea Pictures,' as well as a song by Gordon Bryan called 'Silver Point.'——Dupont's Quintet found its way into the Mid-day concerts, played by the Philharmonic String Quartet, with Miss Mary Abbott at the pianoforte. Dvorák's 'Nigger' Quartet was heard on another occasion, and at a later date Elgar's Quintet was given by the Philharmonic Pianoforte Quartet. To any to whom Elgar's music makes a strong appeal the performance was a joy from beginning to end. The slow movement in particular was beautifully played.——A concert by the

Catterall Quartet, on November 11, proved one of the most enjoyable we have listened to for a long time. The programme consisted of three works by Brahms: Trio in A minor for clarinet, pianoforte, and 'cello; the Quartet in A minor, Op. 51; and the Quintet for clarinet and strings, in B minor. Miss Beatrice Hewitt was at the pianoforte and Mr. Harry Mortimer played the clarinet parts. All the works were beautifully interpreted, especially the last named, in which Mr. Mortimer's clarinet-playing was something to marvel at and to remember.——The first of two 'Recitals Intimes' was given on November 13, by Mr. Leonard Rayner. His programme included Schumann's 'Faschingsschwank,' Franck's Prelude, Aria, and Finale, and two pieces by Liszt.——At an 'international celebrity' concert on November 30, Heifetz gave a recital. He played Beethoven's 'Kreutzer' Sonata, a Bach Chaconne, and several smaller pieces.——Schumann and Beethoven figured in a programme given by Backhaus on October 29. Brahms's Variations on a Theme by Paganini were also played.——In our report last month of the City Orchestra's first Symphony Concert the programme given, though it purported to be complete, omitted mention of an important novelty—a Suite of six original pieces by Byrd, arranged for orchestra by Gordon Jacob.

BLACKBURN.—Recent musical events include a very successful five-days' choral Festival by Blackburn Schools, arranged by the Education Committee, and the embracing of Tetrazzini by Pachmann on a concert-platform.

BOURNEMOUTH.—The winter Symphony concerts, given by the Municipal Orchestra under Sir Dan Godfrey, opened with Kallinnikov's G minor Symphony and Palmgren's Pianoforte Concerto, 'The River,' played by M. Victor Schioler.——Sir Dan Godfrey was lecturer at Miss Julette Folville's harpsichord and pianoforte recital on October 28.——On the following day Mr. Lloyd Powell played Stanford's C minor Pianoforte Concerto.

BRADFORD.—St. George's Hall has changed hands, and it seems doubtful whether the building will be available for concerts after this season. If the use of it is withheld, the Subscription concerts, the Permanent Orchestra, the Festival Choral Society, and the Old Choral Society will be without a home.——The first-named series opened on October 30, when the Hallé Orchestra, conducted by Sir Hamilton Harty, played Enesco's 'Rumanian Rhapsody,' Dvorák's Symphonic Variations, Turiña's 'Procession du Rocio,' Brahms's 'Academic Festival' Overture, and, with Backhaus, Beethoven's fourth Pianoforte Concerto.——A scheme is on foot for a series of Sunday evening concerts.

BRIGHTON.—Mr. Ernest Grimshaw conducted a Wagner programme at the Regent on Sunday, October 18, with an orchestra of twenty and an organ.——The Brighton and Hove Harmonic Society will shortly be celebrating its centenary.

BURNLEY.—'King Olaf' was performed on October 25 under the auspices of the Symphony Orchestra and the Choir Committee, the principals being Miss Bella Baillie, Mr. Steuart Wilson, and Mr. Roy Henderson.

CAMBORNE.—The Cornwall Symphony Orchestra, of more than forty string players and twenty others, played at St. George's Hall, Camborne, on Sunday, November 1, under the direction of Dr. Charles Rivers. The programme, which lasted well over two hours, included the third 'Leonora' Overture, the 'Scotch' Symphony, and Brahms's Violin Concerto, played by Mr. Harold Fairhurst. The performance was repeated at Truro on the next afternoon.

CAMBRIDGE.—The Cambridgeshire Council of Musical Education has appointed a Village Concerts Committee to send out concert parties from Cambridge to the villages of the county. The parties will include some of the best amateurs from the town, the county, and the University. The Council is also encouraging the formation of choral and orchestral societies. This season at least seven choral and two orchestral societies are being started on their way, and these and the older bodies are expected to take part in the competitive festival. The Council is doing what it can to provide conductors, music, and instruments. A fund for the purpose, to which subscriptions are invited, is administered by the Rev. B. Dennis Jones, Trinity College.

CHESTERFIELD.—The Manchester Wind Quintet played some out-of-the-way music by Pierné (a Pastorale), Pessard, Lefèvre, Sobeck, and Ludwig Thuillé (a Sextet, with Miss Ethel Cook at the pianoforte) at the first of the Stephenson Subscription concerts on October 6.

EASTBOURNE.—The third Festival of the Municipal Orchestra, held at Devonshire Park Winter Gardens on November 13-21, was a credit to Captain H. G. Amers and all who helped him. The orchestra of fifty-five met its heavy duties without much apparent difficulty, and some of its performances were of the highest merit. Three of the concerts were conducted by Sir Landon Ronald, Sir Hamilton Harty, and Sir Henry Wood respectively. The visiting composer-conductors, and the works that they directed, were as follows: Sir Edward Elgar ('Polonia,' 'Sea Pictures,' and 'Cockaigne'), Eric Coates (a new tone-poem, 'The Selfish Giant,' after Oscar Wilde), Gustav Holst (four of the 'Planets'), A. Brent-Smith (Symphony in G minor), Dame Ethel Smyth ('The Wood-spirits' Song,' for chorus and orchestra, from 'Der Wald'), Rutland Boughton ('The Cloud,' for female voices), Dr. Malcolm Sargent ('An Impression of a Windy Day'), and W. H. Reed ('Æsop's Fables'). Many well-known solo artists took part, and everything was done to make the Festival a popular as well as an artistic success.——Before the coming of the annual Festival, Capt. H. G. Amers and the Municipal Orchestra had already given six Symphony concerts. The Symphonies were Tchaikovsky's fifth, Beethoven's seventh, Glazounov's sixth, Schubert's C major, Mozart's G minor, and Rachmaninov's second. Each programme included a Concerto, and something else of particular interest.

EXETER.—The Oratorio Society, conducted by Mr. Allan Allen, opened its season with 'The Creation,' on November 4.

EXMOUTH.—Mr. A. Raymond Wilmot has started a series of 'Saturday Pops,' and has brought together the 'Exmouth Music-Makers' for the purpose. This title covers the Exmouth Orchestral Society, the Oriana Ladies' Choir, and the Exmouth Gleemen.

GUILDFORD.—The second of Mr. Claud Powell's orchestral subscription concerts took place on October 28, at the County and Borough Hall. The Symphony was Beethoven's eighth, Miss Ivy Parkin played the Symphonic Variations of Franck, and Mr. Maurice Blower conducted the first performance of his two pieces for small orchestra, 'March Landscape' and 'Bonfire.' At the third concert, on November 11, the programme included a Prelude and 'Derrybeg Fair,' by William Alwyn, and Nicholas Gatty's 'Old King Cole' Variations.

HANLEY.—The Stoke-on-Trent Choral Society brought the Léner Quartet to Hanley to take part in a recent concert. Schubert's Posthumous Quartet in D minor and Borodin's No. 2 were the visitors' share. The choir, under Mr. E. C. Redfern, sang Parry's 'There is an Old Belief,' Gerrard Williams's 'Whither runneth my sweetheart,' and Bach's 'I wrestle and pray.'

HARTLEPOOL.—A Folk-song Suite for strings, by Mr. Arthur J. Bull, was played at the Town Hall, West Hartlepool, at the first concert of the Symphony Orchestra on November 4. Mr. J. F. Chalmers Park conducted.

HASTINGS.—The winter season of orchestral concerts opened at the Pier Pavilion on October 31. Mr. Basil Cameron is the musical director, and a small and highly efficient orchestra is at his disposal. The most remarkable feature of the concerts is the price for admission. For the ordinary concerts the most expensive seat costs a shilling, but a season-ticket works out at just over a penny per concert. Over four hundred season-tickets have been sold.

HUDDERSFIELD.—The 'New World' Symphony and German's 'Richard III.' Overture were played at the opening concert of the Philharmonic Orchestra, Mr. J. Fletcher Sykes being the conductor.——The A. W. Kaye Orchestra gave Beethoven's fifth Symphony, Smetana's 'Vltava,' and the B minor Violin Concerto of Saint-Saëns (with Miss Jane Marcus), on October 24.——Bruch's 'Morning Song of Praise,' Morley's 'I follow, lo, the

footing,' and Julius Harrison's 'In the forest,' were in the excellent programme given by the Glee and Madrigal Society on October 27, under Dr. T. E. Pearson. The 'C.X. Quartet,' a Huddersfield party, sang to admiration, and Mr. Lionel Tertis took part in the concert with viola solos. ——A concert of exceptional interest was given by the Holme Valley Male-Voice Choir, at the Town Hall, on November 7, under Mr. Irving Silverwood. Boughton, Bantock, Vaughan Williams, Walford Davies, and Holst were among the names in the programme.

HULL.—Four Hull choirs were heard within eight days. The Male-Voice Choir (Mr. Edgar T. Sales) sang a programme largely made up of Elgar on October 31; the Vocal Society (Dr. Coward) gave the whole of 'Hiawatha' with a good orchestra on November 4; the Ladies' Musical Union (Miss Eleanor Coward) sang Schubert's 'God in Nature' and a number of three-part songs on the same evening; and on November 7 part-songs were given by the Musical Union (Mr. Edward Stubbs).

IPSWICH.—Four organizations are at work giving music to the town: the Orchestral Society, which has been preparing a good programme under Mr. E. R. Wilby for performance on November 25; the new Chamber Music Society, which brought the Wilson Quartet from London to play Haydn, Beethoven, and Schubert at its first concert; the Choral Society, which opened its season with 'The Messiah,' under Mr. W. H. Dixon; and the Municipal Concerts, which employed the Choral Society and its conductor on November 4, for a performance of 'Hiawatha's Wedding-Feast.'

KEIGHLEY.—The Keighley and District Choral Society has ceased to exist, owing to lack of public support.

LEEDS.—The Town Hall was well filled for the Saturday evening concert on October 17, when Mr. Julius Harrison conducted the 'Pathetic' Symphony, Debussy's 'L'après-midi d'un Faune,' the 'Perfect Fool' Ballet Music, the 'Hänsel and Gretel' Prelude, and a Hungarian Rhapsody.

LEICESTER.—A fine concert opened the Symphony Orchestra's season on October 22. Dr. Malcolm Sargent, who has had the orchestra in hand for three seasons, conducted Beethoven's fifth Symphony, Rimsky-Korsakov's 'Capriccio Espagnole,' and, with M. Cortôt playing, Schumann's Concerto and Franck's Symphonic Variations. Dame Ethel Smyth's 'Boatswain's Mate' Overture was given under the composer's personal direction.——With the same orchestra Dr. Sargent conducted a Haydn Symphony at a Sunday evening concert on November 1.

LIVERPOOL.—One of the best concerts of the season has been given by the Hallé Orchestra, which came to Philharmonic Hall on October 27. Sir Hamilton Harty conducted the 'King Lear' Overture of Berlioz, Strauss's 'Don Juan,' the 'Enigma Variations,' and the Grieg Pianoforte Concerto, the solo part being played on the Duo-art player-piano from a record made by Miss Myra Hess.——Weingartner conducted the Philharmonic concert in November. The programme included Brahms's third Symphony, the 'Siegfried Idyll,' and Brahms's 'Song of Destiny.'——The season of the Rodewald Concert Society opened on October 19 with a visit by the Brussels Quartet. ——A number of recitals have been given by the eminent.

MAIDSTONE.—The Royal Philharmonic Orchestra, conducted by Dr. Malcolm Sargent, gave Maidstone a splendid concert at the Corn Exchange early in November. The programme included Beethoven's second Symphony, de Falla's 'El Amor Brujo' Suite, Delius's 'On hearing the first cuckoo in spring,' and Mozart's fifth Violin Concerto in A, with Miss Marie Wilson as soloist.

MALVERN.—Quartets of Elgar, Grieg, and Beethoven (Op. 132, in A minor) were played by the Brodsky Quartet at the first concert of the season held by the Malvern Concert Club.

MANCHESTER.—There are several indications that the present winter season will witness the re-establishment of our musical life on a full pre-war basis—in one respect indeed, that of municipally-provided orchestral music, on a basis much in advance of pre-war standard. The series projected this winter is subsidised from the City rates to the extent of £1,500, and the concerts already given have been on a more ambitious scale than even a year ago. Whether the primary object of attracting from among the masses those who are unable to afford the prices charged for the regular orchestral concerts run under Hallé or Brand Lane auspices will be realised, can only be proved in this definite try-out of a fine idealistic policy. There is a shrewd commonsense view widely prevalent that folk value more a thing which really costs them something to attain; opposed to this is the view that the finest music, books, and art should be 'on tap,' so to speak, as easily as Thirlmere water for those who desire them. Where is the line to be drawn? Here, at any rate, we seem to stop short of city-aided opera. Even its warmest advocates admit that housing, sanitation, and a host of other expensive post-war schemes claim precedence, and until the essentials of a decent physical life are abundantly provided, with what sincerity can even a musical enthusiast advocate support from rates for what we know to be within the enjoyment only of comparatively few? Which brings us to the heroic endeavour of the B.N.O.C. in drafting a three-weeks' programme of the big grand operas—'Tristan,' 'Meistersinger,' 'Otello,' as well as the 'Ring' dramas without cuts. And the Company had to face the competition of 'Nanette' and 'Rose Marie'—the former ending and the latter commencing a longish run; houses booked solid for both. 'Tristan' and 'Coq d'Or' both played to not more than respectable houses; 'Meistersinger' distinctly better; the 'Ring' dramas, spread over six evenings, best in 'Rheingold,' but still not 'sold out' by a long way. Here clearly was a challenge to the champions of light opera. The B.N.O.C. has made a loss, whilst 'Nanette' and 'Rose Marie'—quite good of their class—show a decent margin. This is quite as baffling in its way as was the Covent Garden Syndicate's tabulated list issued a few days ago. It is impossible in the December issue to comment with full knowledge upon the æsthetic aspects of a redistribution of dramatic climax brought about by the subdivision of the 'Ring' sequence into six performances. In this country no experience of this has been available so far, although it has in Germany—the one thing that can here be authoritatively said about the B.N.O.C. Wagner performances ('Tristan,' 'Meistersinger,' and, up to now, 'Rheingold' and Acts 1 and 2 of 'Walküre') is that there is not a solitary weak spot in the casts of 'Tristan' and the 'Ring,' and that the revelations of unsuspected resources in the case of Miss Brunskill, Miss Constance Willis, and several younger male singers are positively startling. But more of this in January. Until this winter also we have never had the opportunity, afforded by the Léner group, of hearing all the Beethoven Quartets. Mr. Edward Isaacs, who introduced the Léner players in this Beethoven Quartet Festival, once again revealed that strain of adventurous sanity which has so frequently characterised his work in this city. I am inclined to rank this event alongside Manchester's first experience of the 'Ring' dramas in their entirety years ago, as a definite stage in the journey towards a fuller musical experience. It seems well-nigh incredible that a community that knows its Beethoven Symphonies backwards, so to speak, should have waited until now for the fuller Quartet revelation. The gradual increase in the Léner audiences was a notable feature, and I cannot refrain from suggesting that it was very probably influenced by our gramophone experiences, say with the great C sharp minor, which led people to hear them in the flesh. The visits of this group have lent an added interest to the appearances of the Catterall players, whose schemes have this year forsaken Beethoven, retaining a superb Brahms evening (January 13 next) and including a good half-dozen works representative of contemporary art. Mr. Leonard Hirsch (another Brodsky pupil) replaces Mr. John Bridge, now preoccupied with the Hallé Orchestra leadership. The Catterall style may be said to have been grafted on the Mozart stock, and both the strength of the shoot and its full efflorescence were strongly evidenced at the opening concert devoted to Mozart. Armstrong Gibbs's E minor Miniaturesque and Dale's Suite for viola and pianoforte were both welcome novelties at the second concert. Thus far we have had no

orchestral music save two municipal concerts and the first three Hallés. Attendance at Blackpool Festival kept me from hearing a great Brahms C minor Symphony reading, more opulent than ever now that the Hallé band is playing a hundred strong. On my return from the U.S.A in November, 1919, I shall never forget the feelings of artistic shame that our fine band should be restricted to about eighty, whilst the Americans luxuriated in a hundred minimum and anything up to a hundred and twenty as need arose. It is good to have the old Richter standard of string balance restored, and to hear the steady, solid tramp of the basses in Bach. But size is not all gain, as we felt in the Haffner and Haydn Symphonies, and still more when the players accompanied Suggia in a Haydn Concerto or Cortôt in the Schumann Concerto. Probably the nimbleness and lightness of spring will not come from the increased numbers this side of the New Year, but when they have 'bedded down' we should get some playing calculated to raise our rather mild self-esteem.

Although Richter conducted Berlioz's 'Requiem' at Birmingham, and Balling did it at Leeds and (I think) Bradford, strangely enough neither of these conductors during their Manchester reigns ever performed it here, and it has remained for Harty's well-known and widely-recognised Berlioz enthusiasm to secure the choral, orchestral, and brass-wind co-ordination necessary for its first performance here on a festival scale. In the February *Musical Times* I wrote of the supremely artistic work now being done by the Besses o' th' Barn Brass Band, under the guidance of that great tuba-player Mr. Harry Barlow, who plays in the Hallé band. The timpani were finely placed, and the separate groups of Besses brass occupied the ends of galleries rising above the orchestra. In a thirty years' experience of Hallé choral concerts, I recall no occasion of a 'first performance' so well conceived and executed. Climatic conditions hardly made for ideally pure intonation; this apart, the choral handling was splendidly secure, and as expressive in the full sense as I ever expect to hear from an English choir singing a Latin text, which appears to be (yet ought not) a permanent disability. The superb technique and tone-production of the Besses o' th' Barn men made the 'Tuba Mirum' climax one of true grandeur, the rolling timpani lending a solemn majesty to the whole; and the choral bass forces being at full strength too, we had the unique experience of massed sonorities which imagination often conjures up but experience rarely realises. Much the same may be written of the majestic achievement in the 'Rex Tremendæ.' After these appeals of mass production, after all due to the architectonic strain in Berlioz's make-up, and by no means peculiar to him, we got at the much greater genius of the man in the unaccompanied 'Quærens me' and the succeeding 'Lacrymosa'—these for me constituting the real emotional appeal of the work. Too often in the other sections the amateurishness of Berlioz is greatly in evidence. Those flutes in altissimo and trombones (eight of them) most profound, recurring so frequently in the course of the 'Hostias,' may have been imaginative in conception, but are the direst of failures in result. Again, what conviction is conveyed in the 'Sanctus' save that of sugary prettiness—the very negation of all that the text conveys. Or take the beginning of the 'Agnus Dei,' where long-held wood-wind chords dissolve into echo-chords in the violas—that is a device to be heard at the hands of any organist with chords on Great and Swell, then cutting off the Great. The Mass presents in its acutest form the eternal Berlioz enigma—unparalleled vastness of conception; the vision of a Michel Angelo; sublimity one moment and most trivial commonplace the next. The appalling pretentiousness of Glazounov's 'Kremlin' for orchestra and brass band, which followed the Berlioz, must be heard to be believed. What would be thought of a young British musician who served up such stuff? If only those gorgeous-toned brass instruments had been utilised in, say, the Valhalla music or Siegfried's Death March, what memories would have been ours! C. H.

NEWCASTLE.—The 'Pathetic' Symphony opened the orchestral season. It was played by the Philharmonic Orchestra at the Palace Theatre, Mr. Edgar L. Bainton conducting.——The Glee and Madrigal Society gave its third concert on October 14, singing part-songs and madrigals, under Mr. J. R. Liddell.——The Bach Choir held an Orlando Gibbons celebration on November 7. The madrigals, sung under Dr. Whittaker's direction, were 'Fair ladies,' 'Nay, let me weep,' 'I weigh not fortune's frown,' and 'How art thou thralled.' Two Fantasias for viols were played by the string orchestra.

NORWICH.—At the first four Municipal concerts the principal works performed were the 'Unfinished' Symphony, Holst's first Suite in E flat, Mackenzie's 'Rule, Britannia' Overture, and Boëllmann's 'Fantaisie Dialoguée' for organ and orchestra, in which Mr. Maddern Williams, the conductor-in-chief of the series, played the organ part, and Mr. Edmund Weeks conducted.——A dozen string players, brought together by Mr. Cyril Pearce, recently gave the following programme: two Fantasias in F, by Orlando Gibbons, Bach's fifth 'Brandenburg' Concerto (with a pianoforte), a Haydn Symphony in D, arranged for strings, and three Folk-Dances by Rutland Boughton. Miss Annie Callis sang songs in keeping.

NOTTINGHAM.—Mr. Harold Samuel talked as well as played to the Nottingham Music Club on October 22, and gave the audience in all two hours of, and about, Bach. ——The programme of the opening concert of the Municipal Orchestra included Beethoven's eighth Symphony.

OLDHAM.—The Musical Society opened its season with 'Elijah,' under the direction of Mr. Ernest Craig.

PAINSWICK.—On October 31 Mrs. Gordon Woodhouse gave a harpsichord recital to the Painswick Music Club.

PETERBOROUGH.—Over three thousand people attended the pianoforte recital given at the Cathedral, on October 20, by Backhaus, in aid of Peterborough Infirmary.

PORTSMOUTH.—Seventeen Free Church choirs sent singers to form a chorus of four hundred and fifty at the Town Hall on October 20. The conductors were Mr. T. E. Plater and Mr. A. E. Labdon. The music included Elgar's 'How calmly the evening' and Shaw's 'Worship.'——The 'Pathetic' Symphony was played by the Royal Marines Orchestra, under Lieut. O'Donnell, at a Municipal concert on October 24.——The sixth year of Major Bullin's chamber concerts opened in the presence of eight hundred people on November 2, when the programme included Hurlstone's Pianoforte Quartet in E minor.

READING.—The British Women's Symphony Orchestra paid a visit to University College on November 4. Beethoven's second Symphony, the 'Siegfried Idyll,' and Parry's 'Lady Radnor's Suite' were played under Mr. W. Probert Jones. Miss Eveline Fife conducted the 'Hebrides' Overture.

ROCHDALE.—Mr. Fred Leach conducted the 'New World' Symphony at the opening concert of the Philharmonic Orchestra.——The artists for the first of the Rochdale Chamber concerts were Miss Jelly d'Aranyi and Miss Myra Hess.——An excellent programme was given by Mr. George W. Gaythorpe and an orchestra of twenty-five at Champness Hall on October 31.

ROTHERHAM.—The 'Keltic Suite' of J. H. Foulds and the 'Unfinished' Symphony were played at the Hippodrome on Sunday, November 1, by the orchestra of the Rotherham Musicians' Union, under Mr. Breakwell.

ST. ALBANS. — Mr. Claud Powell, whose series of orchestral concerts at Guildford has become well-known, has arranged a similar series at St. Albans, the first of which took place at the Grand Palace Cinema on October 20. Mr. Powell conducted the 'Pathetic' Symphony and, with Madame Fachiri as soloist, the Mendelssohn Violin Concerto, and Dame Ethel Smyth conducted her own Overtures to 'Entente Cordiale' and 'The Wreckers.' There was an audience of a thousand.

SALISBURY.—The Wyndham Choral Society of fifty voices, with a small orchestra, gave Parry's 'The Pied Piper of Hamelin' and 'Blest Pair of Sirens,' under Miss Ethel Martin's direction, at Victoria Hall, on November 4. The women's voices of the choir contributed part-songs by Armstrong Gibbs, Frank Bridge, and Stanford.

SCARBOROUGH.—The concert version of 'Tannhäuser' was performed at the Spa, on November 4, by the Musical Society, assisted by the Leeds Symphony Orchestra. Mr. A. C. Keeton conducted.

SHEFFIELD.—The Five o'Clock concerts arranged by the Misses Foxon are to take place on various Wednesdays during the winter. A selection from 'Hugh the Drover' was given on November 4, in anticipation of the coming first performance of the opera at Sheffield by the B.N.O.C. ——The University Musical Society has arranged four concerts to be given by the Yorkshire String Quartet. At the first, on November 6, McEwen's 'Biscay' Quartet was played.——The Sheffield Musical Union opened its Jubilee season on November 12, with Dame Ethel Smyth's Mass, selections from Rutland Boughton's 'Bethlehem,' and 'Blest Pair of Sirens.'

STOCKPORT.—The Vocal Union opened its fifty-third season with an Elgar evening, under Dr. T. Keighley's direction. The choir sang eight part-songs, including 'Go, song of mine' and 'The Shower.'

TORQUAY.—At the first Symphony concert of the season, Mr. Ernest Goss conducted Beethoven's first Symphony and a new work by Dr. Harold Rhodes entitled 'Tor and Cleave.'——Dr. Rhodes is giving six pianoforte recitals at the Pavilion during the season.

TUNBRIDGE WELLS.—The trilogy of 'Hiawatha' was performed by the Tunbridge Wells Choral Society, under Mr. Francis Foote, on November 4. The band was composed entirely of players from Queen's Hall Orchestra.

WALSALL.—With the assistance of the '5IT' Orchestra from Birmingham, the Philharmonic Society gave 'Judas Maccabæus' on October 29, under Mr. Joseph Lewis.—— Mr. Graham Godfrey is now director of the Walsall Institute of Music, Mr. Joseph Yates having retired.

YORK.—The city enjoyed an exceptional privilege when the Hallé Orchestra came and gave a concert under Sir Hamilton Harty's direction. The works played included Beethoven's seventh Symphony and Delius's 'Brigg Fair.'

CENTENARY OF SIR ROBERT STEWART

BORN DECEMBER 16, 1825

In its long roll of chief musicians, Christ Church (Holy Trinity) Cathedral, Dublin, can boast of such names as John Farmer (madrigalist), Thomas Bateson, Randall Jewitt, Daniel Roseingrave, Richard Woodward, Samuel Murphy, Dr. Frank Robinson, and others, but it is doubtful if any of her organists gave such long and faithful service as Sir Robert Prescott Stewart. For almost sixty years, as boy chorister and organist, he gave of his best to the Church, and now rests in the Musicians' Corner of the Cathedral in the western end of the aisle adjoining the Baptistry, next to Woodward and Stevenson.

Born at Dublin, on December 16, 1825, Stewart was a boy chorister in Christ Church Cathedral from 1835 to 1841. In 1836 he wrote a Service in B flat, and won a third prize for an anthem in 1838. He studied under Dr. Frank Robinson and John Robinson, succeeding the latter, in 1844, as organist of the Cathedral, and as organist of Trinity College Chapel. In 1846 he married Miss Mary S. Browne, of Sligo, and in the same year became conductor of Dublin University Choral Society. Five years later he accumulated the degrees of Mus. B. and Mus. D. of Dublin University, and in 1852 was appointed organist and vicar-choral of St. Patrick's Cathedral, still retaining his post at Christ Church.

Between the years 1846 and 1851 he composed many part-songs and glees, including 'The Dream' and 'The Haymakers' Song' (which gained the Novello prizes in 1850 and 1851), and, in 1852, his Inaugural Ode for the Cork Exhibition was much admired. His best-known work is, however, the cantata, 'The Eve of St. John,' produced by Dublin University Choral Society, on April 12, 1861, and reproduced by Stanford, at Cambridge, in 1872. Stewart never courted the limelight, and allowed some of his best compositions to lie in obscurity. As a fact, this last emotional, beautiful work for nine solo voices, chorus, and orchestra was not published till 1884. At least four of his charming odes—including an 'Ode to Shakespeare,' composed for the Birmingham Festival of 1870—have disappeared, as has also his orchestral 'Fantasia on Irish Airs,' for the great Peace Festival at Boston, in 1872. Prior to this date he had composed half-a-dozen arrangements for the Dublin Glee and Madrigal Union, including 'The Bells of St. Michael's Tower,' 'The Wine Cup is Circling,' and 'The Cruiskeen Lawn.' A delightful specimen of his work is his arrangement of the Danish Volkslied, 'Fair Daughter of the Sea King' (April 12, 1885).

In 1861 Stewart was appointed Professor of Music in the University of Dublin, and in 1872 he was knighted by Earl Spencer. In 1873 he was appointed conductor of the Dublin Philharmonic Society, and in 1875 was prevailed on to accept the conductorship of the Belfast Philharmonic Society. In the following year (1876) he edited the Irish 'Church Hymnal,' and in 1888 he composed the 'The Breastplate of St. Patrick'—a sacred cantata for bass solo, quartet, and chorus. His 'Ode for the Tercentenary Festival of Trinity College, Dublin,' performed on July 5, 1892, was, as the late Provost (the Rev. Sir John P. Mahaffy, Mus. D.) assured me, a hasty substitution for Henry Purcell's Centenary Ode (1692), which was originally intended to have been performed, but the score of which could not be obtained at the time. (Two Irishmen, Tate and Purcell, had been asked to collaborate in the Centenary Ode.) His last work was for the 'Church of England Hymnal,' edited by Dr. Mann, in 1894. He passed away on March 24, 1894.

Distinguished, however, as Stewart was in the domain of cantatas, glees, and Church services, he achieved a greater reputation as an organist and extemporiser, and as a lecturer. To his credit must be placed the inclusion of a literary test for musical degrees at Trinity College, an example which was afterwards followed at Cambridge University.

Ireland has not been unmindful of Sir Robert Stewart's great services, for, in addition to a fine portrait by Sir T. A. Jones, in the Royal Irish Academy of Music, there is a noble statue of him on Leinster Lawn, Dublin (unveiled by Earl Cadogan, Lord Lieutenant, in 1898), and in 1896 the Dean and Chapter of Christ Church Cathedral placed a beautiful memorial brass, with a suitable inscription, in the Musicians' Corner.

W. H. GRATTAN FLOOD.

Musical Notes from Abroad

NEW YORK

The orchestral season was opened by the Philharmonic, which is as it should be, for it is by far the oldest instrumental combination in America and the second oldest in the world. Since Mengelberg became one of its conductors he had previously directed the last half of the season, but this year he has come for the first half, opening with Bach's Suite in B minor, No. 2. At the Stadium concerts given this summer each of the four conductors played Strauss's 'Don Juan,' and one played it twice! Perhaps Mengelberg regarded it as a challenge, for this composition took second place on his first programme. It was interesting to the veteran concert-goer to listen to the five interpretations of the tone-poem, and a very pleasant duty to be able to praise them all, the little differences attracting attention but never proving offensive to catholic taste.

There was a time when almost every orchestra opened its season with a Beethoven Symphony, but the fashion has become obsolete, and Brahms seems to have usurped the place of the former. Mengelberg chose the second, while Stokowsky (the Philadelphia Orchestra following the Philharmonic Orchestra in five days) selected the third Symphony. The visiting organization also began with Bach, presenting an orchestral transcription of the chorale prelude 'Wir glauben all' an einen Gott.'

For a novelty Stokowsky played Gustav Holst's 'Japanese Suite,' written for the Japanese dancer Michio Ito, who appeared in it at the London Coliseum in 1910. Later it was performed as a concert suite at Queen's Hall, and last year the Philadelphia Orchestra played the work at Philadelphia. The themes (almost all of them provided by Michio Ito himself) are Japanese, but the construction of the Suite is not, and it would probably interest us more in ballet form than in concert guise. Following his predecessors faithfully, Ernst Dohnànyi also introduced Brahms on the opening night of the State Symphony series, playing the first Symphony. The critics were much divided on the question of Dohnànyi's merit as a conductor. The orchestra is crude compared with either the Philharmonic or the Philadelphia, and perhaps it was not fair to be too severe on his Brahms, but those who predicted that he would do better in the Schubert in C at his second concert were doomed to disappointment, for the roughness of the players was more than ever in evidence. The great success of the evening was that of Lucrezia Bori, and it would be difficult to say which she sang best—her aria from 'The Marriage of Figaro' or 'Depuis le Jour.' She is a delightful artist either in opera or on the concert stage, always giving her audiences immense pleasure. Mozart and Charpentier seem equally well suited to her voice and style.

At the second Philharmonic, Mengelberg brought out Alfredo Casella as pianist and composer, who contributed a suite from the ballet 'La Giara,' and a Partita for pianoforte and orchestra, both labelled 'first time.' The Partita did not give prominence enough to the pianoforte part for us to place the composer as a pianist, and neither composition showed any great originality. If one deplored this at the Philharmonic, one was almost reconciled at the second concert of the Philadelphia Orchestra, when Stokowsky played Casella's orchestral setting of Balakirev's 'Islamey.' Naturally, with his talent for plagiarism, Casella did not confine himself to Balakirev in this most brilliant and effective piece of scoring. It was evidently the intention of the adapter to use the work of other composers, and the effects were so startling that one marvels why Casella tries to compose instead of giving himself complete freedom for his wonderful gift of combining the ideas of others.

At the first concert of the New York Symphony, Damrosch played Saint-Saëns's Symphony in C minor, but the orchestral event of the evening was the production for the first time at New York of Charles Martin Loeffler's 'Memories of my Childhood.' When a boy, Loeffler spent more than three years of his life in a Russian village, and he tries to express in the music the memory of those happy days. Russian peasant songs, fairy-tales, and dance-songs follow the opening, suggesting a quiet village and the sound of distant bells. Towards the end the Volga boat song is heard, and again the clanging of the bells, which dies away into silence. It is very beautiful music, and may be slightly reminiscent of Moussorgsky, but never of Stravinsky. Lawrence Tibbett, the young Californian baritone who made such a pronounced success at the Metropolitan last winter, followed the Loeffler work in a group of Moussorgsky's songs. The programme was repeated a few days afterwards at the opening of the new Mecca Auditorium. Damrosch at his third concert played Brahms's fourth Symphony, thus completing the cycle of the Symphonies in two weeks.

The usual flood of recitals is already engulfing us—the two most worthy of mention being those of Florence Easton and Elizabeth Rethberg. We are indeed fortunate to have these two singers with us year after year.

The Metropolitan Opera House opened its doors with 'La Giaconda.' An old opera is always chosen for the first night, and if there is any system in the idea it seems to me that of giving the various prominent singers their turn. This was the first time Rosa Ponselle opened the house. The first week also gave us a performance of 'Pelléas and Mélisande,' so exquisitely produced in the latter part of last season, and at the first matinée Lawrence Tibbett scored another success in Ravel's 'L'Heure Espagnole.'

Old Steinway Hall is no more. The auditorium where Dickens read, Patti sang, and Rubinstein played, was long ago turned into warerooms, but now the building is abandoned and a very beautiful new one has been erected in 57th Street. There has been an immense reception where every person prominent in the musical life of New York was present, and three dedicatory concerts in the small hall where the most prominent resident professionals performed. It is luxurious also everywhere in every detail, as a 20th-century building should be, but will the names and achievements associated with the old 'Steinways' of the 'fifties, 'sixties, and 'seventies ever be rivalled?

M. H. FLINT.

TORONTO

It speaks well for choral music at Toronto that the two most famous organizations of their kind in Canada (some even whisper on the Continent) introduce and bow out the musical season. I allude, of course, to the Canadian National Exhibition chorus, of some seventeen hundred voices, which gives four concerts in the early autumn, and the Mendelssohn Choir, nearly four hundred strong, whose Festival usually falls in March, when most of the outstanding musical events are over.

This year about forty thousand people attended the performances of the larger chorus in the Coliseum. Dr. H. A. Fricker had prepared a more pretentious programme than ever, and the vast audiences were treated to choral singing on a scale unfamiliar to most present. As one critic pointed out, the scheme was 'eminently suited in magnitude alone to represent our vast Dominion.' The works chosen speak for themselves, and the glowing tributes of the press attested to the maintenance of a standard befitting a city which considers its Mendelssohn Choir the most valuable of its artistic assets. The programme was arranged as follows: Chorales, 'Break forth, O beauteous, heavenly light' (from the 'Christmas Oratorio'), 'In the Word of God enduring' (Bach); 'An Eriskay love lilt' (Roberton); Lullaby and Dance from the 'Bavarian Highlands' (Elgar); 'The Song of Victory' (Purcell); 'An Indian Lullaby' (Vogt); 'Old King Cole' (Forsyth); 'The long day closes' (Sullivan); 'Billy Boy' (arr. by Terry); 'John Peel' (arr. by Andrews); 'He gave them hailstones' (Handel); selections from Gilbert and Sullivan operas: Policeman's Chorus, 'Strange Adventure,' 'I have a song to sing, O,' 'A Cachucha,' Girls' chorus from 'The Gondoliers,' 'Three little maids,' 'Brightly dawns our wedding-day,' 'For he's gone and married Yum-yum.' The evening closed with 'Hail, Canada! Dominion of the North' (Murray) and 'Rule, Britannia!' The choir was accompanied by the Queen's Own Band, under Capt. R. B. Hayward.

Strange to relate, the first Massey Hall attraction proved to be the immortal Sousa, who, if he did not have much to offer the educated palate, certainly set a standard for purity of tone and balance of ensemble which, as far as experience goes, is unrivalled. Technically and tonally his huge band is without a flaw.

New York's first offering here was four Metropolitan Opera 'stars'—Frances Alda (soprano), Carolina Lazzari (contralto), Rafael Diaz (tenor), and Giovanni Martino (bass). Of course, operatic selections were in order, the most entertaining being a condensed version of Flotow's 'Martha,' given in costume. Jeritza, the great Viennese prima-donna, followed a week or so later in recital, but here, as also in the previous concert, one felt that operatic artists have not the same appeal on the concert-platform as on the stage, their art being definitely of the opera house. Shorn of scenic effects, the glamour of costume, and orchestra, they have neither tonal purity nor style for song interpretation.

Since Jeritza's appearance our own Symphony Orchestra has embarked upon its fourth season, and, judging by the size of the audiences at the first two concerts, the year should be an auspicious one in the annals of the organization. Toronto has had little orchestral education, and does not yet realise the value of the finest symphonic music. But Mr. Luigi von Kunits is a persevering man who has the loyal support of energetic colleagues, and business at last seems to be improving. The two programmes, which had much to commend them both in regard to performance and selection, contained Elgar's 'In the South' Overture, Goldmark's 'Sakuntala', Beethoven's fourth Symphony, 'Danse Macabre' (Saint-Saëns), the Tchaikovsky B flat Pianoforte Concerto, tastefully played by Ernest Seits, and a group of soprano numbers by Madame Dusseau—'Recit. et air de Lia,' from Debussy's 'L'Enfant Prodigue,' 'Widmung' Schumann), and 'Lament of Isis' (Bantock).

One other event of interest was the Convention of the Canadian Guild of Organists, held here in October. The new president for the year is Dr. H. A. Fricker, and Dr. Albert Ham has been honoured with life-membership. A number of well-planned meetings were held, recitals being given by prominent organists from Canada and the United States. Next month I shall be able to give some idea of Kussewitzky's work with the Boston Symphony Orchestra. As a rival to the great Stokowsky, the famous contra-bass-conductor is just now attracting much attention.

H. C. F.

VIENNA

THE JOHANN STRAUSS FESTIVAL

The outstanding event of the new season so far has been the celebration of the Johann Strauss centenary, which extended over a period of several weeks and culminated in various festivities on the jubilee day, October 25. Musical organizations, musicians, and government authorities vied in an effort to honour the memory of him who has finally come to be regarded not merely as a popular composer, but as a classic of a species of music which, though narrow in its realm, is infinite in its appeal alike to the musically cultured and to the broad masses. The latter, of course, have always been strongly for Strauss, even at a time when the professional critics still considered him untalented, and when a man of Eduard Hanslick's position sneeringly alluded to one of his waltzes as a 'Waltz Requiem,' and objected to the composer's 'heavy Lisztian chords,' 'Wagnerism,' and 'false pathos.' In the memory of the people, Strauss lives as a composer of innumerable beautiful waltzes and of two classic operettas, 'Der Zigeunerbaron' and 'Die Fledermaus'—the latter, by the way, was a dismal failure at its Vienna première. The popularity of his waltzes proved an obstacle to his operetta aspirations, and later his established fame as an operetta writer injured the realisation of his highest aim, *i.e.*, to be recognised as a composer of grand opera. Strauss's one example, 'Knight Pazman,' was a failure at the Vienna Opera, and a sore disappointment to his own hopes.

The over-zealousness with which all concerned strove to do honour to Strauss's memory on his centenary day was perhaps subconsciously inspired by a desire to atone for old omissions. At any rate, no stone was left unturned to make the occasion a memorable event. Strauss concerts ruled in every concert-hall, and Strauss operettas in every Vienna theatre. The most notable of the concerts was that given by the Vienna Philharmonic Orchestra, under Felix Weingartner, and at which both conductor and orchestra surpassed themselves in brilliance and enthusiasm. The Philharmonic Orchestra had previously paid homage to Strauss at one of its subscription concerts with a unique performance of the 'Beautiful Blue Danube'—the same Waltz which was a sad failure at its first performance and which meanwhile has become a true national hymn of Austria. To see it incorporated in a programme of the aristocratic Philharmonic would probably have been beyond the wildest hopes of its modest composer; and still more might he have marvelled at Weingartner's surprisingly lyrical, indeed rather melancholy, reading of the first part, and at the brilliant contrast afforded by his brisk *tempi* in the second part.

An interesting programme of rarely-heard Straussian music was offered at one of the Workers' Symphony concerts, under the direction of Felix Greissle (son-in-law of Arnold Schönberg), who made his public débût on this occasion. The programme comprised the hitherto unknown waltz, 'Fairy-tales from the Orient' (the Op. 444 of its prolific author), which arrested by its exotic colouring and interesting shadings of *tempo* and dynamics; the ballet from 'Knight Pazman,' beautifully danced by the Hellerau School, which has recently made its home at the ex-Imperial Castle of Laxenburg, near Vienna; and the burlesque polka, 'Liguorian Sigh,' Strauss's merry contribution to the 1848 Revolution and vetoed by the contemporary Austrian Government for political reasons, although the harmless and amusing character of the piece hardly seems to justify any anxiety. A rarity in the festival scheme was the performance at a local Church of one of Strauss's earliest compositions, a Graduale for four vocal parts and eight wind instruments. This youthful effort dates from his studies with Josef Drechsler, a then popular sacred composer, and betrays its author's talent through a deft treatment of the voice and some good melodic writing. It is, however, remarkable less on account of its musical merit than for the piquant spectacle that it affords of the Waltz King as a Church composer.

At the Theater an der Wien the event was commemorated with a production of 'Der Zigeunerbaron,' which simultaneously marked the fortieth anniversary of the day on which this opera was first produced, at the same theatre, on the occasion of Strauss's sixtieth birthday. Carl Streitmann, the veteran singer who then created the rôle, was again present to sing it at the jubilee performance. The Staatsoper fell back on one of its familiar and excellent performances of 'Die Fledermaus.'

One of the most interesting features of the festival was the Strauss Exhibition arranged by the Community of Vienna, and containing a wealth of manuscripts, paintings, photographs, and sculptures. Particular historical interest attached to the libretto of Strauss's maiden opera, 'The Merry Wives of Vienna,' which has never seen the footlights, and the score of which is lost. An object such as probably never before graced a musical exposition was one of Strauss's handkerchiefs covered with manuscript notes, such as the composer used to dash on cuffs, nightshirts, and even pillows, during sleepless nights when his supply of manuscript paper had failed him.

OPERATIC EVENTS

The Staatsoper has produced one novelty so far in Moussorgsky's 'Boris Godounov,' splendidly directed by Franz Schalk. This belated but elaborately prepared première was notable chiefly for its unique scenic environment, by Emil Pirchan, an Austrian artist who has made his reputation in Germany. For once the obvious and obsolete methods of stage naturalism and materialism so long customary at the Staatsoper were relegated, and replaced by modern ideas. Pirchan, like every alert stage-designer, works with light and colours rather than with cloth and wood. The results are at once economical and stimulating. The coronation scene was an example of what could be achieved in this direction. A predilection for staircases, an inheritance from the Russians and a hobby of young German stage-designers, was forcibly in evidence and not always well applied. The staging and costuming were beautiful, and the stage management of Hans Esdras Mutzenbecher, though it did not exhaust all possibilities in the grouping and motions of the chorus, was very satisfactory. Dr. Emil Schipper was vocally excellent as Boris, but histrionically conventional, and Richard Schubert as Dimitri looked and acted more impressively than he sang. Claire Born was colourless as Marina; but Norbert as Varlaam, and Manowarda as Ranzoni, were remarkable, and Mayr wonderful as ever in the rôle of Pimen.

What excellent results can still be achieved with the forces of the Staatsoper (however disorganized by the ruinous five-years' régime of Richard Strauss, the deplorable results of which director Franz Schalk is manfully struggling to redeem) was shown in a production of 'Aïda,' under Felix Weingartner as guest-conductor. Orchestrally at least the performance was one of the most brilliant ever heard here, and a great improvement over Mascagni's arbitrary *tempi*. The Staatsoper has now at last adopted a new policy by materially reducing the prices of admission, a measure which it is hoped will react favourably upon the waning attendances. A reduction of the star salaries is also planned, but is confronted with difficulties. The Volksoper has once more been closed for a period of several weeks, following the collapse of the Gruder Guntram directorship, which failed from the manager's policy of relying upon often unsuccessful star guests amid an otherwise mediocre ensemble. Under the circumstances even a great conductor like Leo Blech could not save the undertaking from collapse. The personnel of the house is now playing on its own responsibility, on a sharing basis, and is doing well. It is hoped soon to find a new manager capable of making the Volksoper what it should be, a theatre for the people.

ORCHESTRAL AND CHAMBER MUSIC

The first two programmes of the Philharmonic Orchestra, under its permanent conductor, Felix Weingartner, indicated that the practice of this organization will remain unchanged during the current season. Neither Weingartner nor his men are given to experiments. They see their mission not so much in pioneer work for contemporary music as in the cultivation of and faithful adherence to classical ideals. Weingartner's catholic and plastic readings of Beethoven's second and Brahms's third Symphonies, and especially of Berlioz's 'Symphonie Fantastique'—a piece particularly dear to his heart—were as fine as ever. A first performance, at least locally, was that of Handel's Concerto for two groups of wind instruments and stringed orchestra, in an arrangement by Kogel, which is, in fact, a composite of two Handel Concertos. D'Albert's 'Cinderella' Suite, given as a novelty, proved a pleasing series of five smaller pieces written for the composer's children, and inspired, it is said, by Ravel's 'Ma mère l'oye.' The last-named, however, far surpasses the d'Albert effort in originality and refinement.

A classic programme also served to introduce the Buxbaum Quartet in its reorganized form, with M. van den Berg as its new first violinist. The Quartet is rightly named after its 'cellist, Friedrich Buxbaum, whose art, proven in his long connection with the Rosé Quartet, entitles him to the status of a real leader in the ensemble. The standard set by the Rosé organization is, of course, so far unrivalled here, especially as regards the performance of classical chamber works. In their first concert of the season, these players blazed the trail for a new composer, Gustav Hawranek, like the Rosé group, a member of the Philharmonic Orchestra, and one who has listened with profit to the music of Wagner and Strauss, Puccini and Massenet. The popular elements of his music, inspired by such examples, evoked tremendous enthusiasm at the première of his Quartet. This is rather long and loquacious, and is hardly redeemed by a brisk and original *Scherzo* somewhat arbitrarily supplied with a perfumed and obvious *Trio*.

In the recital field the most significant event was the attitude of at least a portion of the public towards Vaša Prihoda, the Czech violinist, who has stepped into the virtuoso shoes of Jan Kubelik, and fascinated Vienna for three seasons past with a cold display of violinistic pyrotechnics. His return this season was the signal for a more reserved and discriminating attitude towards his largely superficial artistry. It is gratifying to note that as the wizardry of a Prihoda begins to miss its mark, the supreme and noble art of Josef Szigeti, the eminent Hungarian violinist, is impressing itself more deeply upon the consciousness of the public. There is no artist before our public to-day more opposed to tricks and more bent upon the purely artistic side of his work. Szigeti was equally great in Brahms's Violin Concerto and in the Concerto by Serge Prokofiev, heard here for the first time. Prokofiev's work is, perhaps, the ideal conception of a modern Violin Concerto—grateful for the instrument, and at the same time drawing upon all the resources of the artist; effective without concessions; rich in invention and splendidly orchestrated. A young violinist from America, Franz Hóne, could not justly be measured with the standards of a master like Szigeti. His tone is small, but of beautiful quality, and his youth augurs well for his future achievements. Leff Pouishnov, the Russian pianist from London, made his Vienna débût with three formidable programmes in which vehicles for his splendid technical equipment held the balance with mediums for more spiritual utterance. Roland Hayes, the negro tenor, awakened boundless enthusiasm with his finished and deeply-moving interpretations of American 'Negro Spirituals'; but his singing of Schubert, and especially of Wolf, does not conform to German standards. The beauty of his *piano* effects induces him to emphasise solely the lyrical side of his lieder to an extent which creates monotony, and what remains is mere admiration for the singer's linguistic feat. A new-comer to Vienna was Eva Gauthier, whose programme was a welcome departure from the routine-worn Schubert-Brahms-Wolf-Strauss scheme. She was perfect in style in her Bach and old Italian and English numbers, and piquant and stimulating in some modern English pieces.

PAUL BECHERT.

[We regret that the remainder of the foreign news arrived too late for insertion in this issue.—EDITOR.]

Obituary

We regret to record the following deaths:

AGNES ZIMMERMANN, in London, on November 14, aged seventy-eight. She was born at Cologne, and came to England at an early age, commencing her studies at the Royal Academy of Music under Charles Steggall and Cipriani Potter. She remained at the Academy for seven years, holding a King's Scholarship, and made her first appearance at the Crystal Palace in 1863, a tour in Germany in the following year setting the seal on her success. Though an admirable composer of pianoforte and chamber music, Miss Zimmermann is best remembered as an unusually fine pianist of the classical type. Her last public appearance in London took place in 1913.

J. W. NICHOLL, on October 27, in the seventy-fourth year of his age. Musical circles at Belfast are the poorer by his death. Though a chemist by profession, he had been organist of St. Anne's Parish Church and Belfast Cathedral, from 1874 to 1904, performing the duties most satisfactorily for thirty years. He was a member of the Cathedral Board, and was unsparing in his loyalty to the Church.

CHARLES DAVENPORT, a well-known organist, pianist, and teacher at Glasgow. Organist and choirmaster for many years at Maxwell Parish Church, and later at Hyndland Parish Church, he had latterly devoted himself exclusively to the pianoforte, and made occasional public appearances as a solo executant. He published some pianoforte pieces of a light type.

Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

L. E. W.—We know of no book that gives a set of rules suitable for a parish church choir. But local needs vary so much that we should not recommend the adoption *en bloc* of any such set. Our advice is: make your own rules; see that they be few and simple, and cut out any that cannot be enforced without injustice or undue rigour. The last point is important, because a rule that has to be relaxed very frequently will soon prove fatal to the whole code. Above all, take care to include no rule that cannot be as stringently applied to the soloists as to the rank and file. For example, a rule that no boy will be allowed to sing at a service unless he has attended a certain proportion of practices, or is in the vestry ten minutes before the service, is likely to lead to trouble the first time it is broken by a solo boy or any prominent leader. Such matters should be made subjects for recommendations rather than for hard and fast rules. The choirmaster can then tighten or relax at discretion, without the appearance of injustice that is fatal to good feeling and discipline. If a few parish church organists who have sets of rules will send them along, with notes on their efficacy, we will discuss the matter in an article. The subject is important, because parish church choir work, concerned as it is with volunteers, and making considerable demands on the boys' spare time, calls for a type of discipline very different from that of schools, or of cathedral choirs. Moreover, since the war, the usual difficulties of voluntary choirs, especially as regards the boys, have been accentuated. A discussion of disciplinary methods would be valuable, and we therefore invite the co-operation of choirmasters among our readers.

O. H.—(1.) Church music for S.A.B. is scarce. The Novello Catalogue contains some, but we cannot pick out and make a list. Write to Novello's, explaining your exact requirements—length, degree of difficulty, solo voices (if

The Musical Times **EXTRA SUPPLEMENT.** December 1, 1925

No. 425. **NOVELLO'S CHRISTMAS CAROLS.** *Price* (1½*d.*).

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7.	Jesu, hail	*J. Stainer*
*8.	Good Christian men	*Old German*
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*10.	Good King Wenceslas	*Traditional*
*11.	When I view the Mother	*J. Barnby*
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29.	God's dear Son	*Traditional*
*30.	See, amid the winter's snow	*Goss*
31.	The Babe of Bethlehem	*Traditional*
32.	In Bethlehem, that noble place	*Ouseley*
*33.	A Cradle Song of the Blessed Virgin	*J. Barnby*
34.	Christmas Song	*Dykes*
35.	Jacob's Ladder	*Traditional*
36.	The Story of the Shepherd	*J. Barnby*
*37.	The Wassail Song	*Traditional*
*38.	In terrâ pax	*Dykes*
39.	Dives and Lazarus	*Traditional*
*40.	From far away	*Dykes*
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62.	The Morning Star	*J. F. Bridge*
63.	The Shepherds went	*J. F. Barnett*
64.	I saw three ships	Har. by *J. S.*
65.	Mountains, bow your heads	*W. H. Cummings*
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99.	There dwelt in Old Judea	*R. Jackson*
100.	Good people give ear	*J. Swire*
101.	Carol for Christmas Day	*J. T. Field*
102.	Ye stars of night	*J. Swire*
103.	Ring out, ye bells	*J. H. Wallis*
104.	Two thousand troubled years	*J. F. Bridge*

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(August, 1925.) MADE IN ENGLAND

All Christian men this morn rejoice

CHRISTMAS CAROL

Words by W. SAUNDERS
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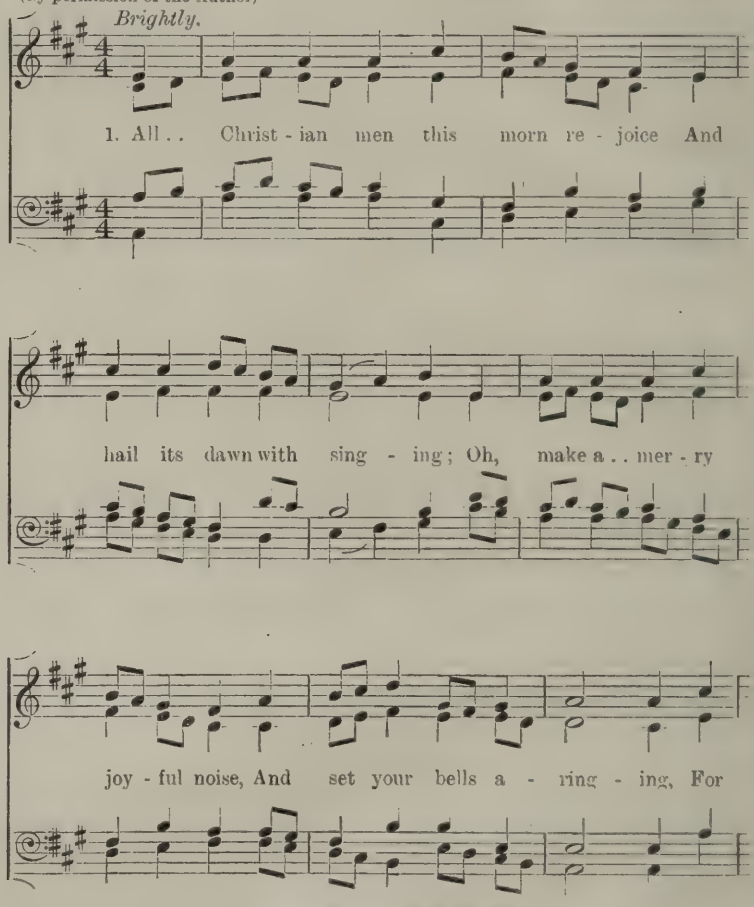
Music by H. A. CHAMBERS


Brightly.
1. All . . Christ - ian men this morn re - joice And
hail its dawn with sing - ing; Oh, make a . . mer - ry
joy - ful noise, And set your bells a - ring - ing, For

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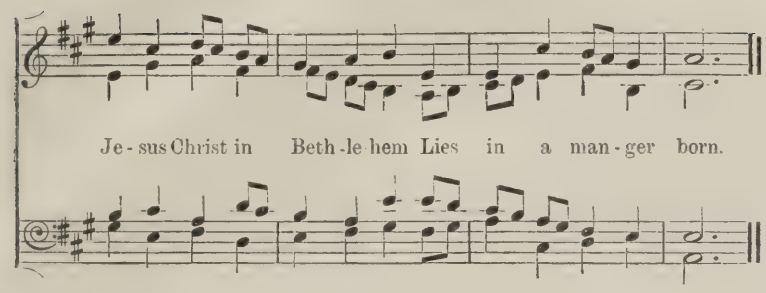
ALL CHRISTIAN MEN THIS MORN REJOICE



2.

All Christian men wend ye your ways,
Hate, strife and warfare quelling;
On this auspicious day of days,
The wondrous tidings telling,
That Jesus Christ in Bethlehem
Lies in a manger born.

3.

Christians, let there no discord be,
Your songs and anthems raising
In universal harmony,
God in the highest praising
For Jesus Christ in Bethlehem
Low in a manger born.

4.

But Christians as abroad ye wend,
And wide the news are speaking,
Inward, fail not your thoughts to bend
And anxiously go seeking
If Jesus Christ of Bethlehem
Lies in your hearts re-born.

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106. Come, shepherds, come! shake off your sleep.
107. Now sing we all full sweetly.
108. The good men all of Chastres.
109. Whence comes this rush of wings afar?
110. Come with us, sweet flowers, and worship / Infant so gentle, so pure, and so sweet! } 1½d.
*111. O night, peaceful and blest!
112. Of the Father's love begotten.
113. We saw a light shine out afar.
114. Christmas hath made an end.
115. Now farewell, good Christmas.
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116. Hail! Christmas Bells.
117. O'er her Child the Virgin weeps. / The stars are bright. } 1½d.
118. On this day was born.
119. Glad hymns, with one accord.
120. Outside the city gates.
121. On Asia Minor's sunny shore.
*122. Across the desert sands by night.
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PART II. (Old French Melodies).

123. The Shepherds glad.
124. Merrily ring the Christmas bells.
125. The sombre shadows darker fall.
126. Poising bright on golden wing.
127. Round the Virgin gently sleeping.
128. The Circumcision.
129. In the golden lands afar.
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Bramley, Rev. H. R. / **Stainer, John.** } CHRISTMAS CAROLS, NEW AND OLD.
Arranged for Men's Voices.
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131. A Virgin unspotted .. .. .. *Traditional*
132. The Manger Throne .. .. *C. Steggall*
133. Sleep, Holy Babe .. .. .. *Dykes*
134. Good Christian men, rejoice .. *Old German*
135. 'Twas in the winter cold .. .. *J. Barnby*
136. Good King Wenceslas .. *Helmore's Carols*
137. Come! ye lofty .. .. .. *Elvey*
138. God rest you merry, gentlemen .. *Traditional*
139. Listen, Lordings .. .. .. *Ouseley*
140. The First Nowell .. .. .. *Traditional*
141. When Christ was born .. *Arthur H. Brown*
142. Jesu, hail! O God most holy .. *J. Stainer*
143. The seven joys of Mary .. .. *Traditional*
144. What Child is this? .. .. .. *Old English*
145. The Waits' Song .. .. . *Traditional*
146. The Virgin and Child .. .. *C. Steggall*
147. The Holly and the Ivy .. .. *Old French*
148. The Lord at first .. .. .. *Traditional*
149. The Incarnation .. .. .. *Traditional*
150. The Cherry-Tree Carol .. .. *Traditional*
151. A Cradle-song of the Blessed Virgin *J. Barnby*
152. Jacob's Ladder .. .. .. *Traditional*
153. Dives and Lazarus .. .. .. *Traditional*
154. The Wassail Song .. .. .. *Traditional*

Bramley, Rev. H. R. / **Stainer, John.** } CHRISTMAS CAROLS. NEW AND OLD.
Arranged for Two-part Singing by W. McNAUGHT. 2d. each.

155. Good King Wenceslas.
156. Good Christian men, rejoice.
157. Christmas hath made an end.
158. God rest you merry, gentlemen.
159. The First Nowell.
160. A Virgin unspotted.
161. The Wassail Song.
162. I hear along our street. / The Boar's Head Carol. } 2d.
163. The seven joys of Mary.
164. Hark! how sweetly the bells.
165. The Holly and the Ivy.
Complete, 1/6. Tonic Sol-fa, 8d. Words only,

Fox, George.—CAROLS FOR CHRISTMASTIDE. Set to Music for Little Singers.
Complete, 4s.; each 2d.

166. Good King Wenceslas.
167. I hear along our street.
168. Brightly shone the Eastern star.
169. As Joseph was a-walking.
170. Hark! what mean those holy voices.
171. The Holy Well.
172. While Shepherds watched.
173. God rest you merry, gentlemen.
174. Hark! how sweetly the bells.
175. A little robin.
176. As I sat on a sunny bank.
177. Why in tones so sweet and tender.
178. The moon shone bright. / All you that in this house. } 2d.
179. Clearly in the East it shone
180. Shepherds at the Grange. / These good people. } 2d.
181. Nuns in frigid cells. / Washerwomen old. } 2d.
182. The Holly and the Ivy.
183. How grand and how bright. / Hosanna to the living Lord. } 2d.
184. Lo! a heavenly form appearing. / The Boar's Head Carol. / In excelsis gloria. } 2d.

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185. Præludium.
186. The Midnight Masse.
187. The bells of Christmas.
188. Pastor Bonus.
189. Rejoice! Christian men.
190. A Children's Carol.
191. Caraula Pastorum.
192. Wassail Song.
193. Kings of Orient.
194. Good Christians all.
195. Cometh the day.
196. Ye Angelus Bell.
Complete, 1/6. Tonic Sol-fa, 1s. Words only

* *All Carols marked with an asterisk are also published separately in Tonic Sol-fa.*

LONDON. NOVELLO AND COMPANY, LIMITED.

(July, 1923.)

No. 426. NOVELLO'S CHRISTMAS CAROLS. *Price* (1½*d.*).

I SAW THREE KINGS A-RIDING

Composed by GEORGE RATHBONE.

Bramley, Rev. H. R. / **Stainer, John** — CHRISTMAS CAROLS, NEW AND OLD.

FIRST SERIES. Three-halfpence each.
Tonic Sol-fa (complete), 1/6.

*1. God rest you merry, gentlemen .. *Traditional*
*2. The Manger Throne .. .. .. *C. Steggall*
*3. A Virgin unspotted .. .. .. *Traditional*
*4. Come, ye lofty .. .. *Elvey*
*5. Come, tune your hearts .. .. *Ouseley*
*6. The First Nowell .. .. .. *Traditional*
*7. Jesu, hail .. .. *J. Stainer*
*8. Good Christian men .. .. .. *Old German*
*9 Sleep, holy Babe .. .. *Dykes*
*10. Good King Wenceslas .. .. *Traditional*
*11. When I view the Mother .. .. *J. Barnby*
*12 The seven joys of Mary .. *Traditional*
*13. On the Birthday of the Lord .. .. *Dykes*
*14. What Child is this? .. .. *Old English*
*15. Glorious, beauteous .. .. *Maria Tiddeman*
*16. Waken! Christian Children } 1½d. *S. C. Hammerton*
*17. A Child this day is born } .. *Traditional*
*18. Carol for Christmas Eve .. .. *Ouseley*
*19. When Christ was born .. *A. H. Brown*
*20. Christmas Morning Hymn .. .. *J. Barnby*

SECOND SERIES. Three-halfpence each.

*21. Carol for Christmas Eve .. .. *Traditional*
22. Jesus in the Manger .. .. .. *H. Smart*
*23. The Holly and the Ivy } 1½d. .. *Old French*
24. The Moon shines bright } .. *Traditional*
*25. The Virgin and Child .. .. *C. Steggall*
26. The Incarnation .. .. .. *Traditional*
*27. Christmas Day .. .. .. *J. Stainer*
28. The Cherry-Tree Carol .. .. *Traditional*
29. God's dear Son .. .. .. *Traditional*
*30. See, amid the winter's snow .. .. *Goss*
31. The Babe of Bethlehem .. .. *Traditional*
32. In Bethlehem, that noble place .. *Ouseley*
*33. A Cradle Song of the Blessed Virgin *J. Barnby*
34. Christmas Song .. .. *Dykes*
35. Jacob's Ladder .. .. .. *Traditional*
36. The Story of the Shepherd .. .. *J. Barnby*
*37. The Wassail Song .. .. .. *Traditional*
*38. In terrâ pax .. .. *Dykes*
39. Dives and Lazarus .. .. .. *Traditional*
40. From far away .. .. *Dykes*
*41. Carol for Christmas Day .. .. *A. Sullivan*
42. The Child Jesus in the Garden .. *J. Stainer*

THIRD SERIES. Three-halfpence each.

43. What soul-inspiring music .. Har. by *J. S.*
44. In the country nigh to Bethlehem .. *G. Hine*
*45. We three Kings of Orient are Har. by *J. S.*
46. Emmanuel, God with us .. .. *H. Gadsby*
47. New Prince, new pomp } 1½d. .. *C. Steggall*
48. A Babe is born } Har. by *J. S*
49. Come, let us all sweet Carols sing *F. Champneys*
50. Let music break on this blest morn *J. B. Calkin*
51. Carol for New Year's Day .. *A. H. Brown*
52. The Angel Gabriel .. .. Har. by *J. S.*
53. The Shepherds amazed .. *A. H. Brown*
54. Noël! Noël! .. .. .. Har. by *J. S.*
55. I sing the birth .. .. *G. C. Martin*
56. Christmas Night .. .. *A. H. Brown*
57. The Christmas Celebration .. .. *E. Prout*
58. Arise and hail the Sacred Day *A. H. Brown*
59. The Holy Well .. .. Har. by *J. S.*
60 The Angel and the Shepherds *E. H. Thorne*
61. The Coventry Carol .. .. Har. by *J. S.*
62. The Morning Star .. .. .. *J. F. Bridge*
63. The Shepherds went .. .. *J. F. Barnett*
64. I saw three ships .. .. Har. by *J. S.*
65. Mountains, bow your heads *W. H. Cummings*
66. Luther's Carol .. .. .. *J. Higgs*
67. The Boy's Dream .. .. *W. H. Monk*
68. Legends of the Infancy .. *J. F. Bridge*
69. Let Christians all } 1½d. .. *Traditional*
70. Immortal Babe }

	s.	d.
The above 70 Carols, complete, cloth, gilt	6	
Library Edition, with Historical Preface Roxburgh binding	11	
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Three Series (cloth, gilt, 3s.) .. each	1	6
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Helmore, Rev. T. / **Neale, Rev. J. M.** — CAROLS FOR CHRISTMASTIDE. Set to Ancient Melodies.

71. Here is joy for every age.
72. Earthly friends will change.
73. Gabriel's message.
74. Christ was born on Christmas Day.
75. Earth to-day rejoices.
76. Good Christian men, rejoice.
77. From church to church.
78. In the ending of the year.
79. Royal day that chasest gloom.
80. O'er the hill and o'er the vale.
81. Good King Wenceslas.
82. Toll! toll! because there ends.

1½d. each.

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The above 12 carols, complete	1	6
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Words only	0	2

Wensley, Shapcott.—TWELVE NEW CAROLS FOR CHRISTMAS. Twopence each.

83. O holy star .. .. *J. Stainer*
84. The shepherds .. .. *Eaton Faning*
85. Hymn of the angels .. .. *G. M. Garrett*
*86. The anthem of peace .. .. .. *J. Barnby*
87. The desert .. .. .. *Emma Mundella*
88. Bethlehem .. .. .. *Myles B. Foster*
89. Daybreak .. .. .. *Berthold Tours*
90. In the manger .. .. *J. Barnby*
91. The mother and child .. *Myles B. Foster*
92. Christ is born .. .. *J. F. Bridge*
93. Christmas Day .. .. *Battison Haynes*
*94. Sweet Christmas Bells .. .. *J. Stainer*

Complete, 1/6. Tonic Sol-fa, 1/-. Words only, 3d.

Ten Christmas Carols. Twopence each.

95. Now join we all with holy mirth .. *J. Stainer*
96. Softly the night .. .. .. *J. M. Crament*
97. Sleep, Holy Babe .. .. .. *J. T. Field*
98. Now dies in David's City .. .. *J. Swire*
99. There dwelt in Old Judea .. .. *R. Jackson*
100. Good people, give ear .. .. *J. Swire*
101. Carol for Christmas Day .. .. *J. T. Field*
102. Ye stars of night .. .. .. *J. Swire*
103. Ring out, ye bells .. .. *J. H. Wallis*
104. Two thousand troubled years *J. F. Bridge*

Complete, 1/6. Tonic Sol-fa, 1/. Words only, 3d.

* *All Carols marked with an asterisk are also published separately in Tonic Sol-fa.*

LONDON: NOVELLO AND COMPANY, LIMITED.

(July, 1923.) MADE IN ENGLAND

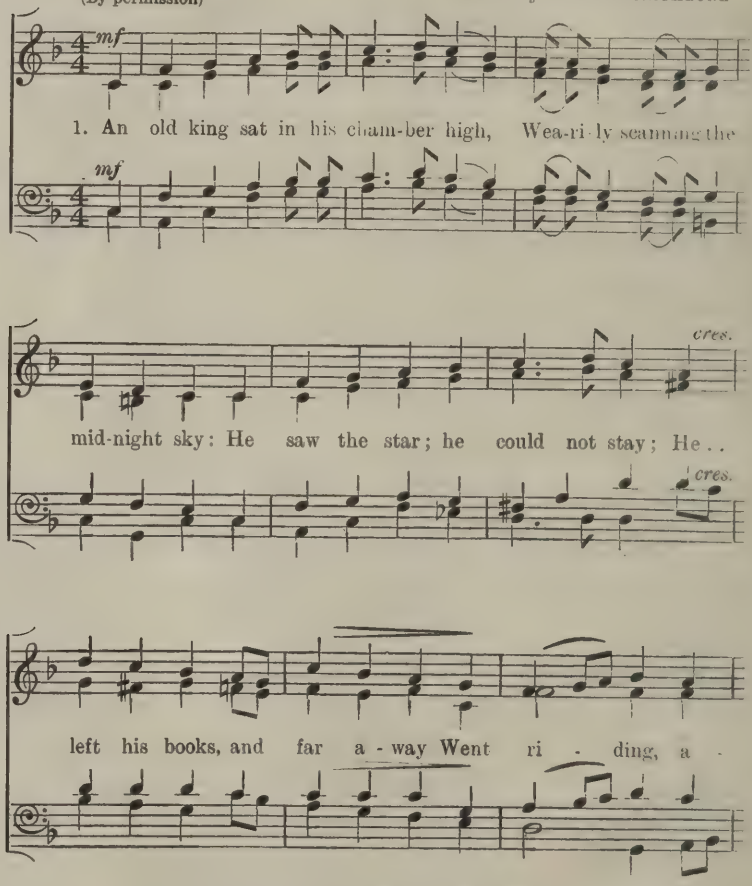
FOR THE
Rev. G. VICKARS-GASKELL

I saw three kings a-riding

EPIPHANY CAROL

Words by D. M. JONES
(By permission)

Music by GEORGE RATHBONE


mf
1. An old king sat in his cham-ber high, Wea-ri-ly scanning the
mf
cres.
mid-night sky: He saw the star; he could not stay; He . .
cres.
left his books, and far a - way Went ri - ding, a -

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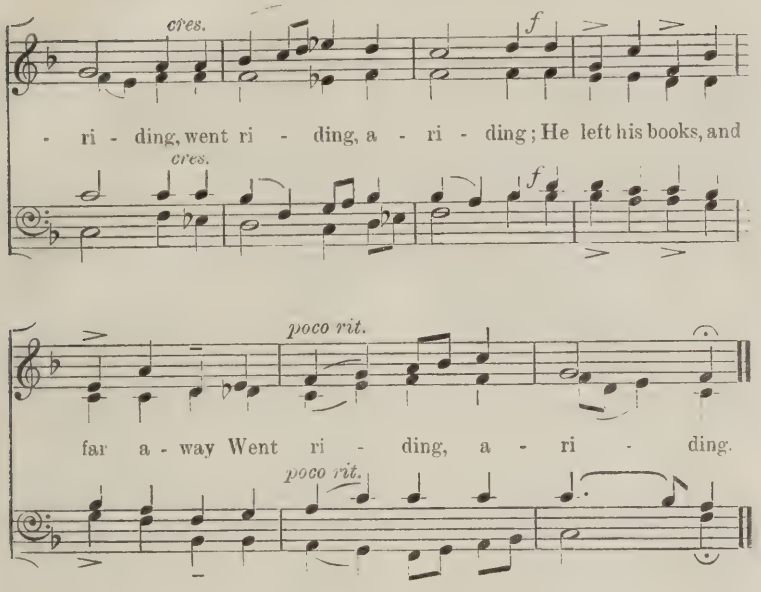
I SAW THREE KINGS A-RIDING



2 A strong king sat in his palace hall,
Seven | armies waited on his call,
He heard a voice: he could not stay;
He left his pomp, and far away
Went riding, a-riding.

3 A young king strayed in the evening glow,
In a | land of flowers, while the | lute spoke low,
One touched his arm; he could not stay,
He left his love, and far away
Went riding, a-riding.

Slower. 4 Lord Christ, Who hast Thy secret word
For | each man's soul, too oft unheard,
So light our wandering feet to Thee,
That in our hearts Thy grace may be
Abiding, abiding.

NOVELLO'S
CHRISTMAS CAROLS.

Stainer, John (Adapted and arranged by).
TWELVE OLD CAROLS. Three-halfpence each.

*105. Shepherds! shake off your drowsy sleep.
106. Come, shepherds, come! shake off your sleep.
107. Now sing we all full sweetly.
108. The good men all of Chastres.
109. Whence comes this rush of wings afar?
110. Come with us, sweet flowers, and worship. / Infant so gentle, so pure, and so sweet! } 1½d.
*111. O night, peaceful and blest!
112. Of the Father's love begotten.
113. We saw a light shine out afar.
114. Christmas hath made an end.
115. Now farewell, good Christmas.

Complete, 1/6. Tonic Sol-fa, 8d. Words only, 1½d.

Martin, G. C. (Harmonised by).—CAROLS.
Three-halfpence each.
PART I. (Old Breton Melodies).

116. Hail! Christmas Bells.
117. O'er her Child the Virgin weeps. / The stars are bright. } 1½d.
118. On this day was born.
119. Glad hymns, with one accord.
120. Outside the city gates.
121. On Asia Minor's sunny shore.
*122. Across the desert sands by night.

Complete, 8d. Words only, 1½d.

PART II. (Old French Melodies).

123. The Shepherds glad.
124. Merrily ring the Christmas bells.
125. The sombre shadows darker fall.
126. Poising bright on golden wing.
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128. The Circumcision.
129. In the golden lands afar.
130. A Legend of the Flight.

Complete, 8d. Words only, 1½d.

Stainer, John. / **Bramley, H. R.** CAROLS, NEW AND OLD.
Arranged for Men's Voices.

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136. Good King Wenceslas .. *Helmore's Carols*
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149. The Incarnation .. .. .. *Traditional*
150. The Cherry-Tree Carol .. .. *Traditional*
151. A Cradle-song of the Blessed Virgin *J. Barnby*
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153. Dives and Lazarus .. .. .. *Traditional*
154. The Wassail Song .. .. .. *Traditional*

Stainer, John. / **Bramley, H. R.** CAROLS. NEW AND OLD.
Arranged for Two-part. 2d. each.

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157. Christmas hath made an end.
158. God rest you merry, gentlemen.
159. The First Nowell.
160. A Virgin unspotted.
161. The Wassail Song.
162. I hear along our street. / The Boar's Head Carol. } 2d.
163. The seven joys of Mary.
164. Hark! how sweetly the bells.
165. The Holly and the Ivy.

Complete, 8d. Tonic Sol-fa, 8d. Words only, 2d

Fox, G.—CAROLS. For Little Singers. Each, 2

166. Good King Wenceslas.
167. I hear along our street.
168. Brightly shone the Eastern star.
169. As Joseph was a-walking.
170. Hark! what mean those holy voices.
171. The Holy Well.
172. While Shepherds watched.
173. God rest you merry, gentlemen.
174. Hark! how sweetly the bells.
175. A little robin.
176. As I sat on a sunny bank.
177. Why in tones so sweet and tender.
178. The moon shone bright. / All you that in this house. } 2d.
179. Clearly in the East it shone.
180. Shepherds at the Grange. / These good people. } 2d.
181. Nuns in frigid cells. / Washerwomen old. } 2d.
182. The Holly and the Ivy.
183. How grand and how bright. / Hosanna to the living Lord. } 2d.
184. Lo! a heavenly form appearing. / The Boar's Head Carol. / In excelsis gloria. } 2d.

Legge, R. H.—TWELVE NEW CAROLS.
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186. The Midnight Masse.
187. The bells of Christmas.
188. Pastor Bonus.
189. Rejoice! Christian men.
190. A Children's Carol.
191. Caraula Pastorum.
192. Wassail Song.
193. Kings of Orient.
194. Good Christians all.
195. Cometh the day.
196. Ye Angelus Bell.

Complete, 1/6. Tonic Sol-fa, 1s. Words only,

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(Words only, 4s. per 100.)

** All Carols marked with an asterisk are also published separately in Tonic Sol-fa.*

LONDON: NOVELLO AND COMPANY, LIMITED.

(August, 1925.)

No. 427. NOVELLO'S CHRISTMAS CAROLS. *Price* (1½*d.*).

O COME THIS DAY AND PRAISE HIM

Composed by HENRY G. LEY.

Stainer, John / **Bramley, H. R.** } CAROLS, NEW AND OLD.

FIRST SERIES. Three-halfpence each.
Tonic Sol-fa (complete), 1/6.

*1.	God rest you merry, gentlemen	*Traditional*
*2.	The Manger Throne	*C. Steggall*
*3.	A Virgin unspotted	*Traditional*
*4.	Come, ye lofty	*Elvey*
*5.	Come, tune your hearts	*Ouseley*
*6.	The First Nowell	*Traditional*
*7.	Jesu, hail	*J. Stainer*
*8.	Good Christian men	*Old German*
*9.	Sleep, holy Babe	*Dykes*
*10.	Good King Wenceslas	*Traditional*
*11.	When I view the Mother	*J. Barnby*
*12	The seven joys of Mary	*Traditional*
*13.	On the Birthday of the Lord	*Dykes*
*14.	What Child is this?	*Old English*
*15.	Glorious, beauteous	*Maria Tiddeman*
*16.	Waken! Christian Children (1½d.)	*S.C. Hammerton*
*17.	A Child this day is born (1½d.)	*Traditional*
*18.	Carol for Christmas Eve	*Ouseley*
*19.	When Christ was born	*A. H. Brown*
*20.	Christmas Morning Hymn	*J. Barnby*

SECOND SERIES. Three-halfpence each.

*21.	Carol for Christmas Eve	*Traditional*
22.	Jesus in the Manger	*H. Smart*
*23.	The Holly and the Ivy (1½d.)	*Old French*
24.	The Moon shines bright (1½d.)	*Traditional*
*25.	The Virgin and Child	*C. Steggall*
26.	The Incarnation	*Traditional*
*27.	Christmas Day	*J. Stainer*
28.	The Cherry-Tree Carol	*Traditional*
29.	God's dear Son	*Traditional*
*30.	See, amid the winter's snow	*Goss*
31.	The Babe of Bethlehem	*Traditional*
32.	In Bethlehem, that noble place	*Ouseley*
*33.	A Cradle Song of the Blessed Virgin	*J. Barnby*
34.	Christmas Song	*Dykes*
35.	Jacob's Ladder	*Traditional*
36.	The Story of the Shepherd	*J. Barnby*
*37.	The Wassail Song	*Traditional*
*38.	In terrâ pax	*Dykes*
39.	Dives and Lazarus	*Traditional*
*40.	From far away	*Dykes*
*41.	Carol for Christmas Day	*A. Sullivan*
42.	The Child Jesus in the Garden	*J. Stainer*

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44.	In the country nigh to Bethlehem	*G. Hine*
45.	We three Kings of Orient are	Har. by *J. S.*
46.	Emmanuel, God with us	*H. Gadsby*
47.	New Prince, new pomp (1½d.)	*C. Steggall*
48.	A Babe is born (1½d.)	Har. by *J. S.*
49.	Come, let us all sweet Carols sing	*F. Champneys*
50.	Let music break on this blest morn	*J. B. Calkin*
51.	Carol for New Year's Day	*A. H. Brown*
52.	The Angel Gabriel	Har. by *J. S.*
53.	The Shepherds amazed	*A. H. Brown*
54.	Noël! Noël!	Har. by *J. S.*
55.	I sing the birth	*G. C. Martin*
56.	Christmas Night	*A. H. Brown*
57.	The Christmas Celebration	*E. Prout*
58.	Arise and hail the Sacred Day	*A. H. Brown*
59.	The Holy Well	Har. by *J. S.*
60.	The Angel and the Shepherds	*E. H. Thorne*
61.	The Coventry Carol	Har. by *J. S.*
62.	The Morning Star	*J. F. Bridge*
63.	The Shepherds went	*J. F. Barnett*
64.	I saw three ships	Har. by *J. S.*
65.	Mountains, bow your heads	*W. H. Cummings*
66.	Luther's Carol	*J. Higgs*
67.	The Boy's Dream	*W. H. Monk*
68.	Legends of the Infancy	*J. F. Bridge*
69.	Let Christians all (1½d.)	*Traditional*
70.	Immortal Babe (1½d.)	*Traditional*

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Words only, complete	0	6
Words, each Series	0	2

Helmore, T. / **Neale, J. M.** } CAROLS, Set to Ancient Melodies.

71.	Here is joy for every age.	1½d. each.
72.	Earthly friends will change.	
73.	Gabriel's message.	
74.	Christ was born on Christmas Day.	
75.	Earth to-day rejoices.	
76.	Good Christian men, rejoice.	
77.	From church to church.	
78.	In the ending of the year.	
79.	Royal day that chasest gloom.	
80.	O'er the hill and o'er the vale.	
81.	Good King Wenceslas.	
82.	Toll! toll! because there ends.	

	s.	d.
The above 12 carols, complete	1	6
Folio, with pianoforte accompaniment	7	0
Treble part	0	8
Words only	0	2

Twelve Carols.—Words by S. WENSLEY. Twopence each.

83.	O holy star	*J. Stainer*
84.	The shepherds	*Eaton Faning*
85.	Hymn of the angels	*G. M. Garrett*
*86.	The anthem of peace	*J. Barnby*
87.	The desert	*Emma Mundella*
88.	Bethlehem	*Myles B. Foste*
89.	Daybreak	*Berthold Tours*
90.	In the manger	*J. Barnby*
91.	The mother and child	*Myles B. Foster*
92.	Christ is born	*J. F. Bridge*
93.	Christmas Day	*Battison Haynes*
*94.	Sweet Christmas Bells	*J. Stainer*

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Ten Carols. Twopence each.

95.	Now join we all with holy mirth	*J. Stainer*
96.	Softly the night	*J. M. Crament*
97.	Sleep, Holy Babe	*J. T. Field*
98.	Now dies in David's City	*J. Swire*
99.	There dwelt in Old Judea	*R. Jackson*
100.	Good people, give ear	*J. Swire*
101.	Carol for Christmas Day	*J. T. Field*
102.	Ye stars of night	*J. Swire*
103.	Ring out, ye bells	*J. H. Wallis*
104.	Two thousand troubled years	*J. F. Bridge*

Complete, 1/6. Tonic Sol-fa, 1/- Words only, 3d.

* *All Carols marked with an asterisk are also published separately in Tonic Sol-fa.*

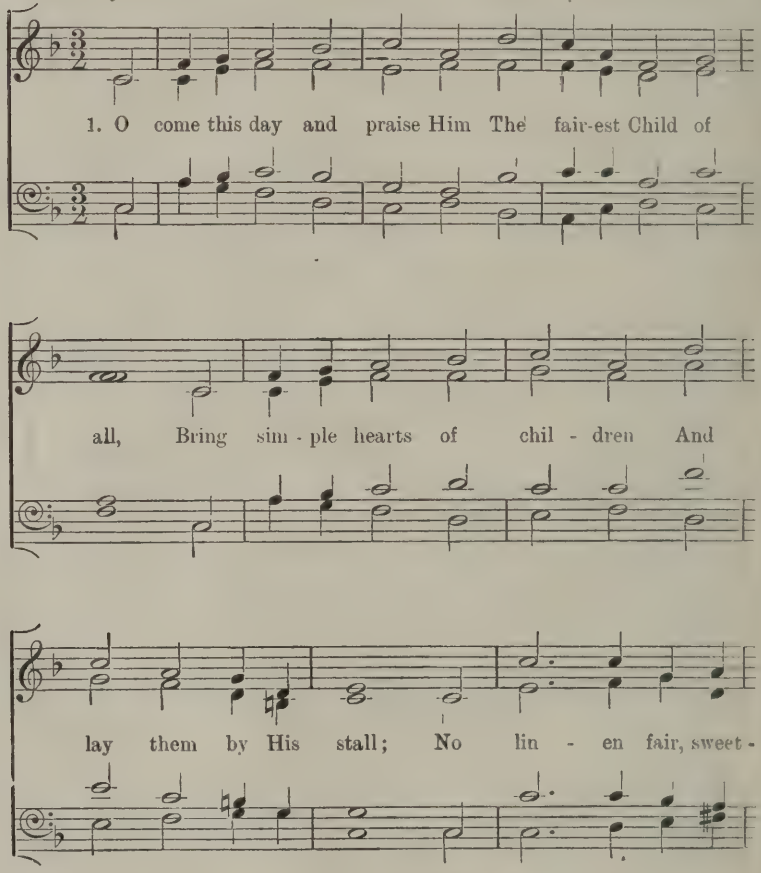
LONDON: NOVELLO AND COMPANY, LIMITED.

(August, 1925.) MADE IN ENGLAND

O come this day and praise Him

CHRISTMAS CAROL

Words by E. M. L. Music by Henry G. Ley


1. O come this day and praise Him The fair-est Child of
all, Bring sim - ple hearts of chil - dren And
lay them by His stall; No lin - en fair, sweet -

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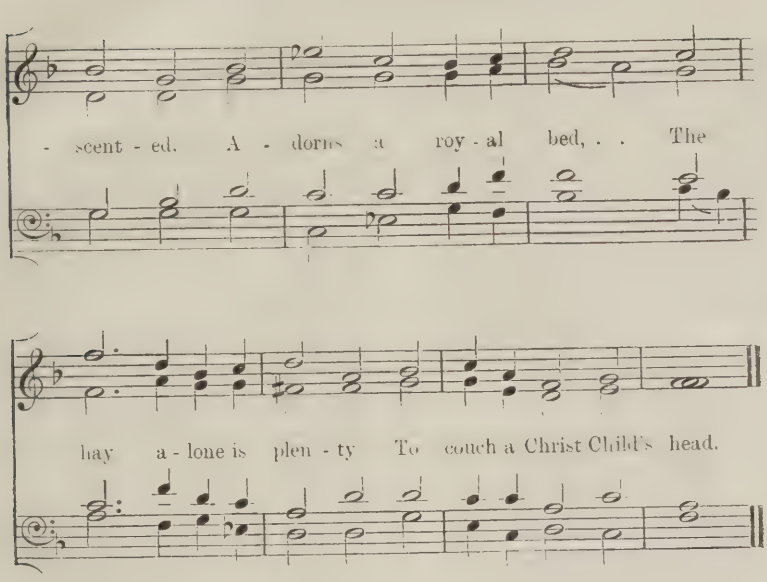
O COME THIS DAY AND PRAISE HIM



2 Beneath the starlit spaces
The houses stand and frown.
They shelter not a stranger
Within the little town;
There is no room of welcome
Within the dwellings trim;
Warm coated are the oxen
That keep the stall for Him

3 A mother's love He needeth:
He does not ask for more,
And Mary's love exceedeth
The richest, golden store.
So on this Christmas morning
Good Christian people rise.
Bring simple hearts of children
And lay them where He lies

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Stainer, John. Adapted and arranged by
Twenty Old Carols. Three-halfpence each.

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5. Whence comes this rush of wings afar
6. Come, visit us, sweet flowers, and worship
7. Infant so gentle, so pure, and so sweet 1d
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9. In the Father's love beginning
10. We have a virgin Rose put after
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2. Oh! the Child the Virgin bears
3. The night was bright
4. At this tide was born
5. Glad tidings visit our earth
6. Rejoice this day glad
7. We have Wise Men under there
8. Across the desert sands to-night.

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9. The Shepherds glad
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7. Come, ye lofty
8. God rest you merry gentlemen
9. Lullaby, Lullaby
10. The First Nowell
11. The Virgin unspotted
12. The Wassail Song
13. The Holly and the Ivy
14. The Lord at first
15. The Incarnation
16. The Cherry Tree Carol
17. A Cradle-song of the Blessed Virgin
18. Jesus's Lullaby
19. Dives and Lazarus
20. The Wassail Song

Stainer, John.
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Arranged for Two-part. 2d each

1. Good King Wenceslas
2. Good Christian men, rejoice
3. Christmas day shall make us glad
4. God rest you merry gentlemen
5. The First Nowell
6. A Virgin unspotted
7. The Wassail Song
8. I saw three ships come sailing
9. The Boar's Head Carol
10. The seven joys of Mary
11. Hark! how sweetly the bells
12. The Holly and the Ivy

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1. Good King Wenceslas
2. I saw three ships come sailing
3. Bringing home the Easter lily
4. As Joseph was a-walking
5. Hark! what mean those holy voices
6. The Holly and the Ivy
7. While shepherds watched
8. God rest you merry gentlemen
9. Hark! how sweetly the bells
10. A little town
11. As I lay on a summer bank
12. Why so sweet so sweet and tender
13. The moon shone bright
14. All you that in the house
15. Cradled in the East a-stone
16. Shepherds at the Grange
17. These good people
18. Noble an ingle sells
19. Wassailing old
20. The Holly and the Ivy
21. How grand and how bright
22. Rejoice in the living Lord
23. Lo! a prophet from appearing
24. The Boar's Head Carol
25. Excelsis glorie

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5. Previous Carollers meet
6. A Labourer's Carol
7. Carolus Pastorum
8. Wassail Song
9. Three Jolly Knights
10. Good Christians all
11. Lumpish the day
12. The Angelus Bell.

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	The Christmas Morn	*A. C. Mackenzie.*
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	Sweet Babe! sweet babe of your snowy fleece	*J. Stainer.*
	Shepherds, shake off your drowsy sleep	*J. Stainer.*

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*3.	A Virgin unspotted	*Traditional*
*4	Come, ye lofty	*Elvey*
*5.	Come, tune your hearts	*Ouseley*
*6.	The First Nowell	*Traditional*
*7.	Jesu, hail	*J. Stainer*
*8.	Good Christian men	*Old German*
*9.	Sleep, holy Babe	*Dykes*
*10.	Good King Wenceslas	*Traditional*
*11.	When I view the Mother	*J. Barnby*
*12	The seven joys of Mary	*Traditional*
*13.	On the Birthday of the Lord	*Dykes*
*14.	What Child is this?	*Old English*
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*16.	Waken! Christian Children } 1½d.	*S.C. Hammerton*
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*18.	Carol for Christmas Eve	*Ouseley*
*19.	When Christ was born	*A. H. Brown*
*20.	Christmas Morning Hymn	*J. Barnby*

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22.	Jesus in the Manger	*H. Smart*
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24.	The Moon shines bright }	*Traditional*
*25.	The Virgin and Child	*C. Steggall*
26.	The Incarnation	*Traditional*
*27.	Christmas Day	*J. Stainer*
28.	The Cherry-Tree Carol	*Traditional*
29.	God's dear Son	*Traditional*
*30.	See, amid the winter's snow	*Goss*
31.	The Babe of Bethlehem	*Traditional*
32.	In Bethlehem, that noble place	*Ouseley*
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36.	The Story of the Shepherd	*J. Barnby*
*37.	The Wassail Song	*Traditional*
*38.	In terrâ pax	*Dykes*
39.	Dives and Lazarus	*Traditional*
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81.	Good King Wenceslas.	
82.	Toll! toll! because there ends.	

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91.	The mother and child	*Myles B. Foster*
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99.	There dwelt in Old Judea	*R. Jackson*
100.	Good people, give ear	*J. Swire*
101.	Carol for Christmas Day	*J. T. Field*
102.	Ye stars of night	*J. Swire*
103.	Ring out, ye bells	*J. H. Wallis*
104.	Two thousand troubled years	*J. F. Bridge*

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* *All Carols marked with an asterisk are also published separately in Tonic Sol-fa.*

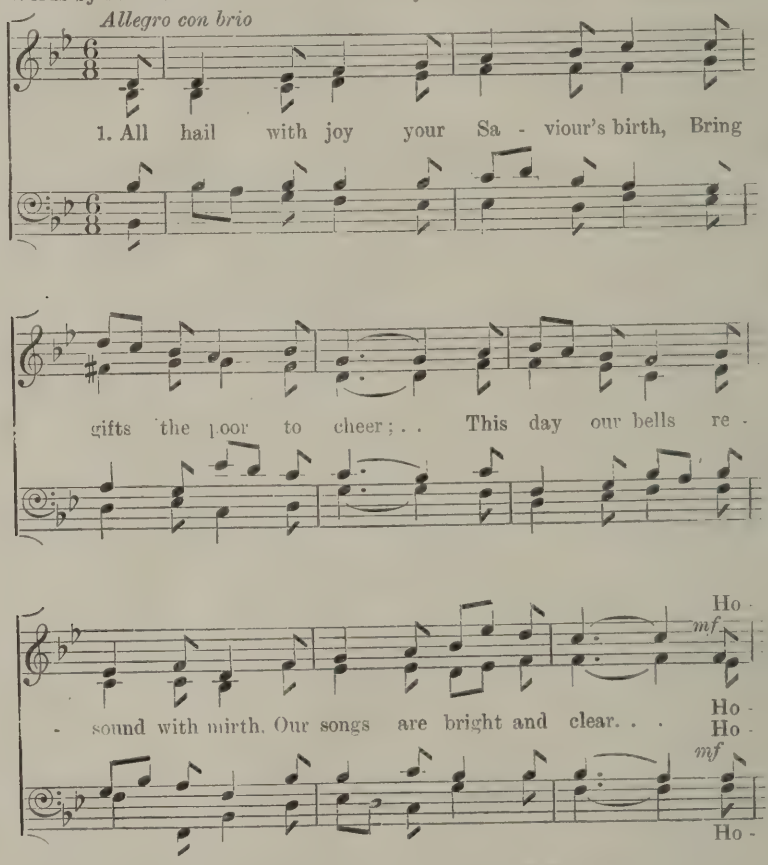
LONDON: NOVELLO AND COMPANY, LIMITED.

MADE IN ENGLAND

All hail with joy

CHRISTMAS CAROL

Words by ARTHUR YARDLEY Music by CHASTEY HECTOR, D.Mus., Oxon.


Allegro con brio
1. All hail with joy your Sa - viour's birth, Bring
gifts the poor to cheer; . . This day our bells re -
Ho -
mf
- sound with mirth, Our songs are bright and clear. . .
Ho -
Ho -
mf
Ho -

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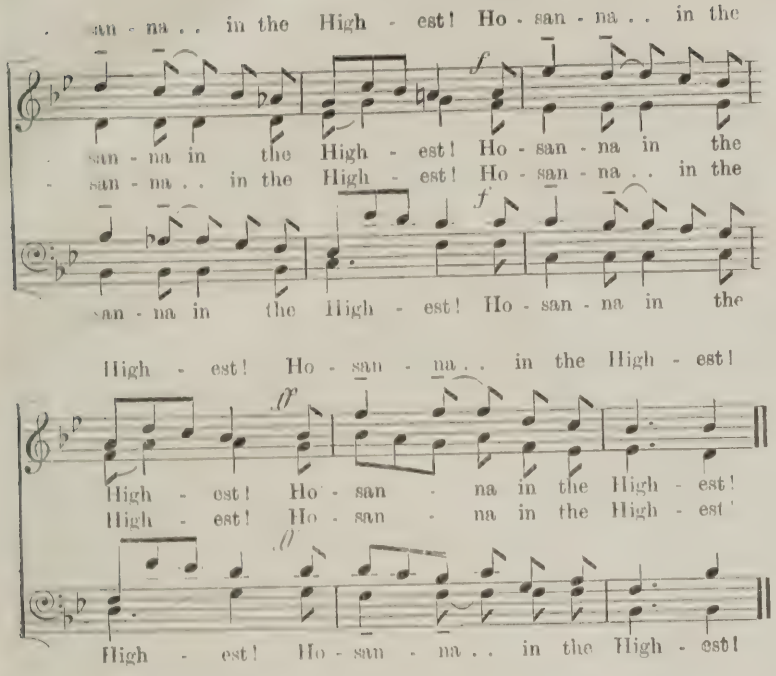
ALL HAIL WITH JOY


san - na . . in the High - est! Ho - san - na . . in the
san - na in the High - est! Ho - san - na in the
san - na . . in the High - est! Ho - san - na . . in the
san - na in the High - est! Ho - san - na in the
High - est! Ho - san - na . . in the High - est!
High - est! Ho - san - na in the High - est!
High - est! Ho - san - na in the High - est!
High - est! Ho - san - na . . in the High - est!

2 What wondrous love this day is shown
To man's unworthy race,
Goodwill and peace from Heav'n flow down,
With love and truth and grace.
Hosanna in the Highest!

3 The Son of God this day was born
A pure and holy Child;
Rejoice, rejoice, this Christmas morn,
In Him we're reconciled.
Hosanna in the Highest!

4 Sing then your song with joyful heart,
Your bright hosannas raise;
Draw nigh with faith, He will receive
Your worship and your praise
Hosanna in the Highest!

NOVELLO'S
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Stainer, John (Adapted and arranged by).
TWELVE OLD CAROLS. Three-halfpence each.

*105. Shepherds! shake off your drowsy sleep.
106. Come, shepherds, come! shake off your sleep.
107. Now sing we all full sweetly.
108. The good men all of Chastres.
109. Whence comes this rush of wings afar?
110. Come with us, sweet flowers, and worship. / Infant so gentle, so pure, and so sweet! } 1½d.
*111. O night, peaceful and blest!
112. Of the Father's love begotten.
113. We saw a light shine out afar.
114. Christmas hath made an end.
115. Now farewell, good Christmas.
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*122. Across the desert sands by night.
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123. The Shepherds glad.
124. Merrily ring the Christmas bells.
125. The sombre shadows darker fall.
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128. The Circumcision.
129. In the golden lands afar.
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133. Sleep, Holy Babe .. .. .. *Dykes*
134. Good Christian men, rejoice .. *Old German*
135. 'Twas in the winter cold .. .. *J. Barnby*
136. Good King Wenceslas .. *Helmore's Carols*
137. Come! ye lofty .. .. .. *Elvey*
138. God rest you merry, gentlemen .. *Traditional*
139. Listen, Lordings .. .. .. *Ouseley*
140. The First Nowell .. .. .. *Traditional*
141. When Christ was born .. *Arthur H. Brown*
142. Jesu, hail! O God most holy .. *J. Stainer*
143. The seven joys of Mary .. .. *Traditional*
144. What Child is this?.. .. .. *Old English*
145. The Waits' Song .. .. .. *Traditional*
146. The Virgin and Child .. .. *C. Steggall*
147. The Holly and the Ivy .. .. *Old French*
148. The Lord at first .. .. .. *Traditional*
149. The Incarnation .. .. .. *Traditional*
150. The Cherry-Tree Carol .. .. *Traditional*
151. A Cradle-song of the Blessed Virgin *J. Barnby*
152. Jacob's Ladder .. .. .. *Traditional*
153. Dives and Lazarus .. .. .. *Traditional*
154. The Wassail Song .. .. .. *Traditional*

Stainer, John. / **Bramley, H. R.** } CAROLS. NEW AND OLD.
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155. Good King Wenceslas.
156. Good Christian men, rejoice.
157. Christmas hath made an end.
158. God rest you merry, gentlemen.
159. The First Nowell.
160. A Virgin unspotted.
161. The Wassail Song.
162. I hear along our street. / The Boar's Head Carol. } 2d.
163. The seven joys of Mary.
164. Hark! how sweetly the bells.
165. The Holly and the Ivy.
Complete, 8d Tonic Sol-fa, 8d. Words only, 2d.

Fox, G.—CAROLS. For Little Singers. Each.

166. Good King Wenceslas.
167. I hear along our street.
168. Brightly shone the Eastern star.
169. As Joseph was a-walking.
170. Hark! what mean those holy voices.
171. The Holy Well.
172. While Shepherds watched.
173. God rest you merry, gentlemen.
174. Hark! how sweetly the bells.
175. A little robin.
176. As I sat on a sunny bank.
177. Why in tones so sweet and tender.
178. The moon shone bright. / All you that in this house. } 2d.
179. Clearly in the East it shone.
180. Shepherds at the Grange. / These good people. } 2d.
181. Nuns in frigid cells. / Washerwomen old. } 2d.
182. The Holly and the Ivy.
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184. Lo! a heavenly form appearing. / The Boar's Head Carol. / In excelsis gloria. } 2d.

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186. The Midnight Masse.
187. The bells of Christmas
188. Pastor Bonus.
189. Rejoice! Christian men.
190. A Children's Carol.
191. Caraula Pastorum.
192. Wassail Song.
193. Kings of Orient.
194. Good Christians all.
195. Cometh the day.
196. Ye Angelus Bell.
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*197. The Anthem of Peace .. *J. Barnby*
On Christmas Morn *A. C. Mackenzie*
Across the desert sands .. *G. C. Martin*
Shepherds! shake off your drowsy sleep .. .. .. *J. Stainer* } 2d
(Words only, 4s. per 100.)

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LONDON: NOVELLO AND COMPANY, LIMITED.

(August, 1925.)

any), &c.—and ask them to send you a selection on approval. (2.) Candidates in the organ-playing tests at the R.C.O. are of course allowed to play from memory, but no extra marks are awarded for the feat. (3.) The following biographical and critical works will give you a choice. Bach: Parry's 'John Sebastian Bach' (Putnams); Schweitzer's 'Bach the Musician-Poet,' translated by Newman (Breitkopf & Härtel); Forkel's 'J. S. Bach,' translated by Sanford Terry (Constable); Pirro's 'Bach the Organist' (Schirmer); and Grace's 'The Organ Works of Bach' (Novello). Handel: Rolland's 'Handel' (Kegan Paul); Newman Flower's 'George Frideric Handel' (Cassell); Robinson's 'Handel and his Orbit' (Sherratt & Hughes); and Allanson Benson's 'Handel's "Messiah": The Oratorio and its History' (William Reeves). Purcell: Books by Cummings (Low) and Holmes (Novello).

A. C. J.—We think you are unduly concerned about the modal question and the tritone. The edition of the 'Missa de Angelis' you mention, in which the signature is three sharps, the G being naturalized every time, is strictly correct, as the work is in the fifth mode, transposed. Where you go astray is in thinking of the transposition as being to A, instead of to D. Hence your feeling that, logically, the result ought to be the key of A with a D♯. Instead, it is D, with a G sharp (*fe*), instead of G♮ (*fa*) in the signature, the *fe* being changed always to *fa*, in order to avoid the tritone. There is much to be said in favour of regarding this particular work as being in the modern major scale, and noting it accordingly, as is done in some editions.

F. B. R.—The following are some text-books suitable for the L.R.A.M. elocution Teacher's Diploma: 'Higher English,' Campbell (Blackie); 'Pronunciation for Singers,' Ellis (Curwen); 'The Art of Singing,' William Shakespeare (Metzler); 'Voice-Production in Singing and Speaking,' Wesley Mills (Curwen); 'The Art of Versification,' R. F. Brewer (Grant, Edinburgh); 'Modern English Metre,' Joseph B. Mayor (Cambridge University Press); 'The Technique of Speech,' Dora Duty Jones (Harper). We know of no periodical dealing with elocution.

EAST COAST.—You want to 'bring a lyric to the notice of a composer of merit,' and ask how to set about it. We have answered this question several times already, and shall soon apply the closure. Obviously, you can do no more than send a copy to such composers as take your fancy. As dozens of other poets are also bombarding the same composers, you must not be over-sanguine. Another way: send a copy to the likeliest of the song-publishing firms. If it has possibilities, they will probably place it to advantage.

W. A. G.—The Historical Edition of 'Hymns A. & M.' is published by Wm. Clowes, and the cost is 12*s.* 6*d.* You will also find material for your lecture in Lightwood's 'Hymns and their Writers' (Epworth Press), and Curwen's 'Studies in Worship Music' (Curwen). The latter is, we think, out of print, but you may be able to borrow a copy. It is full of interesting stuff.

F. P.—You asked the question about the Irish harp some time ago, and we answered it fully in the October number.

L. G.—Davidson Palmer's 'Manual of Voice-Training' is published by Joseph Williams (2*s.*).

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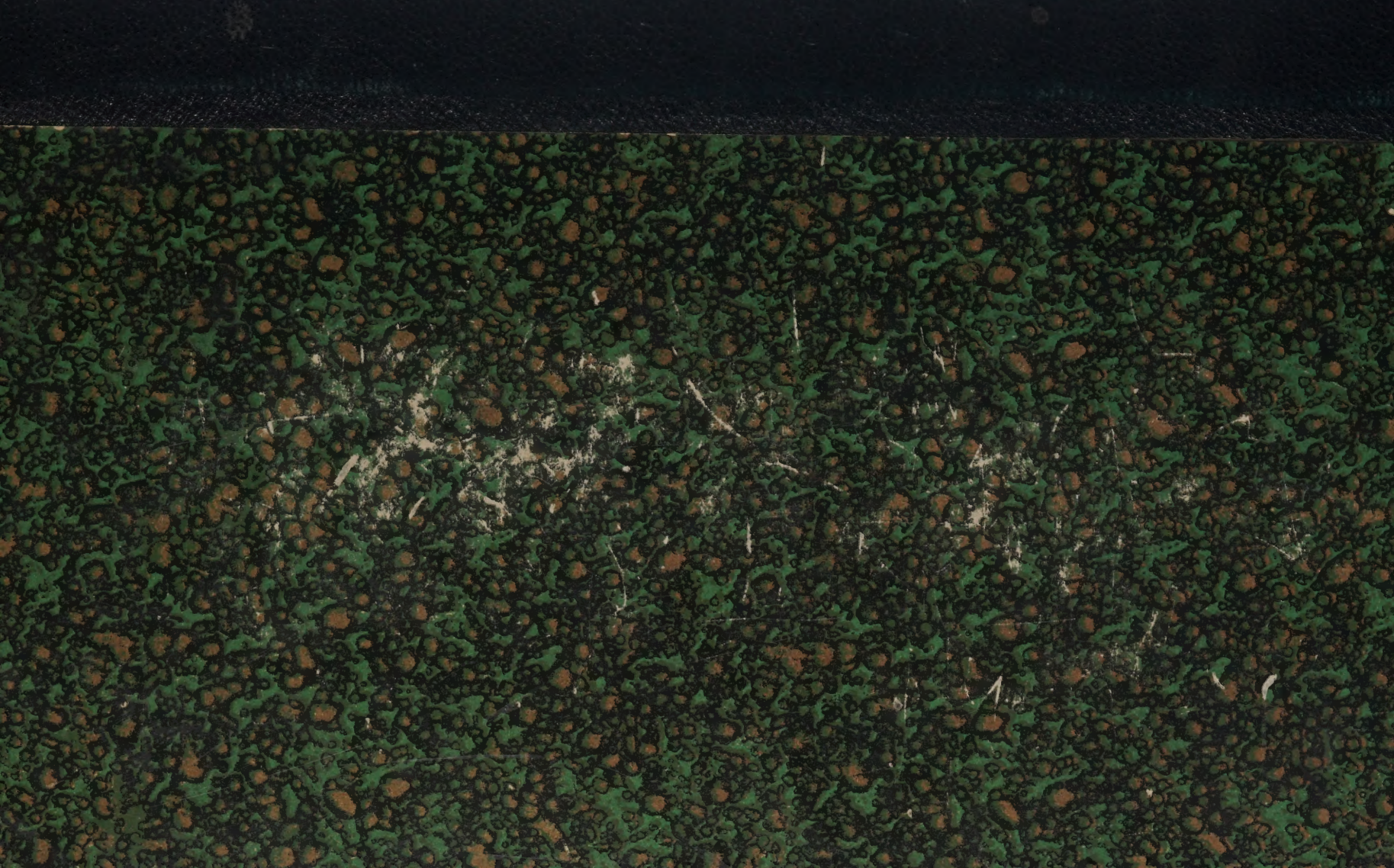
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